BROWN BAG CONCERTS
SPRING 1983

1st Week—DUNCAN PLAZA
May 2—Astral Project Guest Appearance, Bobby McFerrin
May 3—Jacob Scrambula and his French Quarter Quartet
May 4—Ellis Marsalis Quartet
May 5—Komenka Ethnic Dance Ensemble—11:30-12:15
New Orleans Contemporary Dance Center—12:15-1:00
May 6—Synergy

2nd Week—DUNCAN PLAZA
May 9—Hot Three
May 10—The Lifers
May 11—Andrew Hall’s Society Jazz Band—11:30-1:00
May 12—Delta Festival Ballet
11:30-12:15
Jazzercise—12:15-1:00
May 13—Bill & Bobbie Malone’s Country Band

3rd Week—Indoor Location
GALLIER HALL
May 16—CAC Play—11:30-12:15
Kumbuka—12:15-1:00
May 17—CAC Play—11:30-12:15
Spencer Boren—12:15-1:00
May 18—CAC Play—11:30-12:15
John Mooney’s Bluesiana Band—12:15-1:00
May 19—The Jive
May 20—Priscillo—11:30-12:15
Chantrez—12:15-1:00

3rd Week—Various Locations
May 16—1515 Poydras
Majestic Brass Band
May 17—One Shell Square
Woodenhead
May 18—Boo’s Mall
Mt. Pontchartrain String Band
May 19—Board of Trade Center on Magazine—Alegra
May 20—Rivergate Entrance—Poydras
Clyde Kerr’s “Big Band Sound’s” Orchestra

All these lunch time concerts are FREE and open to the public.

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Ramsey's a Prize

Ramsey McLean's music can be hard to pin down. It often contains unusual timing and inventive, moody melodies so it must be jazz. His technique and demeanor obviously reflect at least a basic classical influence, but just when you think he's getting almost too serious, he throws in a phrase that smacks of blues. His technique and moody melodies make it hard to pin down.

In the early days of this program, there was only the desire to bring independent film to the masses and very little else to work with. Equipment was either borrowed or rented. There were occasions when the noise of an antiquated projector would drown out the sound of the film it was projecting.

The showings were often held in whatever area of the cavernous structure on Camp Street was not in use at the moment. One memorable evening the program was presented in the downstairs gallery. Every time a car passed on St. Joseph Street, the headlights shone directly on the screen. Another night, an upstairs location had been secured. The late spring evening was warm and an effort was made to air-condition the area. The innovative climate control system did little to suppress the front of enormous box fans.

Well, whatever it is, it was good enough to win him the $1,000 fellowship in the Contemporary Arts Center's Festival of New Works for best composition in new jazz.

Music juror for the Festival was Douglas Ewart, president of the Association for the Advancement of the Creative Musician, who also gave a solo performance at the C.A.C. on bamboo flutes, clarinet and bassoon. Later in the week, Ewart conducted a children's workshop on how to make simple flutes, whistles and percussion instruments. The children were especially fond of Ewart's amiable instruction and produced some very effective instruments which could later be heard rattling the interior of their jam-packed yellow school bus.

The next scheduled open screening is May 18. Everyone is encouraged to bring 8mm or 16mm films or VHS video tapes.

—Jim Taylor
When the clock struck ten p.m. on Friday, April 8 at Tipitina's, eleven-year-old Derrick Maitre had to be awakened from his nap in the upstairs dressing-room; you see, it was past his regular bedtime. He took the stage with his seventy-nine-year-old predecessor, Ambrose Thibodeaux, on accordion, for a set of traditional Cajun music as part of WWOZ's successful month-long Cajun and Zydeco Festival '83.

The old Cajun songs have customarily been passed down first hand from generation to generation so it's not surprising to find "te-bay" and "pere-pere" sharing the stage. What is surprising is the number of highly-accomplished two-steppers in the Crescent City, many in voluntary displacement from the colder northern regions. All it takes is a few pounds of perfectly boiled spillway crawfish and a few hot nights of Rockin' Dopsie or Marcel Dugas and your typical yankee-in-exile could well never see the snow fall again.

Jazz, ragtime, and the New Orleans Symphony Orchestra together again. The fourth annual Symphony In Black will go on at the Orpheum on Memorial Day, May 30 at 8 p.m. With the likes of Kent Jordan, flute, and Edward Kidd Jordan, sax, joining the jazz ensemble, this year's program includes excerpts from Scott Joplin's ragtime opera, Treemonisha, as well as numbers by Verdi and Carman Moore. Led by guest conductor Isaiah Jackson from the Rochester Philharmonic, the Symphony will feature LaVergne Monette as soprano.

Symphony In Black, conceived by Moses Hogan, Community Projects Coordinator for the Orchestra, showcases black artists—local and national—as a point of connection between the Symphony and the black community of New Orleans. With that impetus, the Symphony draws from black and white, modern and classical traditions to assemble a concert for the entire community. It's known to be a sell-out, so get your tickets ahead of time. With a nod to the national holiday, the hourplus musical program this year will finish with the "Battle Hymn of the Republic" in full regalia.

---Virginia Levie

---Almost Slim

New Orleans has a new record distributor: Gulf South Recording Supply opened this past month, formed by Sea-Saint recording engineer Skip Godwin and local record man Senator Jones. The company hopes to fulfill a two-fold purpose by supplying tape to many of the area's local recording studios and to promote many of the city's smaller independent labels. Besides Jones' Hep Me and J.B.'s labels, they are handling Renegade, Smoky Mary and Kokomo and some of Sea-Saint's house labels. According to the owners, they will promote their products into Louisiana and parts of Texas, Florida, Alabama and Mississippi. Despite Godwin's association with Sea-Saint, he claims the new company is completely independent of the studio. According to Godwin, "It's just frustrating watching records come out of New Orleans and go nowhere. I've been wanting to do something about it for a long time so we decided to try and distribute ourselves."

Presently the business is operating out of an old barber shop at 2403 Lavender Street, and adjacent to Sea-Saint Studio, but the new owners hope to move as soon as more labels become available.

---Almost Slim

The above historic moment captures David Weinsein (standing) and New Orleans pianist Tuts Washington signing the latter's first-ever recording contract on March 21. Tuts wasted little time, recording over twenty songs at UltraSonic over the next two days. The album, which should be available by July, was finalized with the Great Southern Record Company, who leased the session to Rounder Records for national and worldwide distribution.

Despite Tuts' stature in the city's musical community and the high regard for his mastery of the keyboard, Tuts had previously maintained a caution towards recording. His only previous recording was as a sideman on Smiley Lewis and Captain John Handy's Deluxe recordings during the late Forties and early Fifties.

Now an energetic 76, Tuts has long been an influence on many of the city's pianists. The album will demonstrate his versatility and trace contributions to the city's identifiable piano tradition. "A lil' bit 'a everythin'," winks Tuts.

Don't miss Tuts inside the Jazz Tent May 7 at the Fair Grounds.

---Almost Slim
The Olympia Brass Band

One hundred years after the founding of the Olympia Serenaders, Dejan's band is still calling the faithful home.

Mention New Orleans to most any out-of-towner and he will quite often be overtaken by romantic dreams of brass bands merrily making their way through cobbledstone streets of the Vieux Carre playing "The Saints," leading the way for a fallen brother to St. Louis No.1 cemetery, or on their way to a parade or a riverboat.

While the preceding impression is nowadays based on past rather than present fact, the spectacle of a New Orleans brass band has left an indelible impression on the minds of people throughout the world.

The primary torch bearer of the brass band tradition is Harold Dejan's Olympia Brass Band, which celebrates its 100th Anniversary (well, more or less, as we'll see) this year. Such is the worldwide popularity of the Olympia "aggregation" that on any given day they could be summoned to tour Europe, open a shopping mall in Minneapolis, perform at the White House for the President, or maybe just play "The Saints" on the way back from St. Louis No.1.

Brass bands are one of the cornerstones of the New Orleans musical tradition. The roots of both jazz and rhythm and blues can be traced back to the development of the brass band. It's fairly safe to assume that the first black brass bands were fashioned after the French military bands. During the first half of the 1800's, blacks in New Orleans were as busy organizing secret societies and fraternal organizations as they were unloading riverboats and making pralines. As it developed, the members of these organizations (such as the Young Men's Olympia Benevolent Association) were the primary employers of the brass bands. These groups formed their own insurance groups, which would hire the bands to parade a paid-up member to the grave, and also use them to entertain members on happier occasions. No less than 13 black organizations in New Orleans were represented by their own bands at the funeral of President Garfield in 1871.

By the end of the century a brass band was a guaranteed attraction, as they were used for parades, dances, concerts, picnics, and riverboat excursions, besides funerals. It was during this brass band craze that New Orleans' first man of jazz, Buddy Bolden, born in 1868, grew up to form his own brass band.

After Bolden, a number of the city's other great jazzmen—including Louis Armstrong (who got his start with the Colored Waifs' Home Band)—apprenticed in brass units, Tuts Washington, born in 1907, and one of the city's oldest active musicians, recalls that seeing brass bands was one of his earliest recollections as a child. "We used to follow the bands down the street and beat on pots and cans to keep the beat. Sometimes there'd be two bands on a corner and they'd buck [compete with] each other. I remember one of the first songs we sang was "Woman, don't funk y' self, 'cause your water's on."

The origin of the present Olympians can be traced back to 1883, when the Olympia Serenaders were formed; they doubled as a sit-down ensemble and marching unit, taking their place alongside such other legendary groups as the Imperial, Onward, Eureka, Tuxedo, Camellia, Reliance, Holy Ghost and El Sol brass bands. But as the jazz funeral tradition slowly lost popularity during the early part of this century, many of the brass bands disbanded including the original Olympia Serenaders.

The present Olympians were organized by saxophonist Harold Dejan, who as a youth played with the Serenaders, and revived the name and the tradition in 1958, oddly at the point where often two or three versions of the Olympia Band are needed to fill all the requests for engagements on both sides of the Atlantic.

An example of the Olympia's magnetism was summed up by a Brazilian newspaper writer who observed a performance at Ipanema Beach: "The scene was remarkable: thousands of miles from home, some reasonably identifiable New Orleanians were leading a pack of mesmerized Brazilians along a world-famed beach. And like pied piper, they probably could have led the followers all the way back to the French Quarter and Preservation Hall if it wasn't for the distance."

But even performing in Red Square and under the Arc du Triomphe and a roomful of foreign press clippings has not changed Dejan. "I love to travel and play music," he points out, "but don't get me wrong. I like it here in New Orleans just fine. As long as there's a parade or a funeral to play in New Orleans, you'll see the Olympia. That's for sure."

