

Please note – This is the text-only digital version of the hardcover book, which we make available for educational and research purposes. If you wish to order the full 136–page book, which includes 5 CDs and a collection of images and design features not displayed here, please go to our website.

SMITHSONIAN
**FOLK
WAYS**
RECORDINGS

**THE
NEW ORLEANS
JAZZ & HERITAGE
FESTIVAL**



**THE
NEW ORLEANS
JAZZ & HERITAGE
FESTIVAL**

HAZZZ



PRODUCED BY
JEFF PLACE
RACHEL LYONS
DAVE ANKERS
MICHAEL MURPHY
CILISTA EBERLE

CREATED IN
PARTNERSHIP WITH
THE NEW ORLEANS
JAZZ & HERITAGE
FOUNDATION

THE
NEW ORLEANS
JAZZ & HERITAGE
FESTIVAL

JAZZ FEST: THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL
SFW CD 40250

PRODUCED BY JEFF PLACE, RACHEL LYONS, DAVE ANKERS,
MICHAEL MURPHY, AND CILISTA EBERLE

WRITERS: JEFF PLACE, RACHEL LYONS, KEITH SPERA, ROBERT H. CATALIOTTI,
JON PARELES, KAREN CELESTAN, DAVE ANKERS, AND GEORGE WEIN

PUBLISHED IN 2019 BY SMITHSONIAN FOLKWAYS RECORDINGS

SMITHSONIAN INSTITUTION, WASHINGTON, DC 20560

WWW.FOLKWAYS.SI.EDU

© 2019 THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL AND FOUNDATION, INC.

© 2019 SMITHSONIAN FOLKWAYS RECORDINGS

ALL RIGHTS RESERVED

NO PART OF THIS BOOK MAY BE REPRODUCED WITHOUT AUTHORIZATION

ART DIRECTION AND BOOK DESIGN BY VISUAL DIALOGUE WWW.VISUALDIALOGUE.COM

THIS BOOK CONTAINS BIBLIOGRAPHIC REFERENCES

PRINTED IN UNITED STATES BY MULTIPAK SOLUTIONS

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

A CATALOGUE RECORD HAS BEEN REQUESTED FOR THIS BOOK.

ISBN-13: 978-0-9704942-9-0

THIS BOX SET WAS MADE POSSIBLE
THROUGH THE GENEROUS SUPPORT
OF THE HELIS FOUNDATION



THE
HELIS
FOUNDATION

CONTENTS

- 6 FOREWORD**
- 8 TRACK LISTINGS**
- 10 JAZZ FEST: THE FIRST 50 YEARS** By Keith Spera
- 32 HERITAGE, CRAFT, AND CULTURE** By Rachel Lyons
- 36 QUINT DAVIS AND JAZZ FEST** By Karen Celestan
- 46 FOOD FÊTE** By Rachel Lyons
- 50 THE MUSIC AND MUSICIANS OF THE NEW ORLEANS JAZZ FESTIVAL**
By Robert H. Cataliotti
- 64 OFF THE STAGE, AROUND THE GROUNDS** By Rachel Lyons
- 68 PRODUCERS' NOTE**
- 70 DISC 1**
- 82 DISC 2**
- 94 DISC 3**
- 106 DISC 4**
- 118 DISC 5**
- 130 SOURCES AND SELECTED READINGS**

FOREWORD

Having produced the Newport Jazz Festival since 1954, I was asked to come to New Orleans in 1962 to create for the city a similar jazz festival of its own. I entered what was to me a strange world that has been part of my life ever since.

In 1962 Jim Crow was king; the jazz world was controlled by those who still worshipped Jelly Roll Morton and King Oliver who never gave up looking for the holy grail of the Buddy Bolden disc. The Mardi Gras Indians were unknown to the outside world, Fats Domino represented New Orleans music to Americans in general; contemporary jazz (bebop at the time) was only a small segment of the jazz community and Wynton Marsalis was one year old.

After working through a maze of political problems in both the jazz and civic world, it was with a sense of joy that in spite of the fact that my wife Joyce was African American, we would be able to present the type of festival that I felt belonged in New Orleans.

My first job then was to convince the board of directors in New Orleans that the Newport Jazz Festival model was no longer valid. We needed a different approach to presentation and format. The festival that I envisioned for the city where jazz was born had to be unique; it had to reflect the entire spectrum of Louisiana's musical heritage. I wanted to use New Orleans and Louisiana artists, almost exclusively, to showcase this wealth of local culture. And tickets had to be inexpensive, so that people from every economic level of New Orleans life could attend.

My plan was to build a local team. It was Richard Allen, a committed historian who curated the jazz archives at Tulane University, who introduced me to a kid who was working at the William Russell Hogan Jazz Archives on a part-time basis: jazz was not this kid's forte, but he was deep into New Orleans blues, funk, and folk scenes. This young man's name was Quint Davis.

I am proud of being the founder of the New Orleans Jazz & Heritage Festival (the original name I contrived for the event was the New Orleans Jazz & Heritage Festival and the Louisiana Heritage Fair). But in a few short years, Quint Davis established himself as the festival's producer and is now considered one of the unique producers of outdoor music festivals in the history of American music.

It is for Quint and others to tell the story of what has happened to the New Orleans Jazz & Heritage Festival in the last 50 years. It is a magnificent tale, a small part of which can be heard in this unique commemorative recording.

**THE FESTIVAL THAT
I ENVISIONED FOR
THE CITY WHERE
JAZZ WAS BORN HAD
TO BE UNIQUE;
IT HAD TO REFLECT
THE ENTIRE SPECTRUM
OF LOUISIANA'S
MUSICAL HERITAGE.**

GEORGE WEIN

DISC 1

- 1. THE GOLDEN EAGLES**
Indian Red 4:05
- 2. WELCOME TO THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL**
Larry McKinley 0:09
- 3. TROMBONE SHORTY**
One Night Only (The March) 3:27
Troy Andrews-Ryan Montbleau/Bone Structure Music, ASCAP -75 & Running, BMI
- 4. DONALD HARRISON, JR.**
Free to Be 8:39
Donald Harrison, Jr./Donhar Music, ASCAP
- 5. DANNY BARKER**
Basin Street Blues 6:22
Spencer Williams/Kobalt Music Publishing America o/b/o Edwin H. Morris & Co., ASCAP
- 6. TERENCE BLANCHARD**
A Streetcar Named Desire 9:03
Alex North/WB Music Corp., ASCAP
- 7. KERMIT RUFFINS BIG BAND**
Royal Garden Blues 5:46
Spencer Williams-Clarence Williams
- 8. CHAMPION JACK DUPREE**
featuring Allen Toussaint
Bring Me Flowers While I'm Living/
Rub a Little Boogie 9:52
Jimmy Oden, BMI-Green//Jack Dupree/Fort Knox Music, Inc. BMI-Trio Music Company, BMI
- 9. GEORGE WEIN AND THE NEWPORT ALL-STARS**
Back Home Again in Indiana 6:30
James F. Hanley-Ballard MacDonald
- 10. JOHN BOUTTÉ**
Louisiana 1927 7:14
Randy Newman/Warner Tamerlane Publishing Corp., ASCAP

DISC 2

- 1. ALLEN TOUSSAINT**
Yes We Can Can 4:51
Allen Toussaint/Screen Gems-EMI Music, Inc., BMI
- 2. EARL KING**
Trick Bag 4:55
Earl King/EMI Unart Catalog, Inc., BMI
- 3. IRMA THOMAS**
Ruler of My Heart 3:03
Allen Toussaint/BMG Platinum Songs o/b/o Arc Music Corp., BMI
- 4. SNOOKS EAGLIN**
Dizzy Miss Lizzy 3:54
Larry Williams/BMG Platinum Songs o/b/o Arc Music Corp., BMI -Larina Music, BMI
- 5. CLARENCE "FROGMAN" HENRY**
Ain't Got No Home 6:31
Clarence Henry/BMG Platinum Songs o/b/o Arc Music Corp., BMI
- 6. THE WHITE EAGLES**
Big Chief Got the Golden Crown 7:29
- 7. PROFESSOR LONGHAIR**
Big Chief 3:49
Earl King/Shirley's Music Company, BMI
- 8. DIXIE CUPS**
Iko Iko/ Brother John/
Saints Go Marching In 7:02
B. Hawkins-R. Hawkins-J. Johnson-J. Crawford/Arc Music Corp., BMI-Trio Music Company, BMI-EMI Longitude Music Co., BMI// C. Neville-G. Landry/Gulf Coast Music, LLC, BMI
- 9. MARCIA BALL**
Red Beans 5:13
McKinley Morganfield/BMG Bumblebee o/b/o Watertoons Music, BMI
- 10. DR. JOHN**
Litanie des Saints / Gris-Gris Gumbo
Ya Ya / I Walk on Gilded Splinters 12:06
Mac Rebennack/Warner-Tamerlane Publishing Corp., BMI //John Creaux/Warner-Tamerlane Publishing Corp. o/b/o itself and Skull Music, BMI//John Creaux/Warner-Tamerlane Publishing Corp. o/b/o itself and Skull Music, BMI

DISC 3

- 1. HOW YA GONNA CLAP?**
Ray Hackett 0:25
- 2. THE DIRTY DOZEN BRASS BAND**
Blackbird Special 7:30
G. Davis-R. Lewis-E. Towns-K. Harris-C. Joseph-K. Joseph-J. Marshall-B. Jones/BMG Bumblebee o/b/o Mad Musicians, ASCAP
- 3. HENRY BUTLER**
Hey Now, Baby 6:22
Henry Roeland Byrd/Professor Longhair Music, BMI
- 4. GERMAINE BAZZLE AND RED TYLER QUINTET**
Secret Love 8:54
Sammy Fain-Paul Francis Webster/WB Music Corp., ASCAP
- 5. AL BELLETTO BIG BAND**
Jazznocracy 5:15
Will Hudson/EMI Mills Music, Inc., ASCAP
- 6. ORIGINAL LIBERTY JAZZ BAND**
featuring Dr. Michael White
Summertime 7:36
G. Gershwin-I. Gershwin-D. Heyward-D. Kuhns/Kobalt Music Publishing America, Inc. ASCAP-WB Music Corp. o/b/o Ira Gershwin Music, ASCAP-Raleigh Music Publishing o/b/o Nokawi Music, ASCAP
- 7. PRESERVATION HALL JAZZ BAND**
My Bucket's Got a Hole in It 7:18
Clarence Williams
- 8. THE ZION HARMONIZERS**
I Want to Be at That Meeting/ Golden Gate Gospel Train 7:48
- 9. IRMA THOMAS**
Old Rugged Cross 4:12
George Bennard
- 10. RAYMOND MYLES WITH THE GOSPEL SOUL CHILDREN**
Can't Nobody Do Me Like Jesus 6:43
Andraé Crouch/Capitol CMG Genesis o/b/o Bud-John Songs, Inc., ASCAP
- 11. JOHNSON EXTENSION**
I Can Go to God in Prayer 7:00
Calvin Bridges/Bring It Back Home Music, ASCAP

DISC 4

1. BUCKWHEAT ZYDECO

Hard to Stop 9:59

Stanley Joseph Dural, Jr.-Ted Fox/BMG Bumblebee o/b/o Dural Music, BMI

2. BOOZOO CHAVIS

Paper in My Shoe 3:31

Boozoo Chavis-Eddie Shuler/Fort Knox Music Inc., BMI-Trio Music Company, BMI

3. THE SAVOY FAMILY CAJUN BAND

Midland Two-Step 3:47

4. BRUCE DAIGREPONT

Disco et Fais Do-Do 4:29

Bruce Daigrepoint/Happy Valley Music, BMI

5. BEAUSOLEIL

Recherche d'Acadie 4:23

Michael Doucet/BMG Bumblebee o/b/o Dosay Music, BMI & Orange Skies Music, BMI

6. THE NEVILLE BROTHERS

Yellow Moon 7:16

Aaron Neville-Joel Neville/Irving Music, Inc. o/b/o Neville Music, BMI & Apache Red Music, BMI

7. JOHN CAMPBELL

When the Levee Breaks 6:17

Joe McCoy/Kobalt Music Pub. America o/b/o Edwin H. Morris & Co., ASCAP

8. JOHN MOONEY

It Don't Mean a Doggone Thing 5:06

John Mooney/BMG Bumblebee o/b/o Crescent Moon Music, BMI

9. KENNY NEAL

Starlight Diamond / Jimmy Reed Medley: You Don't Have to Go / Baby, What You Want Me to Do / Going to New York / Honest I Do 13:05

Rafal Neal, Jr./Midnight Creeper Music, BMI//James Reed/ BMG Platinum Songs o/b/o Conrad Music, BMI

10. ALLEN TOUSSAINT AND BONNIE RAITT

What Is Success 6:15

Allen Toussaint/Screen Gems-EMI Music, Inc., BMI

11. TOMMY RIDGLEY

Double-Eyed Whammy 3:49

Tommy Ridgley/Makedwde Publishing Co., BMI

DISC 5

1. FUNKY METERS

Fire on the Bayou 9:19

A. Neville-L. Nocentelli-G. Porter-C. Neville-J. Modeliste/ BMG Bumblebee o/b/o Bugaloo Music, BMI & Cabbage Alley Music, BMI

2. CLARENCE "GATEMOUTH" BROWN

Take the "A" Train 4:26

Billy Strayhorn/Reservoir Media Music, ASCAP

3. WALTER "WOLFMAN" WASHINGTON

Blue Moon Rising 7:01

Eward J. Washington-Jack Cruz/BMG Platinum Songs o/b/o BMG VM Music Ltd., BMI

4. DEACON JOHN

Happy Home 5:07

Joe Josea/Universal Music Careers, BMI

5. RAIN ALERT

Larry McKinley 0:16

6. SONNY LANDRETH

Blue Tarp Blues 5:39

Clyde Vernon "Sonny" Landreth/Bluewater Music Services Corp., o/b/o Land Line Music, SESAC

7. ANDERS OSBORNE

Back on Dumaine 6:25

Anders Osborne /Universal Songs of Polygram International, Inc., BMI-Emily Rosalila Songs, BMI

8. THE SUBDUDES

Thorn in Her Side 4:56

T. Malone-J. Magnie-J. Messa-T. Cook- S. Amedée/Capitol CMG Genesis, ASCAP

9. BIG FREEDIA

N.O. Bounce 3:23

A. Pigott-F. Ross-T. McElroy/Kobalt Music Pub America o/b/o Girl Down, BMI-1Nuffetuff Songs, BMI

10. WILD MAGNOLIAS

Smoke My Peace Pipe 7:04

Wilson Turbinton/Gopam Enterprises, Inc. o/b/o Turbine Music

11. THE NEVILLE BROTHERS

Amazing Grace / One Love 6:43

John Newton//Bob Marley/Kobalt Songs Music Publishing o/b/o Fifty-Six Hope Road Music Ltd., Blackwell Fuller Music Publishing LLC, Blue Mountain Music Ltd., ASCAP

JAZZ FEST

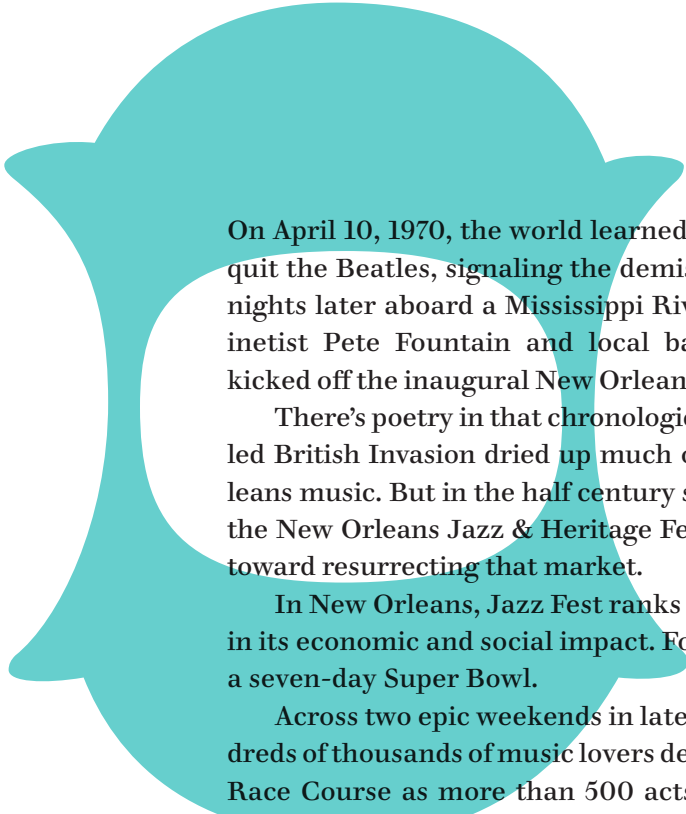
THE FIRST

5

1

YEARS

BY KEITH SPERA



On April 10, 1970, the world learned that Paul McCartney had quit the Beatles, signaling the demise of the Fab Four. Twelve nights later aboard a Mississippi River sidewheeler, jazz clarinetist Pete Fountain and local bandleader Clyde Kerr Jr. kicked off the inaugural New Orleans Jazz & Heritage Festival.

There's poetry in that chronological proximity. The Beatles-led British Invasion dried up much of the market for New Orleans music. But in the half century since the Beatles' breakup, the New Orleans Jazz & Heritage Festival has gone a long way toward resurrecting that market.