Success wasn't instantaneous, however, as like any other group they paid their share of dues. According to Milton Battie, who joined the group in 1960 after a decade of playing with R&B bands, Durel Black, who was then president of the New Orleans Jazz Club, gave the Olympians their first break. "He used to hire us with his own money when a lot of people couldn't afford to hire us. I guess he liked us 'cause we were younger and gave the people something. Our name got around so when people wanted a band that would play for reasonable money they'd say, 'Get the Olympia.'"

The group's hard work and persistence paid off and their fortunes began looking up by the mid-Sixties when they made their first album and visited Europe for the first time in 1967 promoting tourism in the South. "That was the best thing that could have happened to us," agrees Dejan. "We played our type of music and those people went crazy for it."

Although the members of the group kept day jobs well into the Seventies, the group's momentum kept building to the point where often two or three versions of the Olympia Band are needed to fill all the requests for engagements on both sides of the Atlantic.

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RATIONAL RECORDS

WAVELENGTH / MAY 1983
You may not even be aware that they exist, but without the two dozen or so dedicated individuals who work out of a cramped office on North Rampart Street, there would absolutely be no New Orleans Jazz and Heritage Festival.

They are the organizers, administrators and planners of what could well be the largest celebration of music, crafts, foods and culture in the world.

Since the festival's humble beginning in 1969, when its organization was a casual proposition for a few people, it has mushroomed into a mind-boggling logistic jigsaw puzzle that involves an entire year of planning and literally thousands of individuals in various capacities.

"Sometimes I can't even believe how fast the festival's grown in such a short time," speculates Anna Zimmerman, the festival's public relations director, during an accustomed lull in the office's usual chaos in mid-March. "But I can't see us getting any bigger: the last few years, the crowds have been self-regulatory. Our goal isn't to get bigger. It's to organize things more effectively and correct the mistakes we made the year before."

Zimmerman's duties include dealing with the festival promotion and securing festival sponsors. This particular morning she's discussing the hiring of an assistant to help Jackie Platou, the ticket manager (who drives over from Bogalusa each morning) with her bookkeeping.

After agreeing on the applicant, Zimmerman begins bargaining via the phone with a soft drink company "who's interested in working with the festival," and returning a dozen or so rejections from various media sources requesting complimentary tickets. "Every newspaper in the country writes for free tickets," says Zimmerman, pointing to a stack of unopened mail. "We try to accommodate the local press, because we feel it's a local festival. If we gave all the media people what they asked for, we'd go broke!"

Zimmerman's responsibilities as a sponsorship seeker and fund raiser will especially come into focus in 1983 because of the absence of Schlitz beer as the festival's regular sponsor. Money aside, the rumors surrounding the demise of Schlitz have driven Zimmerman "up a wall."

"People have been calling me up, even some of the people who work during the festival, saying 'I heard there wasn't gonna be any Jazz Fest.' I can't imagine where that started."

"We knew last year that Schlitz was selling out to Stroh's [beer] and that we'd have
to look elsewhere for a different sponsor. Stroh's was interested and sent some people down last year to see how we operated. We told them we had to know if they were interested by September, and then we said October, after we didn't hear from them. Well, we still hadn't heard from them so we took no answer as a no. So in January, all the associate producers sat down the Jazz Festival Foundation members, and we decided to go on without a major sponsor. We just couldn't wait any longer to decide. Then right after we had the meeting, wouldn't you know it? Stroh's made us an offer. But we turned it down because it was less than Schlitz had been committing, and we didn't see a positive gain in going backwards.

According to Zimmerman, the commitment from a major sponsor is of less an importance than most place on it, although the consensus around the office is that the festival will have one for 1984. "We haven't cut our budget at all," points out Zimmerman. "Our budget is $1.5 million and Schlitz donated $150,000, which mostly was spent on advance promotion. We've had a surplus of funds the last two years. The difference in having a major sponsor is that it gives us insurance in case we get a day rained out."

If telephone interruptions are any gauge, Zimmerman is having little problem raising "minor" sponsors. "I've been talking to a lot of potential sponsors," says Zimmerman. "We've been getting lots of support from the public since they heard about us losing Schlitz. Lots of the people we're already working with have voluntarily taken their cut in profits. For example, Ozone Water has agreed to supply water on the infield for nothing, and UNO's film study department is doing our TV commercial. I think a lot of businesses in New Orleans realize the importance of the festival to the city of New Orleans."

While Zimmerman obviously enjoys her work, she's the first to admit that as the festival approaches, tempers get shorter and the chaos around the office heightens. "We're constantly working on a deadline," she sighs. "Last week we had to get the advertising and brochure copy to the printer, so we had to know which acts had been contracted. We work on a strict deadline, and it's hard to get everybody to realize it. Things can't be late, they just can't."

Across the office, two rooms away, Nancy Ochsenschlager, Festival Director and Associate Producer, is working on her own series of deadlines. She and Tague Richardson, the sight co-ordinator, are looking at the various logistics of the new Traditional Jazz Tent and the relocation of some of the other tents and stages. She's also trying to finalize the monumental task of preparing over one hundred food booth contracts, which have to be completed inside of the week.

Even though she's virtually swamped in details and paper work, she still takes half an hour to speak to two representatives from the Mount Triumph Missionary Baptist Church, who have run the fried chicken booth since the festival's inception. During the conversation they work out the number of passes to be allocated to the church members, the new regulations from the Board of Health, the shuttle system they'll use to bring the chicken from the Fair Grounds kitchen to the booth, and the pricing guidelines. When they leave, there's plenty of handshaking and a final exchange of pleasantries.

"It's like this most of the time," says Ochsenschlager. "The food booths are important to us and the churches and social organizations that run them. Some of the groups have built new churches and rectories with the money they've made at the festival."

Since Quinn Davis left the festival in 1981, a number of his duties fell on Ochsenschlager's shoulders, who joined the festival as a volunteer in 1976 and worked her way up to assistant director (invariably all the high-ranking positions at the festival are filled by one-time volunteers). According to Tague Richardson, who also shares an office with Ochsenschlager, the transition for her hasn't been easy. "Being a woman and an outsider [Ochsenschlager is from Ann Arbor], she's had a lot of people put up an immediate block. So she's had to work around that block and gain people's confidence. It's been pretty hard but she's done it."

Ochsenschlager is aware of practically every detail of the festival's activities. She does everything from paying the bills to arranging for port-a-lets ("there're never enough," she admits) and arranging for security. The responsibilities and tensions of her position are almost unparalleled. She also knows that an entire year of planning and a million dollars of expense can be washed away if the sky decides to open up, as it often does in New Orleans.

"Ugh!" moans Ochsenschlager. "I'm in constant fear of rain. Nothing worse can happen to the festival than rain."

Still, the new draining system installed at the Fair Grounds has helped immensely and no longer will the festival look like the world championship mud wrestling derby it has in past years. "The Fair Grounds people have been so cooperative with the festival. They let us use the grounds in return for the beer concessions."

The Fair Grounds is just one of the myriad companies the festival works with. In the course of an "ordinary day" Ochsenschlager is also in touch with a company that builds board roads, a tent company, an electrician and a rope supplier, among others. "The logistics are unbelievable, and everything has to be taken care of by the first day of the festival. Like how are you gonna boil fifty pounds of shrimp out in the middle of an open field?"

Despite the immense workload, the festival's atmosphere obviously enchants Ochsenschlager as well as the other staff members. "Yeah, it's a lot of tension and work compounded by getting very little sleep [during the festival the staff arrives at 5:30 a.m. and works until after midnight]," admits Ochsenschlager, "but it's exciting," she quickly adds. "To look at what we've created is a feeling that I can't even relate.
It's just this incredible feeling of satisfaction. "You know what the worst feeling is?" she inquires without prodding. "It's having to tear everything down the week after the festival. It's like having a part of you taken out. It really hurts."

Meanwhile Joanne Schmidt, an associate producer whose duties include booking much of the festival's music, is obviously attending to the worst part of her job. "No, sorry, it's just too late," she says sternly into the phone.

"Yeah, I got your tape. Try and send it in earlier next year."

"Look, I'm sorry. There's nothing I can do. We've already spent all the budget."

After finally hanging up, the phone again rings immediately and the entire scene is reenacted.

"I get dozens of calls like that every day," sighs Schmidt. "Last month it was all yesses. In March, it's all nos."

Schmidt's specific duties are booking the R&B, bluesgrass, Cajun, country and pop music. Dawn Griffin, who books the blues and sends out all the contracts, and Charlie Bering, who books the major concerts, the Koinu, Latin, college and school bands and contemporary jazz, share the same office. "Like Schmidt, they alternate bargaining over the phone with plotting their schedules, which often look like complicated musical jigsaw puzzles."

The task of booking the groups (which is also shared by Dodie Smith-Simmons, traditional jazz; Sherman Washington, gospel; and Cindy Asprodites, kids' music) begins in October, according to Schmidt.

"We get all these great ideas in October and tell George Wein [festival producer] and then his office in New York checks to see if certain artists are available. A lot of times the major acts in the studio or in Europe or the bands broke up or something, and we have to work around that. By December we start to tighten up the major concerts."

"Then in January we start listening to tapes and records that get submitted and try to see what the festival can use. I try to get out and listen to as many of the musicians as I can. That's the best way to make a decision about a group."

Even though the Jazz Festival books in the neighborhood of 350 acts, the supply of musical talent far outweighs the demand of the festival. Schmidt estimates as many as "maybe a thousand" groups approach the festival.

"One of the criticisms we get is that the same groups play every year, but some people have to be on every year. It wouldn't be a festival without Irma, Lee Dorsey and K-Doe."

Schmidt details some of the booking strategies the festival goes through. "The people from New Orleans come to see the acts from out-of-town and the people from out-of-town come to see local acts. The Jazz Fest is one of the only occasions where people come out to see live music, so we try to present every conceivable type of music to please everybody. But it seems like someone's always left out."

"This year we've tried to put a number
of revues together," details Schmidt, referring to the 1983 festival. "We've got one with David Lastie's group [Taste of New Orleans] and Eddie Bo, K-Doe's got a group with Frankie Ford and Jean Knight, and Tommy Ridgely's gonna back up Bobby Womack and Robert Parker. Windjammer, E.L.S. and a Haitian junkanoo group are some of the new groups this year."

One might imagine that booking your favorite groups for one of the world's largest music festivals would be an ideal occupation, but Schmidt relates the negative aspects of the job. "I can't walk the street or go hear music in peace without somebody coming up and asking me to book their band or getting mad at me for not booking them. Some nights I have nightmares about it."

Schmidt's work is far from over once all the acts are booked. She's also responsible for the monumental task of scheduling all the music at the Fair Grounds. "Usually I stay up for about four days and nights, working on different combinations. It's something that a computer maybe ought to be doing, but I have to balance all this information in my head. Then when I think I've got it down there's invariably conflicts. Guys like Vidacovich and Singleton play in everybody else's groups and they can't be two places at once."

To add to that there's consideration for equipment and instruments at different tents and stages and accessibility for the musicians. "It has to be balanced so that there's not too many people in one part of the Fair Grounds at one time, so I have to play two big acts at the same time at opposite ends of the festival. Then we have to stagger the closing times of the stages so we can clear the grounds and cut down on the jam-ups of people and traffic."

One of the major problems of the festival in 1982 was the sound bleed over from the various stages. This year Schmidt hopes to have eliminated the problem. "We've tried to rearrange the stages in the problem areas and we're experimenting with a new sound system. Last year we had rock 'n' roll sound systems with 90 degree radial horns. This year we're going to stack the speakers instead of spreading them out and we're going to 45 degree radial horns."

While everyone manages a substantial workload, and attends to duties in a business-like manner, there's an unusual camaraderie that pervades the office on North Rampart Street. Even though Ochsenschlager is up to her neck in contracts for food vendors and contractors, that doesn't prevent her from joking with Charles Cook, one of the receptionists, over a plate of barbecue ribs that a potential vendor has brought in to sample.

Oddly enough, few of the jazz festival staff get to see any of the music during the ten-day event. "We're just too busy! It sounds strange," admits Ochsenschlager. "but hardly any of us get to hear a note of music. We have a big party when it's over, but I think everybody in this office will tell you they get the biggest satisfaction from just seeing all those people out there having a good time."
Robert Parker's "Barefootin'" is one of the classic New Orleans dance songs, propelled by Wardell Quezergue's horn arrangements (James Rivers on saxophone) and the nasty electric guitar of George Davis. It is an irresistible song, a song so catchy that Madison Avenue utilized the tune to sell Spic 'n' Span a decade after "Barefootin'" was first released. Only Percy Sledge's "When A Man Loves A Woman"—yet another awesome work—prevented "Barefootin'" from becoming the number one song in the nation late in 1967.

Before the great success of "Barefootin'," Robert Parker was known locally as a saxophonist and bandleader. He played on numerous sessions at Cosimo Matassa's studio, recording behind Irma Thomas, Ruth Brown, Frankie Ford, Huey Smith and the Clowns, Chris Kenner and many others.

"The studio did a lot of recording back in those days," explains Parker. Cosimo would call me and tell me he had a session today, tonight or whatever and I would go on over there. Charles Williams was the drummer—'Hungry.' He played in my band at the Tiajuana.

"It was a wild place. The Tiajuana was on Saratoga Street, between Erato and Clio, sitting off Rampart Street, by the overpass—back in there. It's still there but they don't have any entertainment.

"I had the house band in there for about seven or eight years. This was in the middle Forties. That's really where I got my foundation.

"Professor Longhair gave me my big break. He played at a little club across the river called the Pepper Pot. That's where I met him at. I got together with him and I played with him about a year and a half.

"We knew of each other because I was playing at the Tiajuana and he had played at the Caldonia Inn. I used to go by his gigs and talk with him. The next thing I knew I was across the river one Saturday night, just going around, and he needed a saxophone player. I just happened to have my horn in the trunk and I started working with him that night—just sitting in. He was playing 'Mardi Gras in New Orleans' then, but nobody knew about it.

"Professor Longhair was very musically inclined and all he wanted to do was just create. I'd never met a fellow like him on piano—he'd kick that piano with his foot. Every piano that he played, you could tell it was his because you could see the knocked-off paint on the bottom of it.

"That's the way he would get his groove. His left hand would be doing one thing, his right hand would be doing something and his foot would be doing something else. That's the way he would play. He had different kinds of rhythm patterns he would use—he had some great things. He didn't record all the things he had in his head. He just recorded the things that people told him to do.

"We'd rehearse every Tuesday across the river at the Pepper Pot. Anyway, we got together at Cosimo's studio when it was down on Rampart Street, went in there about 12 o'clock one day.

"The record company was in town listening to Professor Longhair. He said, 'Well, we're going to do "Mardi Gras In New Orleans."' I said, 'Whatcha going to do—change the background?' And he said, 'We're going to keep the same background,' We just played what he wanted to play and it come out to be alright.

"Of course, he recorded it over with another group, later on in the year [some time in the late 1940's]. But we were the first ones that did it—me and a trumpet player named Al Miller and a drummer named Louis Joseph and Professor Longhair. There was a bass player but I can't recall his name right now.

"There was one microphone. He had the microphone, we didn't have any. We just had to blow loud. Professor Longhair didn't need no microphone in the piano. His hands were just heavy like that—a stone piano player. All the way. Professor Longhair and Fats Domino were the only two piano players I knew back in those days raising sand.

"Guitar Slim wasn't in New Orleans yet—he came over later. I think he came..."
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A radio station in New Orleans has a lot to live up to: Louis Armstrong, Fats Domino, Professor Longhair, and a parade of hits by Allen Toussaint, the Nevilles, Frankie Ford, Ernie K-Doe, Lee Dorsey, Irma Thomas, the Dixie Cups, Clarence Frogman Henry, Bobby Mitchell, Tommy Ridgely... the list is endless.

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The Right Stage
At The Right Time

We don't really need to tell you that you ought to see Frankie Ford, Gatemouth Brown, Earl King, the Radiators, John Fred, Eddie Bo, Lee Dorsey, Li'l Queenie, Johnny Adams and the rest of them out at the Fair Grounds. But here are a few people, things and groups that those accustomed to the extraordinary ordinary of New Orleans music might miss otherwise...

Gospel

Just look at its schedule and you'll quickly see that the Gospel Tent of the Jazz Fair probably burns up more high-octane talent than any other venue at the Fair Grounds—nine or ten groups each day, ranging from soloists to mass choirs of dozens and dozens of pastel-robed saints. Obviously also, Sherman Washington, who coordinates and ultimately chooses the groups for the Festival, really has his work cut out for him, for the world of gospel is fiercely, sometimes un forgivingly, competitive.

This year's schedule includes such unheard-by-us-but-promising-sounding aggregations as the Headstart Singing Angels, the Pure Heart Community Choir (presumably their strength is as the strength of ten) and the Joyful Commanders. There are also lacunae—but we can't hear the Spiritualettes and the Prayer Tower Choir and the Macedonia Male Chorus and the Ott Family every year; perennials like the Gospel Soul Children, the Southern Bells, Lois Dejean's Youth Inspirational Choir, the Friendly Five and Aline White, as well as those sunbeams of stage presence, Camille Hardy (whose smiles and patter and general infectiousness merit sitting in the Tent by themselves) and the avuncular-but-snappy Dr. Daddy-O will all be there, as unaltered by time and tide as anything beloved that one doesn't see enough.

We particularly recommend the following: The Humble Travelers (April 29 at 12:10), a group of moaning, growling ladies of large build with an almost savage style of singing and a grip on the Spirit like a chokehold; the Parish Prison Gospel Chorus, appearing (May 1 at 12:50) through the courtesy of their impresario, Mr. Charles Foti, the Sol Hurok of penology, and always a crowd pleaser—the reasons for which are deceptively simple: first their plangence, they genuinely seem sorrowful/joyous about being onstage in the first place, and second, there is always plenty of family support in the audience—the Gospel Tent beats Sunday Visiting Hours any day; the Harold Lewis Show Case (May 1 at 12:50), which could well be anything—Mr. Lewis, a big handsome former (or perhaps still) Swan Silvertone, has a command of falsetto that makes the Tent's canvas ripple and has even made the usually unflappable/dapper Herman Brown fall out—if his supporting singers can match him, this
1922 Remembered

Legend has it, as it so often does in New Orleans musical history ("History, that excitable and lying old lady," Dumas pere called her...), that one evening in 1922 at Kolb's German Restaurant on St. Charles Avenue, socialites from the furthest reaches of that dark continent called Uptown broke into a simultaneous mass Eagle Rock when they heard jazz for the first time as rendered by Johnny DeDroit's Orchestra. While DeDroit, whose Orchestra remained a fixture of the New Orleans music scene through the 1950's, waved his baton, a phantasmaria worthy of a George Schmidt painting ensued: men in boiled shirts and ladies in hobble-skirts and rope pearls and feathered toques crowded the floor in rampant ecstasy, and gave in to the (then-still-thought-of-as-transient) craze called Jazz!

The Tulane Hot Jazz Classic, an annual phenomenon, has all sorts of events in its 1983 lineup (tours to sites of importance in local jazz history, Danny Barker reminiscing and monologizing and philosophizing for several hours, a demonstration of the way in which ragtime pianists accompanied silent movies) but the most intriguing of all is Through the Streets of the City on May 7, which is nothing less than a recreation of the above historic occasion, where it happened (at Kolb's) with Mr. DeDroit, now in his eighth decade, lured forth from retirement to conduct the Louisiana Repertory Jazz Ensemble in the songs that drove society wild six decades ago.

A testimonial to DeDroit, who began as a cornetist with Papa Laine's Reliance Brass Band, and whose ensemble included—at various points—his brother Paul DeDroit on drums, the famous and toothsome clarinetist Tony Parenti, and the famous tango pianist Tom Zimmerman who died in 1923 in his prime, as they say, the evening includes supper, hot music, and dancers in period garb going through the rambunctious, once-scandalous and still-eye-opening motions of such picturesquely named Terpsichorean endeavors as the Grizzly Bear
and the Bunny Hug. Diners can also dance, if they can still move after a slab of Kolb's Eva's Kiss Cake, and are encouraged to dress in an appropriately anachronistic style of elegance.

All of this begins at 7:30; the entire evening of leather-burning and gustatory pleasure is a mere $18.50 (don't miss the pig's knuckles if they appear on one of the four optional menus); by reservation, of course. Ticket information at 891-9502.

Traditional

By Jon Newlin

It's difficult to restrain oneself when trying to make a list of recommended hot and traditional groups at the Jazz Fair and the Tulane Hot Jazz Classic. For instance, most of the foreign bands are unknown to us but that's no reason to avoid them—we've heard some great stuff from fellows from places like Prague and Stockholm and Canberra and Bombay and Palermo, but we've also heard some stiff, pedestrian stuff—the noise made by men who obviously love the music but lack everything save the love and the ability to fit an embouchure in their mouths.