In New Orleans, Jazz Fest ranks second only to Mardi Gras in its economic and social impact. For the city's musicians, it is a seven-day Super Bowl.

Across two epic weekends in late April and early May, hundreds of thousands of music lovers descend on the Fair Grounds Race Course as more than 500 acts, the vast majority indigenous to south Louisiana, showcase the depth and breadth of regional talent. The locals are augmented by "visiting" bands from across the spectrum of popular music, marquee names presented alongside authentic New Orleans street culture.

Music accounts for only part of the festival's appeal, though. At Jazz Fest, what happens *between* the stages is just as enticing as what happens *on* them. Dozens of food vendors serve up a cornucopia of culinary delights, from crawfish sacks and *cochon de lait*—the former a puff pastry filled with crawfish, the latter a Cajun roast pig sandwich—to spicy meat pies and fried soft-shell crab po-boys. A variety of chefs and cooks demonstrate Louisiana's multicultural culinary traditions. Artists of every description sell their creations at three highly competitive on-site arts markets. Master craftsmen showcase skills ranging from blacksmithing to Mardi Gras Indian beading within the festival's Louisiana Folklife Village, which is also home to the Native American Village and its demonstrations.

The sounds, sights, smells, and tastes are immersive in a way that transcends the typical concert, or even festival, experience. Most major US music festivals—Bonnaroo, Coachella, Lollapalooza, even Austin City Limits—could be anywhere. But Jazz Fest, the granddaddy of them all, is reflective of, and essential to, its host city.

It both celebrates New Orleans culture and serves as a catalyst for its continued vitality. In the brilliant plumage of the Mardi Gras Indians, the matching suits and choreographed steps of the second-line parades, the potent kick of the brass

bands, the flags and totems that flutter and bob above the crowd, even in the painted memorials honoring festival "Ancestors," Jazz Fest feels *alive*, with a celebratory spirit and sense of community all its own.

For the festival's duration, the Fair Grounds is its own planet. Its gravitational field pulls in all sorts of characters and spins off all sorts of traditions. At the Fais Do-Do Stage, with its Cajun, zydeco, and Americana bands, fans host a ritualized

“ULTIMATELY, THE STORY OF THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL IS THE STORY OF NEW ORLEANS.”

“watermelon sacrifice.” Participants in the decidedly unofficial Jazz Fest Triathlon bike to the Fair Grounds, jog around the racetrack, and then swim across nearby Bayou St. John. These are tribes within the tribe.

Over the decades, the festival has found room for everyone from Bon Jovi to Bongo Joe, a strapping Texan who beat on 55-gallon oil barrels with homemade mallets—and provided unique experiences regardless of status. U2 guitarist The Edge found himself singing “Stand by Me” with the New Birth Brass Band in 2006. A hoodoo dancer draped her albino snake across Eric Clapton's shoulders as the guitar god watched Crescent City legend Dr. John in 1992 (Clapton would headline the festival himself 22 years later). Ed Bradley, the late *60 Minutes* correspondent, was such a close friend of the fest that he merited his own golf cart and is now immortalized as an Ancestor. Anyone might encounter Jimmy Buffett in line for pheasant, quail, and andouille gumbo—he frolics at the Fair Grounds even when he's not on the bill. For years John Fogerty roamed the grounds anonymously, sometimes in a white Jazz Fest baseball cap and a pink Jazz Fest shirt. “I'm not sure I wore a pink shirt outside of the fest a lot,” he recalled in 2014, the year he returned as a performer.

To arrive at its 50th festival in 2019, Jazz Fest has survived fire and flood, wind and rain, politics and personality clashes,

mud pools and “Macarena.” It remains relevant even though it predates cell phones, laptops, CDs, and Spotify. It is older than hip-hop and has outlived many of its legendary performers, even as it has embraced—sometimes slowly—contemporary music. It changes when it needs to, but also remains the same.

Ultimately, the story of the New Orleans Jazz & Heritage Festival is the story of New Orleans.

TOURISM TRUMPS RACISM

Tourism had to trump racism in New Orleans before Jazz Fest could come to pass.

In the 1960s, the New Orleans economy had stagnated. Hotels and fine dining establishments needed customers, and increased tourism was seen as a solution. But at the time, Mardi Gras was a moribund tradition of the old-guard elite that didn’t attract enough visitors to fill even half the city’s hotel rooms. Revitalizing Mardi Gras thus became a priority. In 1969, a coalition of young businessmen led by members of the Brennan family of restaurateurs founded a new parade, Bacchus. With its flashier floats, celebrity monarchs, and a membership open to all, Bacchus ushered in the age of the “super krewe”; Mardi Gras’ popularity exploded.

In tandem with the Mardi Gras makeover was an effort to capitalize on New Orleans’ status as the birthplace of jazz. In the late 1800s and early 1900s, European brass instruments and marching bands intermingled with African rhythms imported to New Orleans by enslaved people. The result was jazz. A jazz festival in the cradle of jazz struck civic leaders as a fine promotional idea. Soon enough, George Wein’s phone rang.

Wein, a piano-playing Jew from a suburb of Boston, essentially invented the modern jazz festival. Blessed with a musician’s soul and a promoter’s drive, in 1950 he opened a popular jazz club in Boston called Storyville, named for New Orleans’ turn-of-the-20th-century red-light district.

Via Storyville, he came to the attention of socialite and jazz fan Elaine Lorillard. She hired Wein to create a summertime festival in the resort town of Newport, Rhode Island. Wein produced the first Newport Jazz Festival in 1954. He and music manager Albert Grossman launched a sister festival, the Newport Folk Festival, in 1959, where several years later Bob Dylan infamously ambushed an unsuspecting audience with a fully electric set.

In 1962, Wein received a call from Olaf Lambert, manager of the elegant Royal Orleans Hotel in New Orleans’ French Quarter. Would Wein be interested in producing a jazz festival in New Orleans?

As Wein recounts in his 2003 autobiography, *Myself Among Others*, he’d never been to New Orleans, even though he’d worked with Louis Armstrong, Mahalia Jackson, Sidney Bechet, and other Big Easy luminaries. Over an extravagant meal at the Royal Orleans, he met with New Orleans Mayor Victor H. Schiro, members of the Chamber of Commerce, and Seymour Weiss, the politically connected owner of the Roosevelt Hotel. They came to a consensus: the Jim Crow South wasn’t ready for a jazz festival. Many major hotels would not accept black guests. Integrated concert audiences were not permitted. And city ordinances prohibited black and white musicians from sharing a bandstand. Given those circumstances, Wein went back home.

“IN THE LATE 1800S AND EARLY 1900S, EUROPEAN BRASS INSTRUMENTS AND MARCHING BANDS INTERMINGLED WITH AFRICAN RHYTHMS IMPORTED TO NEW ORLEANS BY ENSLAVED PEOPLE. THE RESULT WAS JAZZ.”

Two years later, Lambert called again. The Civil Rights Act seemed to signal that roadblocks to a fully integrated jazz festival had been removed. Wein returned to New Orleans and started planning a festival for the spring of 1965.

But in January, black players from the American Football League faced blatant discrimination while in New Orleans for the league’s all-star game. When they threatened to boycott the game, the league moved it to Houston. The incident tarnished New Orleans’ reputation as an emerging, modern American city. Fearful that black musicians might encounter similar problems, city leaders once again tabled plans for a jazz festival.

The 1968 commemoration of the city's 250th anniversary offered a fresh opportunity. Prominent local businessman Durel Black, president of the New Orleans Jazz Club, compelled the Chamber of Commerce to form a committee charged with staging a jazz festival in conjunction with the anniversary celebration; the city's hotel association, sensing such a festival's potential for attracting visitors, endorsed the idea. Once again, Wein was asked to produce it. And once again, it didn't happen. The offer was rescinded, Wein recounts, after New Orleans' leaders learned that his wife Joyce was African American. An interracial couple's involvement with the festival was deemed too controversial.

Instead of Wein, Black's committee hired Tommy Walker, a former director of entertainment at Disneyland who also organized halftime entertainment at New Orleans Saints games. The International Jazzfest '68 culminated with a nighttime concert series at the Municipal Auditorium, a city-owned facility in a park at the northern boundary of the French Quarter. Louis Armstrong, Duke Ellington, Dave Brubeck, Gerry Mulligan, and Pete Fountain topped the program.

Willis Conover, conductor of the Voice of America's *Music U.S.A.* worldwide broadcast, served as master of ceremonies, and also consulted on the festival's production. Wein had hired Conover to emcee numerous Newport concerts; he bitterly resented that Conover took the New Orleans job. "That obviously obliterated any future I might have had as a festival producer in Louisiana," Wein wrote in *Myself Among Others*.

He was wrong.

THE FIRST JAZZ & HERITAGE FESTIVALS

In early 1969, the second International Jazzfest brought Count Basie, Sarah Vaughan, Dizzy Gillespie, and Eubie Blake to New Orleans. Stellar line-up aside, it lost money.