We can wholeheartedly recommend such treasures as Danny and Blue Lu Barker and their Jazz Hounds, for some snappy patter and entertainingly tatty ensemble playing, the Big Wreck Hounds, for some snappy patter and entertainingly tatty ensemble playing, the Widespread Jazz Orchestra, one of the last swing-revival bands around and simply delightful with their brand of expertly played Farmer Brown music, and Joe Turner, who is many things to many men but is to us a peerless jazz singer (he began as a singing waiter in speakeasys), even more than a titan of blues—shouting and R&B (all May 1); trombonist Scotty Hall, May 5) and the New Orleans Jazz Oriental Foxtrot Orchestra (May 7); and Tots Washington, who may have endeared himself to some for his R&B and bounce but who, when we first heard him at the Fair loathed—these—many-years-ago, struck us a master of jazz piano and remains one always (all May 8). At Tulane, we advise you not to miss Danny Barker's evening of song, smoking-car stories, history, anecdote and reminiscence, "Save The Bones" (Dixon Hall, May 5) and the New Orleans Jazz Reunion, featuring veterans of the ensembles of the late Oscar "Papa" Celestin and Sharkey Bonano.

Blue Lu

By Jon Newlin

A part from the glamorous, bemused Creole, Esther Bigeou (whose "Outside of That," in 1923, is a curious footnote to local sexual psychology) and the stylish, spunky, pâtissier of Lizzie Miles, New Orleans has produced few classic blues singers of note. The greatest living exponent of the art is surely the indefatigable Blue Lu Barker, whose late 1930's sides for Decca—the first and only version worth counting of "Don't You Make Me High" and "New Orleans Blues," as well as an engaging repertoire of single, double and triple entendre numbers—have insured her place among the immortals.

Blue Lu might best be described as a transitional blues singer—her voice is not a mamo, hollering instrument but suave and reedy, plaintive and saucy; the fact that she has spent the last half century married to Danny Barker probably hasn't hurt either. When Blue Lu, accompanied by her husband and his Jazz Hounds, breaks into a mountainous shimmy while tossing off songs like "You've Got The Right Key But The Wrong Keyhole" or "Bring The Greenbacks When You Come," and Mr. Barker annotates each tune with remarks like "She knows dozens and dozens of these sentimental numbers, folks," or "We almost got locked up behind this song," ecstasy can't be far behind.

1983 ought to be one of the best opportunities to see Blue Lu ever. Besides an appearance at the Fair Grounds (April 30 at 4 in the Economy Hall Tent), she'll also appear center stage at two separate events—on May 4 at Prout's Club Alhambra at 8 as part of Kalamu ya Salaam's "Three Generations of New Orleans Singers," a Jazz Fest event in which the triumvirate is Blue Lu, Germaine Bazzle and Lady BJ, and on May 9 in Dixon Hall at Tulane in "recital," as they say, the ultimate—in every way—event of the 1983 Tulane Hot Jazz Classic. Since Blue Lu may disappear from local stages for several years at a time, we advise that you catch all three.

And don't you feel her legs, neither.
through the year at locales as different as Tyler's and the Gazebo and the Snug Harbor and Preservation Hall, as well as any number of Bourbon Street joints.

In the way of cool jazz, we point you in the direction of the following: Red Tyler and the Gentlemen of Jazz with vocalist Germaine Bazzle, bagpiper-saxman James Rivers, drummer James Black, and pianist Mike Pelleria and his quartet (all April 30 at the Fair Grounds); Ramsey McLean and the Lifters with guest Sam Rivers, bassman Walter Payton, Mars with David Lieberman (May 1 at the same place); that indefatigable musical jack-of-every-trade Alvin Batiste, prodigious Kent Jordan with his quintet, the New Jazz Quintet (a self-explanatory name if we ever heard one), and Astral Project who are virtually as much a Heritage Fair tradition as barbecued goat, watermelon, mud and the ducks in the front pond (all May 7); and Al Bello's Quartet, chanteuse Lady BJ, piano virtuoso Ellis Marsalis, saxman Earl Turbinson and the Loyola University Faculty Jazz Ensemble (all May 8).

Probably the most interesting performers in the evening concerts are Jon Hendricks, one of the great innovators in jazz singing (and one of the first—along with Dave Lambert and Annie Ross—to set lyrics to modern instrumental jazz solo-improvisations). May 2 at the Theatre for the Performing Arts; the remarkable Oscar Peterson in tandem with Herbie Hancock, May 3 at the Theatre for the Performing Arts; and saxophonist and keeper of the Coltrane flame, Pharaoh Sanders at SUNO's Science Lecture Hall on May 8.

Caribbean

By Gene Scaramuzzo and Brigitte Gomme

Event if it doesn't look like it at first glance, this is going to be an exciting Jazz Fest for those who love Caribbean music. An attempt has been made to provide for all musical tastes, from Jamaican reggae to an obscure experimental band from Belize that play on turtle shells! With some needed financial assistance from Eastern Airlines and the Bahamian Ministry of Tourism, the Festival is bringing in two acts that not only represent authentic examples of Caribbean culture, but also point directly to the cultural link between Louisiana and the Caribbean.

Possibly the biggest news for reggae fans is the last minute cancellation of Third World and the subsequent booking of the great Burning Spear (Winston Rodney) for the "Caribbean on the Mississippi" Riverboat President cruise. While even ultra-commercial Third World would have been a treat for reggae-starved ears, the revised bill of Spear and Toots and the Maytals will provide New Orleanians with the opportunity to see two true legends.

Toots has been recording and touring for over twenty years, critical years during which he was at the forefront of Jamaican musical evolution from ska to rock steady to reggae. And Winston Rodney represents roots music almost completely untouched by passing musical fads. He is the staunchest of all the supporters of the late Marcus Garvey, first black nationalist leader to have international impact, and proclaimed prophet of the Rastafarians who readily adopted his back to Africa stance. The entire output of Spear's approximately fifteen year recording career has focused on Garvey, Africa and Rastafari. Burning Spear epitomizes everything reggae music stood for as it emerged in the late Sixties in Jamaica. There is no reggae artist alive that could have been a more authentic example of roots music at the Jazz Fest.

But also on that bill and performing at the Fair Grounds as well will be the Ballets Bacoulou d'Haiti, a drum and dance troupe. They are still young, because they were only born in 1957, child of Odette Latour-Wiener. This should prove to be as wild as authentic. Expect furied drumming, singing, dancing and high jumping. The dance themes come from Haitian history, popular beliefs, legends and, of course, the voodoo religion. Most of the dancers in Les Ballets were enlisted from among the sacred dancers of the Hounfers (the voodoo temples of Haiti) where the voodoo rituals and songs are still practiced. All instruments and costumes are handmade, following Haitian custom. The costumes are colorful, each having its own significance and representing voodoo symbols and deities.

The connection between Caribbean culture and New Orleans/Louisiana culture can be readily seen by observing the Saxon Superstars, Bahamian counterparts to New Orleans' Mardi Gras Indian gangs and an authentic junkanoo gang from Nassau. In the last few years, some young junkanoo gangs have cropped up in Nassau, but until this recent emergence, the Saxon Superstars and another gang, the Valley Boys, reigned supreme as the baddest junkanoo gangs on the island. Beautifully detailed paper-mache costumes replace our own Mardi Gras Indians' feather and beadwork outfits. An additional similarity is the instrumentation, with both gangs using a variety of percussion instruments and little more. There won't be any singing, but prepare yourself for cowbells (shaken, not hit with a stick), goatskin drums (again, no drumsticks), multiple pitch bicycle horns, bugs and whistles. (For more information about the Nassau junkanoo, see WL 28.) Junkanoo in Nassau is a street parade, and the Jazz Fest is wisely going to present the Superstars in their element by staging a junkanoo parade through the Koindu area on Saturday, April 30. The day before this, Friday, April 29, the Superstars will appear on Stage I with electric instruments and singers.

Also eagerly anticipated this year is the
arrival of artist/musician "Pen" Cayetano from Belize. From all reports, Cayetano should make a big impression on New Orleans. He'll be bringing an exhibition of his paintings (which will be on display at the CAC on the night of Friday, April 29) along with his experimental musical creation, The Turtle Band. The magazine The New Belize describes the Turtle Band's music as "basically Garifuna in rhythm...distinctive and exclusively Belizean in character." Cayetano himself prefers to call it "Punta Rock." Whatever all this means remains to be heard, but listen to this lineup of instruments! Cayetano plays electric guitar, accompanied by a "cricket snare" (made from the scraps of an old truck) and played with sticks), garifuna drums (played with the hands), small and large tuned turtle shells, sisira and whistle. Judging from Cayetano's dreadlocks and the lyrics to his songs, this may be the real roots music of this year's Jazz Fest.

In addition to their Festival appearance, the band is planning impromptu performances around town. At the time of this writing, the only definite dates are at the CAC on Friday, April 29 (accompanying Cayetano's art exhibit and one hour before the Jazz Music Marathon at the CAC) and a performance at Club Marigny. But others will definitely be booked, so keep an ear open for further information.

Finally, closer to home, New Orleans' only roots reggae band, Kush, has a spot at the Fair Grounds on the first Friday, and Taj Mahal, who will be bringing his Caribbean-flavored back-up band with him for his Fair Grounds appearance. Anyone who has seen Taj Mahal perform with his band (two conga players, drums, and the great steel drummer, Robert Greenidge of the Gay Desperados Steel Band) knows how perfect this band will be on a beautiful Jazz Fest afternoon. See you at the Festival!
weaned on Moog synthesizers, but the drums’ frenzied rhythm added to the fife’s wailing veers an eerie yet danceable effect. Turner, in George Mitchell’s book Blow My Blues Away, says, “There are dances people can do behind and march behind fife and drum that can’t do behind a record.” At home, the group, sometimes performing as the Rising Star Fife and Drum Corps, plays at picnics and barbecues, especially on the Fourth of July. As Turner adds, “It ain’t no picnic if you ain’t got no drums.” On the Fourth, a large fire is built over which the drums are held to heat the heads to obtain the proper timbre. After that, the musicians start feeding and turning as they play to several hundred local participants.

The origins of the fife and drum tradition in the Delta would provide material for a good mystery (or grant) writer. Other Turner only knows that the music comes “from slavery days, from old back times.” Turner remembers learning both how to fashion and play fife and drums from a now-forgotten elder near Como. But if you listen to the Corps on Kings of Country Blues (Arhoolie 1085) and then put on the recording of “John Canoe Music” from Jamaican Roots, Bongo, Backra and Coorie (Folkways FE 4232), the palms begin to sweat upon discovering that you can’t tell one band from the other except for the occasional Mississippi accents.

Although fife and drum bands are an endangered species with a few reported sightings in Georgia and Mississippi, they are an integral part of Jamaica’s John Canoe masquerade every December 26. The typical drum and fife band in Jamaica includes a bass drum, a bamboo fife, side drum and improvised rhythm instruments such as a cheese grater. The band follows a recent Marine characters as Patchy-Patchy, Boar Man, Horsehead and Belly Woman. Jamaican fife and drum music’s main influence was the early British colonial military which had their own centuries-old tradition of life and drum regiments. The John Canoe holiday and its music took hold throughout the English-speaking Caribbean with each island adding its own variations.