Months later, Wein's combo, the Newport All-Stars, traveled to New Orleans for a four-week engagement at the Royal Sonesta Hotel. During a set break, Durel Black approached Wein and asked him to take charge of the city's jazz festival. Wein's marriage to a black woman, Black assured him, was no longer an issue.

Wein welcomed the business. He persuaded the board of the New Orleans Jazz & Heritage Foundation, the newly formed nonprofit that owned the festival, that the event should

include both indoor evening concerts and an outdoor, daytime "Louisiana Heritage Fair." Woodstock had convinced Wein that younger festival-goers would rather move around freely than sit in designated seats. He also wanted to present more than jazz; the Louisiana Heritage Fair was designed to round out the programming and to expose attendees from out-of-town to the city's unique culture.

The retooled festival, rechristened the New Orleans Jazz & Heritage Festival and Louisiana Heritage Fair, and scheduled for April 22–26, 1970, was announced during a February 20 press conference at the Royal Sonesta. The evening after his April 22 opening night concert aboard the riverboat *President*, Pete Fountain would headline the Municipal Auditorium. New Orleans-born gospel great Mahalia Jackson was booked at the auditorium for Friday, April 24. Duke Ellington commissioned for the festival, on Saturday, April 25; trumpeter Al Hirt, the Onward Brass Band, saxophonists Al Belletto and James Rivers, and vocalist Germaine Bazzle were also on the bill. Ellington would return to the auditorium Sunday afternoon for a program of sacred music.

A variety of south Louisiana acts—zydeco bandleader Clifton Chenier, the New Orleans Ragtime Orchestra, funk band the Meters—would play inside the auditorium during the day. Outside, the Louisiana Heritage Fair would feature a stage each for blues, Cajun, gospel, and "street bands." Food, art, and crafts would be sold. Daytime general admission tickets were \$3. Reserved seats for the nighttime concerts topped out at \$6.50.

"New Orleans, in the long run, should become bigger than Newport in jazz festivals," Wein boldly predicted at the press conference. "Newport was manufactured, but New Orleans is the real thing."

To help realize his vision, he assembled an advisory board with pianist Ellis Marsalis, Preservation Hall founder Allan Jaffe, and Richard Allen, curator of the Hogan Jazz Archive at Tulane University. Wein also needed young, enthusiastic volunteers to round up local musicians for the Louisiana Heritage Fair.

He found them via a phone call to the Hogan Jazz Archive. Allison Miner grew up in Daytona Beach, Florida, in a family fond of traditional jazz, country, and gospel. (Her high school friends Gregg and Duane Allman would later anchor the Allman Brothers Band.) She moved to New Orleans in the late 1960s and went to work, first at the Louisiana State Museum as the Registrar, and later at the Tulane archive alongside an ethnomu-

sicology student named Quint Davis. In these two institutions Allison learned about Louisiana's history, cultural heritage and music. Her experience in cultural organizations proved to be invaluable during the planning and development of Jazz Fest.

The son of prominent architect Arthur Q. Davis, Quint spent his adolescence following New Orleans jazz funerals and second-line parades and hanging out at Mardi Gras Indian practices. Such experiences were completely foreign to the son of well-to-do white parents; he was completely enthralled.

At Tulane, he formed a student organization called GIT—short for Get It Together—to book concerts at the student union. At one show, jazz/funk keyboardist Wilson “Willie Tee” Turbinton & the Souls jammed with Mardi Gras Indian Big Chief Bo Dollis & the Wild Magnolias—possibly the first time Mardi Gras Indian street chants and acoustic percussion had been joined with an electric funk band. In 1970, Davis produced the Wild Magnolias' first single, “Handa Wanda.” His desire to introduce the traditional sounds of black New Orleans to a broader audience was already in full bloom.

“ALLISON’S ULTIMATE GIFT TO THE JAZZ & HERITAGE FESTIVAL WAS THAT IT WAS TO BE ABOUT THE MUSICIANS FIRST”

After meeting with Wein over coffee and beignets at Café du Monde, Davis and Miner signed on as his street team. During their quest for “authentic” music, their sincerity and interest superseded their youth and lack of any real credentials. They booked Snooks Eaglin, the blind rhythm & blues guitarist known as the “Human Jukebox” for a repertoire ranging from Beethoven to the Beatles. With the fingers of his right hand flailing at seemingly impossible angles, Eaglin would be a Jazz Fest fixture until his death in 2009.

Treating musicians, even obscure, penniless musicians, with respect and dignity was paramount to Miner. With no budget for hotel rooms, she hosted bluesmen Bukka White, Big Joe Williams, Robert Pete Williams, and many others in

her home. “Allison’s ultimate gift to the Jazz & Heritage Festival was that it was to be about the musicians first,” Davis wrote in the foreword to her posthumously released memoir, *Jazz Fest Memories*. “That its focus and identity and texture come from the humanity of the musicians themselves, as people, who define this culture through their gift of song. She made sure that truly to know and love their music, we must know and love them.”

The outdoor Louisiana Heritage Fair took shape within what is now Louis Armstrong Park, across North Rampart Street from the French Quarter. Previously known as Congo Square, the park was the long-ago site of Sunday gatherings by enslaved and free people of color, who socialized, traded, and danced to traditional African drumming. By 1970, Congo Square had been renamed Beauregard Square in honor of P. G. T. Beauregard, the Confederate general who was born near New Orleans in St. Bernard Parish and oversaw the shelling of Fort Sumter at the Civil War’s outset. (Reflecting changes in civic attitudes, “Beauregard Square” is no more, and “Congo Square” is now a designated historic area inside Armstrong Park.)

The city donated four small, bare stages for the first Heritage Fair; Miner and Joyce Wein decorated them with fabric from a nearby department store. But they needn’t have bothered; as Miner recalled in *Jazz Fest Memories*, hardly anybody showed up. In an attempt to paper the park, tickets were given away at a nearby school. Neighborhood residents slit the canvas fencing to grant themselves free admission.

Long before YouTube, Spotify, and smartphones made virtually any music accessible anywhere, Jazz Fest served the practical purpose of exposing exotic offshoots of American music that existed mostly within their own communities. Miner had never experienced a live Cajun band before that first Jazz Fest. “When I heard it, I went flying across the square. I screamed, ‘It’s real! It really exists!’ I just couldn’t believe it; it made me cry. It was so real and foreign that it was like going to another land.”

The day before her Municipal Auditorium concert, Mahalia Jackson visited the Heritage Fair and sang a spontaneous “Just a Closer Walk with Thee” alongside the Eureka Brass Band. At the auditorium, she shared a bill with the Preservation Hall Jazz Band and the New Orleans Modern Jazz Allstars featuring Ellis Marsalis. A reporter covering the show for the *Times-Picayune* felt compelled to note that the spiritual “Let My People

Go” “obviously meant more to the blacks in the audience than it did to me.”

A newspaper account of Fountain’s April 23 performance with the Dukes of Dixieland, Papa Albert French’s Original Tuxedo Jazz Band, and pianist Sweet Emma Barrett referred to the “small but enthusiastic” crowd. The article quotes Mayor Schiro expressing his disappointment: “It’s a shame our local people aren’t supporting an event of this kind more. This isn’t just a show. It’s heritage.”

Wein’s first Louisiana festival reportedly lost \$40,000. He wrote that Durel Black wanted to scrap the expensive Heritage Fair and focus on the evening concerts. Wein balked and threatened to walk away. The foundation board voted to retain the fair.

After raising money for the 1971 event, Black resigned. But he had planted the seed that would bear much fruit. “Without him,” Wein wrote, “there would not have been a New Orleans Jazz & Heritage Festival.”

MARDI GRAS AND LONGHAIR

One evening during the planning process for the second Jazz Fest, Quint Davis took Wein to a Mardi Gras Indian practice. A jukebox cued up “Go to the Mardi Gras” by Professor Longhair, the New Orleans rhythm & blues pianist born Henry Roeland Byrd. Wein, a pianist himself, had never heard anything like it. He and Davis have often recounted versions of the exchange that followed:

Wein: “Who’s that?”

Davis: “That’s just a song that comes on at Carnival time.”

Wein: “That’s somebody who should be at the festival. Go find him.”