Do the Como Drum and Fife Corps represent a missing link in the acculturative process shared in the Caribbean between British and African influences? If the answer is tentative yes, many questions remain as to how the drum and fife tradition not only passed to Mississippi but has been preserved there.

By Kathy Baldridge

Well, we know you didn’t come to the Jazz Festival with country music on your mind. In fact, we suspect you’re quite surprised with the country-infused sounds that Urban Cowboy brought your way in the recent years, and are relieved that this trend is at long last abating. The hungry rock bands that switched to country to make a quick buck see greener pastures in the music-for-art’s-sake New Wave movement and the perennially lucrative top-40 and oldies gigs.

Fortunately, what this development in the Parade of Musical Progress portends is a clearer view of South Louisiana’s genuine country artists, uncluttered by poseurs. Country music has been a part of this area’s musical tradition all along, practiced more in the outlying areas of New Orleans and environs. The true country fans have just been waiting for the Tumbleweed Travolta clones to grow weary of walking bowlegged.

This year’s country lineup at the Jazz Festival rings with authenticity. No one in these bands exchanges their western boots, Stetson hats and string ties for Beatle boots, wraparound shades and skinny ties once the show’s over. Country music is the white man’s blues—another adventure in American music—which, after all, is the raison d’être of the New Orleans Jazz and Heritage Festival.

George “Slim” Heard (April 29). This gifted young harpist from Baton Rouge, twice State Harmonica Champion, is busy promoting his independently produced single, “Just A Little Too Long,” recorded at Bogalusa’s Studio In The Country. It’s already been voted into the Hall of Fame on Frank Davis’ live Saturday afternoon broadcast on WWL in New Orleans, and is receiving good airplay from WYNN in Baton Rouge. He’s played on the David Allan Coe albums and has toured with Johnny Rodriguez and the Wenda! Adkins Band, which should satisfy those of you into credits. Slim prefers to work out of South Louisiana, eschewing Nashville’s current preoccupation with Las Vegas-ized country music. He’ll be backed by the Baton Rouge-based Mississippi River Band, and says “you never know who might show up” to jam with him.

Tim Williams (Saturday, April 30). Tim returns for his fifth appearance at the Jazz Festival, her “favorite gig of the whole year.” Of late she’s been recording her first album at Sea-Saint Studios, which is close to completion. Tim’s long been a part of the New Orleans club scene, playing her blues-tinged straight-ahead country—in fact, she’s one of the only country performers ever to play Tipitina’s. Interest has already been evoked in her album and she’s hoping to bypass the Nashville door-knocking phase and keep New Orleans as her home base as she pursues a major label deal. Tim’s been able to break through the country stereotypes, attracting a diverse audience of people who didn’t even know they like country music till they heard Tim’s special blend of revitalized standards, lesser-known tunes.
deserving of wider popularity, and her own originals.

Russ Russell and the Rustlers (Saturday, May 7). Russ is the New Orleans cowboy everybody knows. He's written and recorded songs for Dixie Beer and is familiar to many as the Dance Ranch spokesman. Along with Aaron Neville, Allen Toussaint, Pete Fountain and other New Orleans musicians, he'll be a celebrity judge in the Time Saver Talent Search, and will be named to the New Orleans Music Hall of Fame, also initiated by Time Saver. He, too, has just completed an album with more great originals from the man who gave us lines like "Hey, world. I got a message for you/ I don't like the way you treat my Red, White and Blue" and that paean to Longneck Night, "Drink Another Dixie With Me, Darling." Russ is a Coonass Cowboy, still putting out unadulterated original South Louisiana country music after twenty years. The family tradition continues with son Johnny Russell on drums in the current Rustlers lineup.

The Copas Brothers (Friday, April 29). The Brothers are undoubtedly one of the most popular and visible country bands in the New Orleans area. Seasoned openers for acts like Jerry Jeff Walker and David Allan Coe and headliners in their own right, they're committed to making Louisiana country music as well known as the regional sounds of Alabama, Georgia and Texas have been made by their proponents. With their recent self-named album release on their own CoBro label, already reviewed in Wavelength (April 1983), the Copas Brothers create just that "Louisiana Sound" they're looking to popularize. Rhythm and blues and bluegrass add the Copas touch to their country-rock style. For a super Copas original, be sure to request "Skinny Dip" at their performance.

Scooter Lee (Sunday May 8). The self-described Louisiana Lady, born in New Orleans and lately a resident of Folsom, is presently based out of Nashville and was on a tour of Canada and the Northwest at last report. A singer and songwriter in the fashion of Dolly Parton and Tanya Tucker, she's one of the most recent proteges of the Old Wagonmaster, Porter Waggoner himself, with an album to her credit titled Louisiana Lady produced by Waggoner. Mr. W. feels someone's going to make "a loita money" off of Scooter's talents, and this ambitious woman's drive won't let her rest until she reaches the stardom she's aiming for.

Troy DeRamus (Sunday, May 1). Troy is an exponent of what he calls "North Louisiana Hill Country" music. From Alexandria, where there actually are hills, he sponsors a Fiddling, Banjo and Harmonica Festival each year, the winners of which are invited to play with Troy's band at the Jazz Festival. He's bringing a seven-piece band this year featuring three fiddles and will be playing traditional and popular sounds, along with Cajun and Hill Country tunes. Troy keeps authentic country music alive in his part of the state at weekly old fashioned family-oriented barn dances at the Old Barn in Boyce.

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### COMPLETE 1983 FESTIVAL SCHEDULE

#### SUNDAY, MAY 1

| Stage 1 | 12:15-1:15 | — ELS |
| 1:15-2:45 | — Caliente |
| 2:45-3:15 | — Papa Charles |
| 3:15-4:30 | — The Goods and the Greenbeans |
| 4:30-5:00 | — Dirty Dozen Brass Band |
| 5:00-6:00 | — Joe & the Meat Morton |

| Stage 2 | 12:15-1:15 | — Arion Brothers Band |
| 1:15-2:30 | — Big Joe Turner w/Trick Bag |
| 2:30-3:00 | — The Metrics w/George Porter and Zigaboo Modeliste |
| 3:00-3:30 | — Chaka Khan |

| Stage 3 | 12:00-12:45 | — UNO Jazz Band |
| 12:45-1:30 | — Walter Payton & Ballet Fie |
| 1:30-2:00 | — New Orleans Street Band |
| 2:00-2:30 | — SmokeyGil |
| 2:30-3:00 | — James Booker Rhythm 'n Blues Review |
| 3:00-3:30 | — Pete Sanborn |
| 3:30-4:00 | — Pharoah Sanders |

#### SATURDAY, MAY 7

| Stage 1 | 12:20-1:20 | — Holy Cross H.S. Jazz Ensemble |
| 1:20-2:00 | — Johnny Adams w/Walter Washington & The Solar System Band |
| 2:00-3:00 | — John Fred & The Playboys |
| 3:00-4:00 | — Vassar Clements |
| 4:00-5:00 | — The Radiators |

| Stage 2 | 12:45-1:45 | — Russ Russell and the Rustlers |
| 1:45-2:15 | — Dewey Balla & Friends |
| 2:15-3:15 | — Alvin Battiste |
| 3:15-4:15 | — Marcia Ball |

| Stage 3 | 11:30-12:30 | — Dillard Univ. Jazz Band |
| 12:30-1:30 | — Bobby Marchan & Higher Ground w/Carlo Bella |
| 1:30-2:30 | — Deacon John Blues Revue w/Earl King |
| 2:30-3:30 | — Marcel Dugas |
| 3:30-4:30 | — Lonnie Brooks Blues Band |

| Stage 4 | 12:00-12:45 | — Southern Univ. Baton Rouge Jazz Ensemble |
| 12:45-1:45 | — Ruben "Mr. Salsa" Gonzalez |
| 1:45-2:45 | — Roy Ayers |
| 2:45-3:45 | — Beausoleil |
| 3:45-4:45 | — Third World |

#### SUNDAY, MAY 8

| Stage 1 | 12:15-1:15 | — Los Cucumbers |
| 1:15-2:30 | — Willie Tee |
| 2:30-3:00 | — Buddy Guy and Junior Wells |
| 3:00-4:00 | — Clarence "Gatemouth" Brown |
| 4:00-5:00 | — The Neville Brothers |

| Stage 2 | 11:45-12:45 | — Loyola Faculty Ensemble |
| 12:45-1:45 | — Sady Couvaille & the Manou Hour Cajun Band |
| 1:45-2:45 | — Blue Rose Jazz Band |

| Stage 3 | 12:00-12:45 | — Mr. Salsa |
| 12:45-1:15 | — John Mooney and the Bluesiana Band |
| 1:15-2:00 | — Eddie Bo w/the David Lasie Band |
| 2:00-2:45 | — Taj Mahal |
| 2:45-3:30 | — Chet Cherry and his Red Hot Louisiana Band |

| Stage 4 | 11:45-12:30 | — Southeastern Univ. Jazz Ensemble |
| 12:30-1:15 | — Lowell Fulsom w/the Kid Johnson Band |
| 1:15-2:00 | — Irma Thomas |
| 2:00-2:45 | — Bill and the Playboys |

| Festival Tent | 12:30-1:30 | — Earl Tubby's Band |
| 1:30-2:30 | — Jasmine |
| 2:30-3:30 | — W. Mouton and the Scott Playboys |
| 3:30-4:30 | — N.D. Saxophone Ensemble |
| 4:30-5:30 | — Ellis Marsalis Quartet |

| Economy Hall Tent | 12:00-1:00 | — All Star Band |
| 1:00-1:45 | — New Orleans Street Band |
| 1:45-2:30 | — Linda Hopkins |
| 2:30-3:15 | — The Tuts Washington |
| 3:15-4:00 | — Tuts Washington |
| 4:00-4:45 | — Kid Thomas and his Algiers Stompers |
| 4:45-5:30 | — Miss Lilian Bennett |

| Koledu | 11:30-1:15 | — Kumbuka African Drum & Dance Collective |
| 12:00-1:15 | — The Cajun Experience |
| 1:15-2:15 | — Nyonga |
| 2:15-3:15 | — Eddie Harris |
| 3:15-4:15 | — Turtle Band of Belize |
| 4:15-5:15 | — Lady BJ and Spectrum |

| Gazette | 1:30-2:30 | — George Gorko |
| 2:30-3:30 | — Brother Percy Randolph w/Spencer Bohren |
| 3:30-4:30 | — Miss Lilian Bennett |

| Gospel Tent | 11:30-1:30 | — Singing Voices of Christ |
| 12:00-1:30 | — The Gospel Experience |
| 1:30-2:30 | — Voices of Faith |
| 2:30-3:30 | — Divine Grace Gospel Choir |
| 3:30-4:30 | — The Zion Harmonizers w/special guest Christine Myres |
| 4:30-5:30 | — Greater Macadonna B.C. Choir |
| 5:30-6:30 | — Gospel Soul Children |

| Gospel Tent | 11:30-12:05 | — Children of God |
| 12:00-1:05 | — Parish Prison Gospel Chorus |
| 1:05-2:05 | — Harold Lewis Show Case |
| 2:05-3:05 | — McDonogh 35 Youth Choir |
| 3:05-4:05 | — Holy Name Singers |
| 4:05-5:05 | — The Last Train Choir |
| 5:05-6:05 | — Desire Community Chorus |
GOING TO THE JAZZ FESTIVAL

"MOONRISE," SANTA CRUZ, CALIFORNIA.
"IT'S THE TOTAL VIBE, MAN... JUST THE TOTAL VIBE OF THE WHOLE THING..."

K. BOULLOSA, FOLSOM, L.A.
SELLS "ORGANIC" SPRING WATER FROM CART AND GIVES TAROT CARD READINGS.

"PUNCHIE," NINTH WARD.
2ND ASSISTANT SPY-BOY FOR WILD ZINNIAS.

"WAVELENGTH I MAY 1983"

"I GET THERE EARLY, BUY A SIGNED POSTER AND SPEND THE REST OF THE DAY AT MY HEALTH CLUB IN THE SAUNA."

D. LEMIEUX, GENTILLY.
BRINGS HIS OWN LUNCH-- A TUNA SANDWICH SLICED DIAGONALLY.

K. BOULLOSA, FOLSOM, L.A.
"WE USED 13,000 PLASTIC SPOONS LAST YEAR!"

T. MARSHALL, CHESTNUT ST.
"WE'RE DOING A PROGRESSIVE THING, DIG?"

N. ODINO, METAIRIE, L.A.
"AT THE '80 JAZZ FEST, MY LIGHT METER WENT OUT--I ALMOST HAD A HEART ATTACK!"

F. SMITH, N. TONTI ST.
"WE'RE DOING A PROGRESSIVE THING, DIG?"

G. BROWN, GIRT TOWN.
HEADS DIRECTLY FOR GOSPEL TENT.

"AT THE '80 JAZZ FEST, MY LIGHT METER WENT OUT--I ALMOST HAD A HEART ATTACK!"

N. ODINO, METAIRIE, L.A.
"WE USED 13,000 PLASTIC SPOONS LAST YEAR!"
NOT GOING TO THE JAZZ FESTIVAL

C. CALIGURI, HARVEY. HATES CROWDS.

"DOG," "NOWHERE-LAND." "ARE YOU KIDDIN'? BEIN' AROUND THAT MANY HIPPIES WOULD MAKE ME PUKE."

L. BERGERON, N.O. EAST. ON DUTY.

J. WILLIAMS, "UNLISTED." EATS CROISSANTS, READS NEW YORK TIMES AND WAITS FOR PHONE TO RING.

O. GOMEZ, CHALMETTE. TOO MUCH IRONING TO DO.

A. POMISANO, THE WOHL. "NEW ORLEANS JAZZ? DIDN'T THEY MOVE TO SALT LAKE CITY?"

"BABY RED," ALGIER-FISHER PROJECTS. HAS TO WAX CAR.

S. WHITE, RIVER RIDGE. DISTRIBUTES FUNDAMENTALIST PAMPHLETS AT SHOPPING MALLS.

M. CHARLES, NEW ORLEANS, SANTA MONICA AND KEY WEST. TOO BUSY DESIGNING WORLD'S FAIR PAVILIONS.

By Bunny Matthews
Evening Concerts

FRI., APRIL 29 — "A Tribute to Mahalia Jackson," Naomi Washington with the New Birth Missionary B.C. Choir, Zion Harmonizers, Dr. Daddy-O and the Gospel Soul Children. Theatre for the Performing Arts - 7:30 p.m.

"A Southern Night," Allen Toussaint; Lee Dorsey, Ernie K-Doe; Tommy Ridgely; Carla Baker & Cinnamon. Riverboat President - 8 p.m. - $15.00

SUN., APRIL 30 — "Riverboat President," Ron Carter, Chaka Khan, Average White Band. Riverboat President - 7 p.m. and midnight - $15.00

TUES., MAY 1 — "Inside and Out," the Archie Shepp Quartet. Contemporary Arts Center - 9:30 p.m. - $15.00

WEDS., MAY 2 — "Three Generations of New Orleans Singers," with Blue Lu Barker, Germaine Bazaar, Lady B.J. & Prout's Club Alhambra. - 8:00 p.m.

THURS., MAY 3 — "The Beauty of the Piano," Oscar Peterson, Horbie Hancock. Theatre for the Performing Arts - 8:00 p.m. - $13.00 and $15.00

FRI., MAY 4 — "Fais Do-Do!" Clifton Chenier & His Red Hot Louisiana Band. Doug Kershaw & the Kershaw Family, Dewey McRae, Jon Hendricks and Company, Bill Russell, Irving Fazola and Jean Hall, "The Bones," - 8:00 p.m. - $15.00

SATURDAY, APRIL 30

Stage 1
12:00-1:00 — Tim Williams Band
1:30-2:30 — Banda Febre
3:00-4:15 — Big Joe Turner with Dave Bartholomew
4:45-5:30 — Lee Dorsey
6:00-7:00 — Dr. John

Stage 2
12:15-1:15 — The Blue Vipers
1:45-2:45 — Canny and the Bad Habits
3:15-4:15 — The Golden Stars
4:15-5:15 — Rockin' Tabby Thomas & His Mighty House Rockers with Henry Gray & Whispering Smith
5:45-6:30 — Uzi & Backtalk

Stage 3
11:45-12:45 — East St. John H.S. Jazz Band
1:15-2:15 — Ernie K-Doe & the Naughyband w/ Jean Knight
2:45-3:45 — The Sheiks
4:15-5:15 — Zachary Richard
5:30-6:15 — Los Bandidos

Stage 4
11:30-12:15 — Tiana Jazz Ensemble
12:45-1:30 — James Rivers Movement
1:45-2:30 — Tommy Ridgely & The Untouchables w/ Robert Parker, Jesse Hall, Bobby Mitchell & Frankie Ford
3:15-4:00 — Windjammer

Festival Tent
12:15-1:15 — Mike Pellera Quartet
1:45-2:45 — Red Tyler & the Gentlemen of Jazz w/ Germaine Bazaar
3:00-3:45 — Tony Joe
4:00-5:00 — James Black Ensemble
5:30-6:30 — Archie Shepp

Economy Hall Tent
12:15-1:15 — Caledonia Jazz Band of Norway
1:30-2:30 — Widespread Jazz Orchestra
2:45-3:45 — W.O. Rhythm Orchestra
4:00-5:00 — Danny Barker's Jazz Hounds w/ Blue Lu Barker
5:30-6:30 — Onward Brass Band

Kailua
11:30-12:15 — Xavier Lab Jazz Band
12:30-1:30 — Kush
1:45-2:30 — John Delafose
2:45-3:30 — Theron Lewis Group
3:45-4:30 — Kidd Jordan and the Improvisational Arts Quintet
4:30-5:15 — Saxon Superstars of Nassau, Bahamas
5:15-6:00 — Solar

Gazebo
12:30-1:10 — Professor Gizmo
1:15-2:30 — Son Ford / Thomas
2:45-3:45 — Professor Gizmo
3:00-4:00 — Rising Star Drum & Fife Corps
4:15-5:45 — Benge Joe

Gospel Tent
12:00-12:35 — The Jones Sisters
12:40-1:15 — Mt. Kingdom B.C. Choir
1:20-1:55 — Praising His Name Gospel Chorus
2:00-2:30 — Fisher Home Project Choir
2:40-3:15 — Pure Heart Community Choir
3:20-3:55 — The Crown Seekers
4:00-4:35 — Phase One Gospel Singers
4:40-5:15 — The Southern Belts
5:30-6:00 — Avondale Community Choir
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891-9502
As Guitar Jr., Brooks had a smash hit in "Family Rules," but he went through many changes of style—and name—before emerging again with a swamp blues sound that’s taking his born-again career to new heights.

Early one morning in 1956, a twenty-three-year-old guitarist from Dubuission, Louisiana, dreamed that he was standing in a boxing ring singing a song. In fact, he was singing it in his sleep, as his exasperated wife informed him. Undaunted, the young man sprang from his bed and wrote the half-remembered words on a shirt cardboard.

Recorded at Eddie Shuler’s tiny studio in Lake Charles, Louisiana, "Family Rules" became the biggest seller in the thirty-year history of the Goldband label, rising to number five on regional charts. The artist, who went by the name of Guitar Jr., cut three more singles for Goldband and toured throughout the South with a slick, seven piece combo. "I was making nice money, but I wanted to get bigger than that," he says. "A person never really counts his blessings; they’re always looking for that gold in the sky."

In 1959, Guitar Jr. decided to make his move. "They were booking me without my band by then, and I didn’t have another record out so I couldn’t get any bookings anyway." In Atlanta, he met Sam Cooke, who invited him to open the show on his own tour until they reached Cooke’s home.
Their second album is now available

**Red Rockers**

From New Orleans Louisiana

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base in Chicago. For the next fifteen years, the Louisiana rock 'n' roll er struggled to make his reputation in the Windy City under the name of Lonnie Brooks. "I was scufflin' like hell in Chicago, but I was too proud to go back to Louisiana," he said, "If I can't make it in Chicago, I can't make it back there."

"But I changed my style in Chicago," says Brooks. "And I think it hurt me. I should have gone and played like I was playing in the rock 'n' roll days, but the people that I knew in Chicago took me around to hear the blues, and I didn't know where to find the places where they played rock 'n' roll. A lot of the disc jockeys knew who I was, but Chicago is such a big city, with so many radio stations, and I didn't know who to contact. I wasn't too good a talker."

I was scufflin' like hell in Chicago, but I was too base in Chicago. For the next fifteen years, it hurt me. I couldn't make it in Chicago, I couldn't make it back there."

Producers: Andrew Hill & Keith Hines

Also available: Lonnie Brooks / Guitar Jr. / "Two Headed Man" / "Man's Crying / Living Chicago Blues Series."

Produced by David Kahane.
On 45/Columbia.

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at the Wise Fools Pub on the North Side of Chicago, and expressed his amazement that he could see a blues star of such magnitude in so intimate a setting.