Longhair had recorded singles for Atlantic Records and other labels in the 1940s and ’50s, then faded into obscurity. In poor health, with his music career seemingly long behind him, he was sweeping floors at the One Stop Record Shop on South Rampart Street when Davis and Miner booked him for the 1971 Jazz Fest. A *Times-Picayune* preview of the three-day Heritage Fair mentioned “a performance by Professor Longhair, described as a rhythm and blues great.” The newspaper’s “described as” qualifier is telling. It roughly translates to *we’ve never heard of this guy. But if you say he’s great, okay.*

Longhair’s greatness was soon evident. After walking to the Heritage Fair, he took a seat at an upright piano on a small, open-

sided stage. Nattily attired in a dark suit, white dress shirt, skinny tie, and sunglasses, backed by Edward “Sheba” Kimbrough on drums and Snooks Eaglin on guitar, he whistled the intro of “Go to the Mardi Gras.” His idiosyncratic blues ’n’ boogie, simultaneously elegant, sly, and street-smart, built on Afro-Cuban-inflected rhythms and overlaid by his distinctly nasal and knowing voice, held onlookers rapt. Rough footage of that historic performance, shot by artist and Longhair advocate Hudson Marquez, reveals that, despite years away from the spotlight, the unassuming pianist’s gifts were still very much intact.

Longhair, reviewer Richard Dennery wrote, “probably played to the largest bunch of listeners” at the Heritage Fair that day. “The relaxed crowd by consensus approved of the afternoon. The only reservation was the small number of spectators who were, indeed, so fortunate to be there.” The estimated three-day total for the whole Heritage Fair was only 3,000—still a tenfold increase from the previous year.

An evening concert at the Municipal Auditorium served as a homecoming for New Orleans jazz trombonist Edward “Kid” Ory, who joined the Dukes of Dixieland, Dizzy Gillespie, trumpeter/entertainer Sharkey Bonano & the Kings of Dixieland, and film director/accomplished Dixieland clarinetist Woody Allen’s Galvanized Washboard Band. (Allen apparently enjoyed his solo sojourn to the 1970 festival so much that he returned the following year with his band.)

The show was dedicated to Louis Armstrong, who was hospitalized in New York (he would die three months later). The auditorium, reporter Bill Shearman wrote, was “sparsely crowded.”

Believing those sparse crowds would swell, organizers moved the 1972 Heritage Fair to the Fair Grounds horse-racing track in the Gentilly neighborhood. The track dates to the 1800s; its grassy 26-acre infield offered plenty of room for expansion and a newly renovated Grandstand with modern kitchen facilities to support festival food vendors.

In December 1971, newly appointed Jazz & Heritage Foundation president Arthur Q. Davis referred to the “special efforts” being made “to attract thousands of out-of-town jazz enthusiasts to the city.” Eventually, many thousands of out-of-towners would flock to Jazz Fest. But not in 1972.

In what could have been considered a bad omen, the festival’s very first day at the Fair Grounds—Friday, April 28, 1972—was rained out; 300 servings of jambalaya were trashed. The next

day, former Louisiana governor Jimmie Davis opened the Heritage Fair with his signature “You Are My Sunshine.” With only five stages and barely two dozen food booths, the festival didn’t yet have the infrastructure to fill the Fair Grounds—or the crowds. Even though total Heritage Fair attendance tripled to 10,000, the vast open space of the racetrack’s infield left plenty of room for dancing.

“It was by no means an atmosphere of a rock festival,” journalist Don Lee Keith wrote. “But the youth culture was in abundance. Hundreds of bearded youngsters, some bare backed, roamed around.”

An evening concert at the downtown Jung Hotel saluted Sharkey Bonano, who had died that March; many more Jazz Fest alumni would be eulogized at future festivals. On Saturday night at the Municipal Auditorium, Nina Simone, B. B. King, Dizzy Gillespie, Thelonious Monk, and Art Blakey sold 9,000 tickets, a threefold increase from the previous year’s Saturday night concert. Overall festival attendance hit 25,000, double the previous year’s.

It still lost money, but not as much. Arthur Q. Davis cosigned the first of several loans with Wein, each in the tens of thousands of dollars, to provide more operating capital. Quint Davis and Allison Miner were given titles and more responsibility.

The event clearly had momentum. Stevie Wonder headlined an evening concert at the Municipal Auditorium on Saturday, April 14, 1973. That afternoon, he also conjured an early “Jazz Fest moment” by sitting in with the Meters for “Superstition” at the Heritage Fair.

Growth trended steeply upward. In 1974, Gladys Knight & the Pips, Herbie Hancock, and jazz organist Jimmy Smith starred in the first Jazz Fest evening concert to sell out the Municipal Auditorium.

In 1976, the festival added a second three-day weekend at the Fair Grounds. Violinist Scarlet Rivera, who’d achieved a measure of pop culture cachet by contributing to Bob Dylan’s *Desire* album and his Rolling Thunder Revue, premiered her rock-fusion band Mammoth—and triggered what may have been Jazz Fest’s first stage crush. Rivera and Mammoth “brought a huge majority of the festival-goers together in the small confines of the Stage 1 (Gentilly) area,” wrote John Alan Simon. “Police had to hold the crowd back at a few points during her performance—probably a first for the usually genteel gathering at the Fair Grounds.”

On opening night, the *President* sailed the Mississippi River with Allen Toussaint, Professor Longhair, Clarence “Gatemouth” Brown, and the Dave Bartholomew Band aboard. A blues revue at the Warehouse, the famously no-frills brick box of a concert hall along the riverfront, boasted Muddy Waters, Albert King, and Lightnin’ Hopkins.

In 1976, total attendance topped 100,000. Quint Davis proudly proclaimed that the festival’s nonprofit board would collect a “substantial” surplus for the first time. Even then, some fans complained that Jazz Fest wasn’t what it used to be. “Some people do think the festival has become too much fun,” Davis, all of 28 at the time, told a reporter. “But it’s New Orleans, not the Newport festival where audiences used to sit in lawn chairs and listen.”

COMING OF AGE

By 1977, the year nine-year-old pianist Harry Connick Jr. made his Jazz Tent debut, the festival faced an identity crisis. Guitarist and singer Bonnie Raitt, still a dozen years away from her breakthrough *Nick of Time* album, made the first of her many Jazz Fest appearances. Legendary New Orleans songwriter, producer, and pianist Allen Toussaint joined Raitt on his “What Do You Want the Boy to Do?” By all accounts, it was a superb show.

But reviewer John Alan Simon questioned why Raitt received more stage time than the Wild Magnolias. The Magnolias’ set was shortened to make room for acts who’d been rained out the previous day. “Last year, the festival started importing ‘name’ talent to supplement the program—and, of course, to attract more people,” Simon wrote in the *Times-Picayune* on April 24, 1977. “But the point at which the national performers begin to replace Louisiana music is the appropriate time for a ‘heritage’ festival to re-evaluate its priorities.”

One of those priorities is survival. Davis understood that the festival business is a business. From Wein he learned the concept of “the economics of creativity. Something important only comes out of longevity. And the only way to achieve longevity is to master the economics of creativity. Otherwise, you’ll do something that will be great once, and lose a lot of money.”

Jazz Fest’s identity crisis was not confined to its stages. A coalition of local African American community activists charged that the mostly white festival staff and foundation board were exploiting the mostly black performers. They also felt that not

enough black artists were represented in the festival's crafts area. Boycotts and disruptions were threatened. Grievances were aired and solutions discussed during a summit with Wein in the St. Bernard public housing development.

New members would soon join the board, and the festival added the Koindu (a West African term for "a place of exchange"), an area devoted to the music, food, and crafts of the African diaspora. Koindu eventually evolved into the festival's present-day Congo Square Stage—named for the historic area in Armstrong Park—and its adjacent food and craft areas.

To celebrate its 10th festival in 1979, Jazz Fest experimented with three weekends and a daily ticket limit of 45,000, which turned out to be unnecessary. Rain washed out the first Sunday entirely and dampened other days. Ticket sales for the soggy first weekend totaled only 25,000. The experimental three-weekend fest lost \$75,000; producers immediately announced a return to the two-weekend format for the upcoming year.

The festival bounced back in 1980 with an overall attendance record of 188,000 for five muddy days at the Fair Grounds and 14 evening concerts, nine of which sold out. A capacity crowd of 2,200 grooved aboard the *President* to a trifecta of local heavyweights: Fats Domino, Dr. John, and the Neville Brothers. But alongside its great success, the festival also dealt with a severe spiritual blow: the loss of Professor Longhair.

Following his reemergence in 1971, Longhair slowly revived his career, aided by Davis and Miner. He recorded albums and appeared at festivals around the country, including the Smithsonian Folklife Festival. When a fire destroyed his home 18 days before the opening of the 1974 Jazz Fest, the Jazz & Heritage Foundation staged a benefit concert at the Warehouse with Dr. John, Allen Toussaint, the Meters, Earl King, Ernie K-Doe, Snooks Eaglin, the Wild Magnolias, and others.

By 1977, Longhair was a beloved local icon and Jazz Fest favorite. "No festival could be complete without Professor Longhair, whose exotic rock 'n' roll piano technique brought the day's excitement to its climax at sunset," gushed the *Times-Picayune*—a far cry from the newspaper's dismissal of him in 1971.

Thousands mourned Longhair's unexpected passing in January 1980. Quint Davis and R&B singer Ernie K-Doe of "Mother-in-Law" fame served as pallbearers. The 1980 festival was dedicated to his memory. Longhair's likeness still adorns the peak of Jazz Fest's main Acura Stage; he is an essential strand in the festival's DNA.

NEW REALITIES

In the late 1970s, Wein was persuaded not to exercise an option to buy the festival outright from the nonprofit Jazz & Heritage Foundation ("it was probably the biggest financial mistake I ever made," he later wrote). As a result, his Festival Productions Inc. served at the foundation board's pleasure. New board members were not as inclined to give Wein and Davis carte blanche to run Jazz Fest as they pleased. Clashes over financial, artistic, and managerial decisions escalated.

Wein was accused of being a dictator. His hard-charging style, forged in Boston and New York, sometimes rubbed Big Easy locals the wrong way. His penchant for punctuality "was a bit of a culture shock for some New Orleans musicians," Ellis Marsalis recalled in *The Incomplete, Year-By-Year, Selectively Quirky, Prime Facts Edition of the History of the New Orleans Jazz & Heritage Festival* (Clifford et al. 2005). The battles with the festival's board proved too much for Davis; stressed out, he took off for a year.

The 1982 Jazz Fest, the only one of the first 49 not directly shaped by Davis, still felt like Jazz Fest. A concert aboard the *President* featured Fats Domino, Wynton Marsalis, and the Dirty Dozen Brass Band. A throng of 95,000 showed up at the Fair Grounds on the first Sunday to hear Chuck Berry, Dr. John, Lee Dorsey, Clifton Chenier, and Gatemouth Brown.

Davis was back for the 1983 festival. Allison Miner, who'd moved to Ohio for several years, returned to New Orleans and the festival in 1988. She created the Music Heritage Stage, an intimate space in the Fair Grounds grandstand where she interviewed musicians. The recorded interviews were to be housed in the New Orleans Jazz & Heritage Foundation Archive, which she also founded. Following Miner's death in 1995 from an aggressive form of bone cancer, the Music Heritage Stage was renamed in her honor.

In 1991, the Heritage Fair's second weekend expanded to include Thursday. Opening Friday was rained out; fest-goers reveled in mud slides and mud pools the rest of the weekend. Rain and the resultant mud—embraced by many fest-goers, despised by staffers—was and is an ongoing source of frustration. The Fair Ground's infield was designed as a bowl to drain water from the track—good for horse racing, bad for the festival. Dumping truckloads of river sand and hay on the grounds to soak up mud was neither efficient nor easy. Investments in

better drainage and the installation of temporary plastic pathways—ostensibly for wheelchairs, but accessible to anyone—have in recent years greatly improved the site’s ability to recover quickly from rain. Still, rain sometimes wins.

Fire has presented an even greater challenge. In December 1993, the Fair Grounds’ massive grandstand burned to the ground; a new grandstand wouldn’t be finished for four years. Losing so much space forced the festival to rethink its footprint by expanding into a parking lot outside the racing track. Moving stages beyond the oval—currently the Gospel, Jazz, and Blues tents—opened up additional space on the infield. It was much needed. Crowds swelled throughout the 1990s, spilling over to fill the city’s hotels, restaurants, and nightclubs.

Shifts in programming—some subtle, some less so—reflected economic realities and changing musical tastes. Hip-hop arrived at Jazz Fest in 1985 in the form of Run-DMC. By the mid-1980s, the fest had scrapped its traditional jazz concert series aboard the *President* due to declining attendance. Instead, the Heritage Fair’s new Economy Hall tent featured traditional jazz and dancing.

Ahead of Jazz Fest’s 25th anniversary in 1994, Davis underscored the festival’s preference for artists directly descended from the originators of blues, jazz, rhythm & blues, gospel, and early rock ’n’ roll. Members of more contemporary, “alternative” acts such as Counting Crows, the Black Crowes, and Pearl Jam, Davis contended, would do well to attend Jazz Fest and learn from the masters.

“This festival is a heritage festival. There are alternative festivals—we’re not one of them,” he told *OffBeat* magazine. “I think Counting Crows and Black Crowes and Pearl Crows [sic] and Nirvana-Crows [sic] and Screaming Crows [sic] and every single one of ’em should be at this festival—but not on the stage.”

His opinion changed. In 1996, Jazz Fest featured the hugely popular jam band Phish. The band’s Deadhead-like followers ruffled feathers by camping out in neighborhoods across New Orleans. Eventually, the festival also booked Counting Crows, Black Crowes, and Pearl Jam (but not, alas, “Nirvana-Crows”). The big tent that is Jazz Fest just kept getting bigger. On Saturday, May 5, 2001—an infamous afternoon—a staggering 160,000 attendees crammed the Fair Grounds. Many were intent on seeing the Dave Matthews Band at the Acura Stage or local rapper Mystikal, then at the height of his popularity, at the neighboring Congo Square Stage, creating gridlock. That year’s total attendance of 664,000 stands as the all-time Jazz

Fest record.

Four months later, the terrorist attacks of September 11, 2001, suddenly made air travel seem scary. The following year, Jazz Fest attendance declined sharply. As a result, the foundation had less money for its various cultural and educational programs, and no cash reserves set aside for a rainy day.

That rainy day arrived, quite literally, in 2004. Heavy downpours washed out an entire day and depressed overall attendance. Revenue plummeted, even as the festival’s fixed costs—site and stage rental, construction, staffing, insurance, security, performance fees, etc.—remained fixed. Additionally, Jazz Fest’s evening concerts faced increased competition; the fest took an especially hard hit on a poorly attended Lenny Kravitz show at the Municipal Auditorium.

THAT RAINY DAY ARRIVED, QUITE LITERALLY, IN 2004.

Overall, the festival lost nearly \$1 million in 2004. The Jazz & Heritage Foundation scrambled to meet its financial obligations, even as it canceled programs and cut back staff. The crisis exacerbated tensions between the foundation board and Festival Productions Inc.-New Orleans, the company Wein and Davis had formed in the mid-1990s. Some members of the board believed Jazz Fest would be better off without Davis and Wein.

With Festival Productions’ contract up for renewal, the board solicited proposals from other producers for the very first time. That Jazz Fest might move on without Wein and Davis, the creative forces who shaped it from the start, was a very real possibility.

After much drama, the board voted to retain Festival Productions over two other finalists. Davis and Wein decided they needed a production partner. They found one in AEG Live, the global live entertainment powerhouse—and one of the companies that had initially bid against Festival Productions.

Davis, whose attire generally favors bright patterns, music themes, or New Orleans professional sports teams, wore a suit for a daylong negotiation in a New York hotel room with AEG executive Jay Marciano. That negotiation in the fall of

2004 determined Jazz Fest's future. Davis and his team would continue to coordinate Jazz Fest's complex logistics and politics, and book talent. But they would also tap into AEG's vast financial resources, marketing muscle, business acumen, and music industry connections.

Going forward, Jazz Fest would drop its money-losing evening concert series and focus on the daytime programming at the Fair Grounds. But AEG insisted that Jazz Fest could not cut its way to profitability—it should invest more. With AEG's backing, the festival pursued the biggest names in popular music: Elton John, Eric Clapton, the Eagles, Foo Fighters, Simon & Garfunkel, Billy Joel, Pearl Jam, Neil Young, Stevie Wonder (who finally returned in 2008 after a 35-year absence), Aerosmith, Rod Stewart, Fleetwood Mac, Bon Jovi, Tom Petty & the Heartbreakers, Ed Sheeran, Keith Urban, Tim McGraw, Maroon 5, Snoop Dogg, Jack White... the list goes on.

Inevitably, questions arise about how the New Orleans Jazz & Heritage Festival can justify the presence of so many acts with little or no connection to New Orleans jazz or heritage. The answer is that ultimately the second-line must respect the bottom line: If Jazz Fest doesn't make money, it can't provide

IF JAZZ FEST DOESN'T MAKE MONEY, IT CAN'T PROVIDE A PLATFORM FOR HUNDREDS OF NEW ORLEANS MUSICIANS

a platform for hundreds of New Orleans musicians or fund the foundation's many cultural and educational outreach programs.

"In order to have a traditional music/jazz/blues/Cajun music festival that draws 400,000 people over seven days—how else could it happen?" Davis has said of the need for marquee headliners. "How many tickets and records do those (traditional) acts sell? Those of us who have spent our lives producing and promoting blues, gospel, jazz in particular, we know. This is the least commercial music there is."

All those attendees who come for the big acts are given the

opportunity to discover something else. "More really straight white people have seen gospel at Jazz Fest than anywhere else," Davis contends. "These people go home and go to a blues club, or buy a Cajun or zydeco record."

KATRINA AND BEYOND

Four months after the successful 2005 Jazz Fest pointed toward a bright future with AEG, Hurricane Katrina nearly washed it all away.