Tall and still youthful-looking as he approaches his fiftieth birthday, Brooks is a winning showman with an infectious grin, expressive voice, and exuberant personality that spurs his blues with novel twists and unexpected chord changes. "Even if a person doesn't like the blues," he says. "I put such a beat into it that they find themselves moving." Offstage he is affable and soft-spoken, sincerely determined, beneath his easygoing manner, to achieve lasting success after many hard years of dues-paying.

Lonnie Brooks/Guitar Jr. came into the world as Lee Baker Jr. on the Dubuisson plantation, about twenty miles from Opelousas. When Brooks was nine, his family moved down the road to another farm called Garland, where he heard little music besides country and zydeco on the radio, along with his grandfather's old-fashioned banjo-picking. On Saturday nights, WLAC in Nashville would broadcast an hour's worth of blues thrilling Lee Jr. with the latest records of Muddy Waters, Lightnin' Hopkins and John Lee Hooker. His mother, however, would not allow the Devil's music to be played in her house, and so, as he recalls, "I'd slip off on a Saturday night and stay with my cousin and he would try to teach me guitar. But it was real hard—it seemed like my fingers were made of lead." At seventeen he left home and moved to Jeanerette, Louisiana, where he met a man, five years his senior, named Cornelius Green and later to be known as Lonesome Sundown. "We was workin' at a junkyard—it was called Sutherland's Southern Junkyard—and we got to talkin'. He said, 'I play guitar,' and I said, 'Yeah? Well, I'm tryin' to learn how to play guitar. Will you show me?' So I went over to his house and I found out he couldn't play no better than I could."

A year later, in 1952, Jr. Baker moved to Port Arthur, Texas, and got a job as a construction worker for the Texas Company. It was there that he first heard the modern blues stylings of T-Bone Walker, B.B. King, Guitar Slim and Gatemouth Brown; as he was still underage, he would sneak into the crowded nightclubs by cutting a hole through the screen of one of the big ventilation fans. He also sneaked into a club in Beaumont to see local bluesman Long John Hunter. "I used to buy him wine and stuff just to get close to him. I would watch how he'd move his fingers and wonder if I was made to be a musician."

Baker did not buy a guitar of his own until he was twenty-two, teaching himself by copying the records of Fats Domino and Little Richard, which he found easier to play than the blues. "I learned so fast it scared me," says Jr. He was practicing on his front porch after work one evening when Clifton Chenier pulled up to the curb in his Cadillac.

"He got out and asked me, 'Who are you playing with?' and I said, 'Nobody.' He said, 'You want to play with me?' and
I said, 'I don't think I'm good enough.' He said, 'From what I hear, you're good enough.' Jr. played in Chérian's band for several months, until the accordionist signed a contract with Specialty Records in Los Angeles. Unwilling to leave his job, Baker stayed behind and was replaced by Phillip Walker, who had also played with Long John Hunter.

Jr. got Lonesome Sundown a job with the Texas Company, and the two briefly shared living quarters in Port Arthur. With Sundown playing bass and singing, they formed their own trio together with drummer John Davis Jr. As Davis was also known as "Jr.," Baker became "Guitar Jr." in order to avoid confusion. Sundown's vocal work soon brought him to the attention of Jay Miller, who took him to his Crowley studio to record for Excello.

Guitar Jr. found another bass player and continued to play the same material in instrumental form. Aside from a few practice sessions with a church choir, he had had no previous singing experience, but he began to improvise lyrics on the bandstand, and discovered a gift for songwriting.

After his fateful dream, he took "Family Rules" to Don Robey of Duke Records in Houston, but Robey, one of the first independent black record producers, rejected the C&W-flavored tune. Discouraged, Jr. went back to his regular gig at the Club Lou Ann, where he mixed blues and rock 'n' roll with country songs by Ernest Tubb and Hank Williams. A local disc jockey dropped in one night and invited him to perform on the air the next day. Having exhausted his regular repertoire on the broadcast, he concluded with his own composition. The switchboard at the station lit up like a Christmas tree, and he was directed to Eddie Shuler in Lake Charles. Recalls Shuler: "Guitar Jr. came in with 'Family Rules' and I said, 'Well, it's a commercial approach to the subject.' That's basically how I operate, so I went right ahead with it."

Jr.'s Goldband records are prime examples of what Shuler calls "South Louisiana rock 'n' roll." "Family Rules," with its Cajun lilt, was followed by "Pick Me Up On Your Way Down," a rockabilly version of Charlie Walker's country hit, and then "The Crawl," an uptempo New Orleans-style rocker. His country rock approach appealed to black and white listeners alike, but it was Tex-Mex crossover artist Freddy Fender who introduced the sound to national audiences with his 1974 version of "Wasted Days and Wasted Nights." Fender had first recorded the song in 1959, when he was working steadily around Louisiana. "You can tell that he must've been listening to me," says Jr., "because he picked up on my sound." Eddie Shuler, who recorded Fender in the early Sixties, agrees: "I would assume that Freddy Fender did take a little bit of his style because you can hear the inflections in his voice."

Arriving in Chicago with Sam Cooke, Jr. played behind Sam's brother, L.C. Cooke, and with pianist Baby Face Willette, then went on the road with Jim-
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Champion Jack

Jack Dupree's in Europe and won't be at the Fair, but whenever there's a Festival feeling in the air, Champion Jack's music fits right in.

M y favorite Champion Jack Dupree story was told to me the other night by Mister Trigger, a.k.a. Quint Davis, who flew on a jet with Champion Jack and Chuck Berry some odd summers ago. As you know, Champion Jack is the great expatriate New Orleans blues piano player. During World War II, it seems, Jack was in the Navy and became the chief chef on an aircraft carrier. Now, while this career's in the Pacific, it's attacked and sunk by a Japanese submarine. So here's Jack hanging on to some floating debris, and the Japanese sub, curious about this Jack up and brings something of a personal aide to the Japanese Philippines.

Jack becomes the head chef at the camp and base and when Jack finds out, he's just gotta sing and play. Enough. (Some war!)

Playing, our honorable adversaries can't get Jack. He goes to Japan to play a concert, and who shows up but the camp commandant? There's a reissue of sides Dupree cut in the early Sixties and '53 that have come out late last year on an English label, Krazy Kat, called Rub A Little Boogie (KK 7401). This is an outstanding album and shows off Champion Jack at the top of his form. The variety of material is amazing. "Stumbling Blocks" is reminiscent of Smiley Lewis' "Down The Road" and features a biting guitar riff by Brownie's brother, Stick McGhee. "Deacon's Party" is a party song about preachers getting drunk and fighting with the whole band singing along on the chorus: "We gonna all go together/we gonna all go together/we gonna all go together if your rent ain't paid." "I Think I Need A Shot" is a '45 forerunner of a tune Jack later recorded as "Bad Blood."

Good slow blues and great shakin' boogie numbers abound throughout Rub A Little Boogie, but if there's one track that's a revelation, it's "Somebody Changed The Lock." (Now, how many blues tunes have used that title?) Champion Jack's variation has got this rhumba rhythm that I've never heard employed in any of his other releases. Over this rhumba, there's a doo-wop vocal group, a honking sax, and bluesy guitar. Champion Jack's singing is priceless: after each verse comes to a dead stop, Jack's raunchy voice comes down, bringing in the next verse.

Champion Jack cut Blues From The Gutter in the early Sixties and it'll probably stand as one of the best New Orleans blues albums ever recorded. The musicians are excellent, and the sound is superb—if there's one blues album that makes you feel like you're right there in the room while the music's being made, this is it! The album is crammed with Champion Jack classics: "Bad Blood," "Strollin'," "Can't Kick The Habit," "Junker's Blues," and "Nasty Boogie." His variations on "Frankie and Johnny" and "Stack-O-Lee" give fresh glimpses into the roots of these old chestnuts. The album was originally released as Atlantic 8019, but as far as I know, is only available in a Japanese reprint, Warner-Pioneer P-6183A.

For a taste of Jack live, there's a recording he made at the Montreux Jazz Festival with King Curtis and the Kingpins, entitled Blues At Montreux (Atlantic SD-1637). This is a ragged, jammin' affair, and all the better for it. The Kingpins follow Champion Jack ruthlessly through his changes—you never know what Jack's gonna drop a bar here, add a bar there. "When it comes to bars," Jack explains in the notes, "the only kind I know anything about are those you drink in and those in prison cells. I don't count bars, I play by feeling." The "Junker's Blues" on Blues From The Gutter has a feel akin to a dragged-out "Tiptina" or "Lawdy Miss Clardy" and recounts a variety of different stimulants as junk. The eight-minute "Junker's Blues" at Montreux is mostly a twelve-bar blues that extols the virtues of roofer smoking and tells how Jack got busted for smoking the evil weed but then is freed by the judge, after the judge takes one puff.

—Zeke Fishhead
### Timetable for May 1983

**501 Napoleon Ave, corner - Tchoupitoulas**

**Friday, Saturday**

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<td>DEACON JOHN'S N.O. BLUES REVUE Feat. Earl King, James Booker, J. Monque'D, and Mr. G.</td>
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<td>MAC REBENNACK Plus Special Guest TUTS WASHINGTON</td>
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<td>10PM-1AM DIRTY DOZEN BRASS BAND 1AM-4AM BOBBY MCFERRIN w/ TONY DAGRADI</td>
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<td>THE NIGHTHAWKS w/ JOHN MOONEY'S BLUESIANA BAND</td>
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<td>THE FABULOUS THUNDERBIRDS plus: The Teddy Boys</td>
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**Monday - Wednesday**

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Saturday, May 7 ...................... Jazz & Heritage Fest, 6 p.m.
Saturday, May 7 ...................... Tipitina's, 11 p.m.
Friday, May 19 ....................... Tipitina's
Friday, May 27 ....................... Maple Leaf Bar
Saturday, May 28 .................... Maple Leaf Bar
Tuesday, May 31 ..................... Tipitina's

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CONCERTS

Sunday, 1
Ein Deutsches Requiem, St. Charles Avenue Baptist Church, 4 p.m. The New Orleans Philharmonic Symphony Chorus, directed by Larry Wyatt, soloists for this Brahms work are soprano Sandra Scafide-Russell and baritone Phillip Frohnmayer. $5.

Monday, 2
Astral Project, with Bobby McFerrin, Duncan Plaza, 11:30 a.m. Free.
Sunday Night, Theatre for the Performing Arts, 8 p.m. Carmen McRae, Jon Hendricks (the creator of jazz vocals) and Company, Bobby McFerrin and Astral Project. Ticket information 522-4786.