The storm and the failure of the federal levee system devastated New Orleans. More than 1,000 people perished in the metropolitan area; an estimated 80 percent of local homes flooded. The roof of the Fair Grounds grandstand was torn off. Brackish floodwater trashed the grounds, killing the infield grass and ruining its subterranean irrigation and electrical systems.

In the storm's immediate aftermath, AEG's executive team questioned whether staging Jazz Fest the following spring was feasible. What extra production costs would they face? Would musicians and music fans return to the depopulated city? Where would they stay?

Mitch Landrieu, Louisiana's lieutenant governor at the time, publicly insisted that *not* having a Jazz Fest was not an option. He believed that the festival could be a bold statement about New Orleans' resilience and recovery.

Davis wasn't so sure. The upcoming Carnival season had already been scaled down, with fewer days and fewer parades. The logistical and financial challenges of staging Jazz Fest were just as daunting. When asked if Jazz Fest would happen, his standard reply was, "I hope so."

Casting about for a lifeline, the festival staff sought corporate sponsors. They gave themselves a deadline of January 15, 2006, to either secure adequate sponsorships or cancel the festival. But businesses stepped up. Most prominently, Shell Exploration & Production Company signed on as Jazz Fest's first "presenting sponsor." The festival took on a new name: the New Orleans Jazz & Heritage Festival presented by Shell.

Even with corporate support, however, the 2006 festival was cut back. Thursday was dropped from the schedule, the Blues Tent was eliminated, and the Allison Miner Music Heritage and Lagniappe stages were combined. In all, around 100 performance slots were trimmed.

But the show would go on. At the February press confer-

ence announcing the 2006 roster, Davis paused to compose himself more than once. “Everybody had those ‘Katrina moments,’ where you’re talking and all of a sudden you lose it,” he recalled later. “The musicians were coming back so that the festival could live, and New Orleans music could live. And it just hit me out of the blue.”

He extended an invitation to displaced New Orleanians everywhere: “This is your homecoming dance, and this is your homecoming band.” That “band” included Paul Simon, Jimmy Buffett, Bob Dylan, the Dave Matthews Band, Lionel Richie, Keith Urban, Yolanda Adams, and Elvis Costello. They would join Fats Domino, the reunited Meters, Allen Toussaint, Irma Thomas, the Radiators, Galactic, Deacon John, Pete Fountain, Dr. John, Snooks Eaglin, Buckwheat Zydeco, and hundreds more Louisiana musicians.

In early March, Davis announced one more addition to the schedule: Bruce Springsteen. As the culmination of a months-long lobbying campaign, Springsteen would close out the festival’s first Sunday with his new Seeger Sessions Band, playing songs from the catalog of folk music icon Pete Seeger, himself no stranger to Jazz Fest.

A line stretched for blocks outside the festival gates on the morning of Friday, April 28, 2006. Evidence of Katrina was everywhere. The Fair Grounds grandstand was still shuttered. The surrounding neighborhood was studded with FEMA trailers, gutted houses, and blue tarps on roofs. The long black line left by receding floodwaters still smudged buildings on nearby North Broad Street.

Journalists from all over the world descended on that watershed first Jazz Fest after Katrina. Would it be a revival or

a memorial?

It was both.

In the Jazz Tent, New Orleans singer John Boutté, who later provided the theme song for the HBO series *Treme*, poured himself into Randy Newman’s “Louisiana 1927.” Instead of “six feet of water in the streets of Evangeline,” he sang of the flood that consumed the “Lower Nine,” the city’s hard-hit Lower Ninth Ward.

On the second Saturday, an approaching lightning and hail storm split in two and bypassed the Fair Grounds just before Jimmy Buffett opened his set with “City of New Orleans.” He choked up in the first verse, then quickly recovered. “Somebody wanted us to have a good time today,” Davis declared at the conclusion of his buddy Buffett’s set. “It’s good to be alive in New Orleans.”

For many, New Jersey native Bruce Springsteen best expressed all the anger, frustration, sorrow, and resolve that being a post-Katrina New Orleanian entailed. His Seeger Sessions Band, with its brass, accordion, fiddle, piano, banjo, and pedal steel guitar, was aesthetically in tune with south Louisiana. At the Acura Stage, he sang of Noah, natural disasters, and failed leadership. In “My City of Ruins” he intoned, “The rain is falling down...the boarded-up windows, the hustlers and the thieves...now tell me, how do I begin again?” He answered with a refrain of, “Come on, rise up! Rise up!” Tears were shed and fists were raised across the field.

A hushed “When the Saints Go Marching In,” more prayer than party, capped off Springsteen’s Jazz Fest show for the ages. “It was one of the most extraordinary things I’ve ever seen, and I’ve seen thousands of shows,” Davis said. “Reverend Springsteen held church, and ministered to a flock.”

**“EVERYBODY HAD THOSE
'KATRINA MOMENTS,'
WHERE YOU'RE TALKING
AND ALL OF A SUDDEN
YOU LOSE IT”**

For years, the fest's final Sunday concluded with the Neville Brothers, New Orleans' first family of funk, at one end of the Fair Grounds; at the opposite end of the grounds, the Radiators, a Big Easy hybrid of the Band and Creedence Clearwater Revival, sent fans home happy with a serving of "fish-head music" heavy on groove and guitar solos. But the Nevilles made the controversial decision to sit out the 2006 festival, in part because singer Aaron Neville's wife, Joel, was deep into an ultimately fatal battle with lung cancer. He also feared the mold left by the flooding would aggravate his asthma.

Instead, on the final Sunday of this most meaningful of Jazz Fests, Paul Simon, in the penultimate slot on the Acura Stage, welcomed Louisiana icons Buckwheat Zydeco, Allen Toussaint, and Irma Thomas; Thomas sang a spine-tingling "Bridge Over Troubled Water." Fats Domino was to follow Simon, closing out the festival in the Neville Brothers' traditional slot. Eight months earlier, Domino, the greatest living legend of New Orleans music, had been rescued by boat from his flooded home in the Lower Ninth Ward. Symbolically, he was the right choice for the 2006 festival's commemorative poster and its prestigious closing slot.

"FESTIVALS GO BACK TO MEDIEVAL TIMES, THEY'RE RITES, WHEN TRIBES COME TOGETHER ANNUALLY AND RESTORE SOMETHING IN THEIR LIVES AND SOULS."

But that Sunday morning Domino, who suffered from performance anxiety, felt ill. Tests at a hospital came back negative, but he insisted he couldn't perform. Word reached Jazz Fest staffers in the early afternoon that Domino was a no-go.

Their solution? Lionel Richie.

The former Commodores frontman turned R&B/pop hit machine was slated to close the Gentilly Stage. Instead, he switched to the Acura Stage to follow Simon. It wasn't the homegrown New Orleans-themed finale organizers had envi-

sioned, but Richie, like Jazz Fest, rose to the occasion.

"Festivals go back to medieval times," Davis said. "They're rites, when tribes come together annually and restore something in their lives and souls. Well, this was that. It was a shared catharsis."

JAZZ FEST NOW

In the years between Katrina and Jazz Fest's 50th anniversary in 2019, the festival locked into a steady groove. Attendance, though still not what it was in the 1990s, increased incrementally to what appears to be a sustainable level, despite greater competition.

A concerted effort to diversify the festival's audience has brought in more acts that appeal to African American and Hispanic music fans, including Frankie Beverly & Maze, Charlie Wilson, Usher, Anita Baker, Juanes, and Pitbull.

The festival's surpluses have made even more funds available to support the foundation's initiatives: artist grants, community radio station WWOZ-FM, the Don "Moose" Jamison Heritage School of Music, and free festivals and concerts. The foundation invested \$9 million to turn a 12,500-square-foot former funeral home on North Rampart Street into the George and Joyce Wein Jazz & Heritage Center.

Over the past decade, the foundation's board and its executive director, Don Marshall, have enjoyed a productive, stable, mutually beneficial working relationship with Davis, his Festival Productions Inc.-New Orleans team, and AEG. Jazz Fest has benefitted from that stability.

Jazz Fest staffers often describe themselves as members of an extended family. That family has experienced its share of hurt feelings, rifts, recriminations, and reconciliations, all to be expected when passions run high and the work can be all-encompassing.

But many are in it for life. It is more than a job or even a labor of love: It is a mission. Fais Do-Do Stage manager Chuck Blamphin marked his 45th year at the festival in 2018. In the beginning, the festival's spirit "was then just as it is now," he mused to the *New Orleans Advocate* newspaper. "Now we're just sharing it with more people."

Site director Tague Richardson started in 1974; he still directs the 100-person crew that, each March after the horses move out of the Fair Grounds, builds the electrical and plumbing systems, stages, tents, and booths. Allen Toussaint's son Reggie Toussaint was first hired in 1987; he's booked much of

the local hip-hop at the fest and is now executive director of stage production.