Tuesday, 3
Jacob Scramble and His French Country Quartet, Duncan Plaza, 11:30 a.m. Free.
New Orleans Philharmonic Symphony Orchestra, Orpheum Theatre, 8 p.m. David Zinman conducts, pianist Eugene Paff and Paul Beaulieu. $7.
False Do-Do, Riverboat President, 8 p.m. Doug Kenchaw and the Kershaw Family, Clifton Chenier and His Red Hot Louisiana Band, Marc Savoy and Dewey Balis and the Cajun All-Stars. $15.
Three Generations of New Orleans Singers, Picuris Alhambra, 728 N. Claiborne, 8 p.m. Performance by Blue Lu Barker, Germaine Bazzle and Lady B.J. $9.50.

Thursday, 5
Komenka Ethnic Dance Troupe/New Orleans Contemporary Dance Center, Duncan Plaza, 11:30 a.m. Free.

Beloved and All That Jazz, Riverboat President, 8 p.m. Elvin Jones and the Jazz Machine, the Chico Freeman Quintet, the Jazz Alisters with Jimmy Smith, Stanley Turrentine, Kenny Burrell and James Black. $15.

Friday, 6
Synergy, Duncan Plaza, 11:30 a.m. Free.
The Fingerbreaker, Dixon Hall, Tulane, 8 p.m. Dick Wellswood and Thomas Roberts in concert dedicated to the memory of Eubie Blake. $5.

Saturday, 7
Through the Streets of the City, Kolbo’s Restaurant, 5 p.m. A recreation of a long-ago evening when New Orleans society heard jazz for the first time, with octogenarian Johnny DeDorff leading the Louisiana Repertory Jazz Ensemble. $18.50.
Blues Cruise, Riverboat President, 8 p.m. With Albert Collins, Willie Dixon and the Blues All-Stars, Taj Mahal. $15.
Wayne Newton, Saenger, 8 and 11 p.m. In the great traditions of Caffarel and Farinelli...Ticket information at 524-0876.

Sunday, 8
New Orleans Jazz Reunion, Sheraton Hotel, Balcony, 4 p.m. Veterans of the ensembles of Oscar "Papa" Celestin and Sharkey Bonano. $10.

Monday, 9
The Hot Three, Duncan Plaza, 11:30 a.m. Free.
Blue Lu Barker, Dixon Hall, Tulane, 8 p.m. The most rambunctious of local hot-mamas. $7.
Adam Ant Inx, Saenger, 8 p.m. Ticket information at 524-0876.

Tuesday, 10
Ramsey McLean and the Lifers, Duncan Plaza, 11:30 a.m. Free.

Wednesday, 11
Andrew Hall’s Society Jazz Band, Duncan Plaza, 11:30 a.m. Free.
Charles Aznavour, Saenger, 8 p.m. $13.25, $15.25.

Thursday, 12
Delta Festival Ballet/Jazzeroo, Duncan Plaza, 11:30 a.m. Free.

Friday, 13
Bill and Bobbie Malone’s Country Band, Duncan Plaza, 11:30 a.m. Free.

Sunday, 15
Cathedral Concerto, Christ Church Cathedral, 4 p.m. Organ recital by Marcus St. Julien. Free.

Monday, 16
Kumbuka/C.A.C. Theatre, Gallier Hall, 11:30 a.m. Free.

Tuesday, 17
Spencer Bohren/C.A.C. Theatre, Gallier Hall, 11:30 a.m. Free.
New Orleans Philharmonic Symphony, Orpheum Theatre, 8 p.m. Philippe Entremont conducts and solos on piano in works by Beethoven and Schumann. Same program repeated Wednesday, 18. Ticket information from the Symphony’s Office at 524-0404.

Wednesday, 18
John Mooney and the Bluesiana Band/C.A.C. Theatre, Gallier Hall, 11:30 a.m. Free.
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Thursday, 19
The Jive, Gallier Hall, 11:30 a.m. Free.
Bobby Vinton, Riverboat President. Tickets from Ticketmaster or New Orleans Steamboat Company.

Friday, 20
Priscilla/Chantez, Gallier Hall, 11:30 a.m. Free.

Saturday, 21
Mardi Gras Chorus, Dixon Hall, Tulane, 9 p.m. Barbershop quartets, local and otherwise. Ticket information at 944-5553.

Sunday, 22
Anthony Brexton, Longue Vue Gardens, 6 p.m. The avant-garde saxman; ticket information at 488-5488.

Monday, 23
Majestic Brass Band, 1515 Poydras, 11:30 a.m. Free.

Tuesday, 24
Woodenhead, One Shell Square, 11:30 a.m. Free.

Wednesday, 25
Mount Pountchartrain String Band, Boggs Mall, 11:30 a.m. Free.

Thursday, 26
Allegra, Board of Trade Plaza, 11:30 a.m. Free.
Ario Guthrie & Shenandoah, Riverboat President, 10 p.m. Tickets from Ticketmaster or New Orleans Steamboat Company.

Friday, 27
Clyde Kerr's Big Band Sound Orchestra, Rivergate, Poydras Street entrance, 11:30 a.m. Free.

Saturday, 28
Chicago, LeRoux, UNO Baseball Field. Tickets and information from Ticketmaster.

ART

Aaron Hastings Gallery, 1130 St. Charles Ave., 523-7202. Through May 19, works by Randy Asproudes; May 21 through June 9, college drawings and paintings by Alan Garson.

Academy Gallery, 5256 Magazine, 899-8111. Through May 19, tapestries and watercolor works by Harriet Quick; May 21 through June 9, the New Orleans Academy of Fine Art's Student Juried Exhibition.


FILMS

C.A.G. Film and Video, 500 Camp, 523-1216. May 4: Ralph Arlyx shows his films. May 11: A Night of Cajun Cinema, in which the chief attractions are Zephyr and Zephyr. June 8: A night dealing with eccentric works by eccentrics.

Films at Loyola's Film Buffs Institute, 895-3196. May 2: Ruth Cassady and the Sundance Kid (Newman, Redford), a classy-and-romantic and a spectacle leap from a high cliff.

Friday, 27
Clyde Kerr's Big Band Sound Orchestra, Rivergate, Poydras Street entrance, 11:30 a.m. Free.

Saturday, 28
Chicago, LeRoux, UNO Baseball Field. Tickets and information from Ticketmaster.

PLAYS

The Inxs open for Adam Ant May 9 at the Saenger.

Pen Cayetano, artist of Belize, at the CAC through May 8.
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FRIDAY, MAY 27
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Blue Room, in the Fairmont Hotel, 529-7111. Dinner, dancing, smoked glass, candleabras on the table, reservations and cover charges that match. May 4 through 17. Ella Fitzgerald, about whom comment would probably be superfluous. May 18 through 31. O.C. Smith, the son of Hickory Hollow’s tramp.

Bobby’s Place, 520 East St. Bernard Highway, Chalmette, 271-0137. Unchanging; Fridays, Bobby Cure (of the Cure Cleaners dynasty) and the Summertime Blues: Gong Show. Saturdays, Allen’s Tribute to Elvis. Sundays, Al Clauda and the Expressions.

Bonaparte’s Retreat, 1037 Decatur, 561-9473. Sundays, the Pfister Sisters and a handful of harmony. Each day from 4 to 8:30, Ralph Cox at the piano.


544 Club, 544 Bourbon, 523-6611. Wednesdays through Saturdays, Gary Brown and Feelings.

Hawks, 3227 Jean Lafitte Parkway, 277-8824. A large St. Bernard club that has made a recent transition from purely progressive country to heavy metal/college rock.

Hullihan’s Old Place, 315 Bourbon, 523-2294. Happy Time Jazz Band, 9 to 1 a.m., Sundays through Thursdays.

Jamaican South Reggae Club, 330 St. Louis, 529-6701. Call for information, located in the Old Spaghetti Factory.

Jimmy’s, 8200 Willow, 866-9549. May 1: The Jukejoint Carnival Revue, with the Saxon Superstars, Raphael Munnings, Super Steel, and High Voltage. May 3 and 4: The Renegades, yet another of Leo Nocentelli and Zigaboo Modeliste’s new ideas. May 5: The Sheila’s. May 6 and 7: The Neville Brothers. May 12: The Mus-
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Harry's Club, 517 Parkway, Breaux Bridge, 318-332-9569.


Mulato's, Breaux Bridge Highway, Breaux Bridge, 318-332-8965.

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records in the South.
The Backbeats are beginning work on an EP... The Delta Hurricanes, a hot L’U’siana band, will open for Leon (Shootout On The Plantation) Russell on May 29 at his Trinity’s gig in Baton Rouge... John Lomax III, of the famous musicalolog Lomax family, wrote in his syndicated column Country Rhythms, about Shreveport’s A-Train: "...When tiny Miki Honeycutt jumps onstage toward mid-set, the A-Train slips into an altogether higher gear. Miss Honeycutt is a world-class singer who could match vocal chops with anyone alive...and if there is any room left in this world for a truly awesome talent, she’s soon to get a national record deal."

While the Marsalis family may rival such musical dynasties as those of the Bachs and the Scarrattis and the Nevilles, and while everyone has heard of Ellis, Wynton and Branford—virtuosi on piano, trumpet and saxophone respectively—everyone so far has overlooked Jason, the youngest Marsalis, currently in kindergarten at the Howard Montessori School, 3601 Camp; the Howard School will hold its first Fair, May 14 beginning at 11 a.m., and besides it Space Walk, a series of red beans and rice, booths and a pony ride, there is also going to be some piano continuo for all of this by daddy Ellis... Back in January, we wrote here that Touche, an all-girl band, was looking for some musicians to round out the act and they still are: a lead guitarist and a drummer or keyboardist; if interested, call Susan Schanzbach at 466-1107... WWZO-FM is presenting a two-part documentary on Bob Marley later this month; the first installment is May 21 at 8:30 while the finale is May 28 at the same time; that’s 90.7 on your dial... And speaking of matters round the Caribbean, New Orleans’ Heritage Hall Jazz Band represented the U.S. (both the first and sole inclusion) at the 1983 Caribbean Festival, held March 3-6 on Jamaica’s coral isle.

What New Orleans event promises such diverse delights as Margaret Orr, Dr. Roy Menninger of the you-know-which clinic in Topeka, Paul Prudhomme, British peer and photographer Patrick Lichfield and Mikhail Baryshnikov? La Fete ‘83, that’s what; it all off to the following, all born in the merry month of May: drummer Paul Barbarin (May 5), that local composer of elaborate exotica, Louis Moreau Gottschalk (May 8), Larry Williams, the heavy date of such wild and wilful women Bony Morone, Dizzy Miss Lizzie and Short Fat Fannie (May 10), soprano saxophonist without equal Sidney Bechet (May 14), who ended his days peacefully as the king of French music-hall, Zutty Singleton, long Louis Armstrong’s drummer (May 15), bassman "Pops" Foster, so nicknamed less for his paternal appearance than for the subsequently much-imitated sound he made a string bass prod-
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