The late Charlie Bering, proprietor of the modern jazz club Lu & Charlie's, programmed the Jazz Tent and evening concerts for years. Dirty Dozen Brass Band trumpeter Gregory Davis now handles jazz programming.

Nancy Ochenschlager passed through New Orleans in early 1976 and sold one of her homemade neckties to Quint Davis. She peddled them at Jazz Fest that year and answered phones in the staff trailer. She ended up an associate producer of the festival, overseeing the entire Heritage Fair. She retired in 2005 after 30 Jazz Fests but still serves as its weather liaison, working with the on-site meteorologists.

For decades, Sherman Washington Jr., leader of vocal group the Zion Harmonizers, shepherded the Gospel Tent. The Harmonizers sang at the first Jazz Fest in 1970. Two years later, Davis asked Washington to coordinate the new Gospel Tent at the Fair Grounds. Gospel choirs rarely performed outside church; many ministers didn't think the Lord's music belonged at a "hippie" festival where beer was served. So Washington, who died in 2011, bypassed the pastors and booked stand-alone vocal groups instead. Eventually, the preachers came around. Today the Gospel Tent is a requisite stop for many fest-goers.

Attrition is inevitable for a 50-year-old festival. Just since

the 45th festival in 2014, the losses have piled up: Fats Domino. Allen Toussaint. Pete Fountain. Stanley "Buckwheat Zydeco" Dural. Bo Diddley. Saxophonist Charles Neville. Piano titan Henry Butler.

But Jazz Fest, like New Orleans, continuously renews itself. Since 2013, Troy "Trombone Shorty" Andrews, a son of the Tremé neighborhood who made his Jazz Fest debut at age four with Bo Diddley, has closed the Acura Stage on the final Sunday. Andrews is 16 years younger than the festival itself.

New Orleanians in general are averse to change; the Jazz Fest faithful, even more so. Move the Jazz, Gospel, and Blues tents off the infield? Plug in video screens and establish a chair- and blanket-free zone in front of the big stages? Alter the recipe for the strawberry lemonade? Sell VIP tickets for reserved viewing areas? Erect enormous green bleachers at the Acura and Congo Square fields? Install metal detectors at the entrances?

All such changes were reported and commented on extensively. "We're always 'ruining' the festival," says Davis, echoing an oft-heard complaint belied by Jazz Fest's success. But after an initial upheaval, most innovations fade into the fabric of a festival that has proudly marched to the beat of its own drummer for 50 years and counting.

It won't stop any time soon. 

**BUT MANY ARE IN IT FOR
LIFE. IT IS MORE THAN A JOB,
OR EVEN A LABOR OF LOVE.
IT IS A MISSION.**

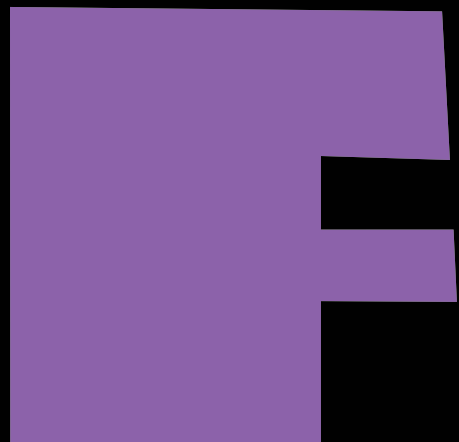
CRAFT & FOLK HERITAGE

Crafts and folk heritage have played an integral role at the festival since it first opened in 1970. That year, art dealer Larry Borenstein brought in iconic artists Noel Rockmore and Bruce Brice, who made the three inaugural Jazz Fest posters, and invited folk artist Sister Gertrude Morgan to show her paintings. The Louisiana State Museum had a venue to promote their exhibits, and crafts such as macramé were on sale. Over the years since then, Jazz Fest's crafts and folk heritage presentations have expanded greatly to include three crafts areas, a Folklife Village, and exhibitions in the Grandstand.

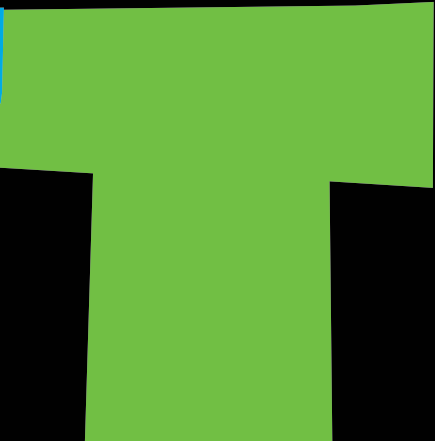
The Contemporary and Congo craft areas are considered to be among the most competitive art markets in the nation; the third craft area, the Louisiana Marketplace, is dedicated to some of the best artisans from across the state. Over the two festival weekends, nearly 270 artists display and sell their work, which ranges from decorative to functional and from vernacular to fine art. The Louisiana Folklife Village is at the center of the festival, among the oak trees between the Fais Do-Do Stage and Food Area 1. Here Fest-goers meet master craftsmen using traditional techniques to make musical instruments, boats, architectural features, and crafts associated with Mardi Gras. Within the Folklife Village is a Native American Village with powwows, and demonstrations of indigenous crafts and food. Additionally Fest-goers can enjoy exhibits in the first floor of the Grandstand that highlight distinctive aspects of Louisiana. - *Rachel Lyons*

WV
QUINT DAVIS

&



**BELOVED STANDARD-BEARERS
OF NEW ORLEANS CULTURE**



**BY KAREN
CELESTAN**

“I THINK THAT MY CAREER IS A TESTAMENT TO WHAT YOU CAN DO WHEN YOU DON’T KNOW ANY BETTER.”

QUINT DAVIS

The life of Quint Davis is a celebratory tableau of New Orleans and its distinctive, vibrant culture. He is its advocate, publicist and devoted enthusiast—all through the exuberant portal that is Jazz Fest.

“The festival is a living being, it’s a living thing. Live music is an art form. There’s nothing better than to be able to experience an artist simultaneous with him creating the art itself. You’re interacting with him. Your energy goes to them, their energy goes to you. The festival belongs to two groups—the people who come and the musicians,” he said.

The New Orleans Jazz & Heritage Festival began in 1970 with a humble attendance of a few hundred at Congo Square [then known as Beaugard Square], adjacent to Tremé, the oldest African American neighborhood in the United States. The square was a sacred space for enslaved and free Africans, who met there on Sundays to sell their wares and engage in tribal rituals to commiserate with each other and bring themselves comfort. It is serendipitous that the festival was originally located at this site, which has been listed on the National Register of Historic Places since 1993.

“Oh, man, that first year in Congo Square, we had a tent top—10 by 20 or something—with legs, just a top and an upright piano in the grass, no sound system. Sister Anne Pavageau came from a French Quarter church, and they were playing the piano and singing gospel.... The stages were made with two-by-fours. Whoo! The early years, I really don’t know how I did it,” Davis said.

Quint describes organizing the first few festivals as being “thrown in the ocean.” He had never booked a music art-

ist or band and didn’t know anything about producing an event. George Wein, musician and legendary producer of the Newport Jazz and Newport Folk festivals, tapped Quint, a Tulane student worker at the Hogan Jazz Archive, to handle the logistics of a creating a New Orleans event modeled on the Newport Festivals. But Wein was definitive about the fest’s scope and outlined his vision to Davis and his then-girlfriend, Allison Miner who was the Registrar at the Hogan Jazz Archive.

“George said, ‘I want blues and gospel and all that stuff,’ and I said, ‘I know those people. I’ll tell them all to come down here.’

I had a jam on the schedule with the Meters and Willie Tee that first year. George brought down all his people from Festival Productions in New York—Marie St. Louis, Arnold London, Bob Jones—and they were doing the night shows in the Municipal Auditorium. He had commissioned Duke Ellington to do the “New Orleans Suite” and he had Mahalia Jackson. So he told Duke and Mahalia, ‘You have to come out and see this thing, you’ll really like it!’ The [stage] was raised in the middle, and he brings out Duke and Mahalia and they’re standing on this thing, the band is coming around and they see Mahalia Jackson, who was from the Pearl Street area. They stopped there and start playing ‘A Closer Walk with Thee’ and she starts singing it with them. You want jazz and heritage...it was like a lightning bolt, and there it was!”

“YOU WANT JAZZ AND HERITAGE...IT WAS LIKE A LIGHTNING BOLT AND THERE IT WAS!”

Quint was introduced in 1963 to the African American side of New Orleans through Jules Cahn, a respected photographer and documentarian. Another photographer captured young Quint dancing at a second-line parade. “I was about 13 or 14 years old and I never left the street after that. That’s the jazz and heritage [part of my life]. Sixty-five years, that’s how long

I've been in the street," Quint said.

He details hanging out with the Wild Magnolias Mardi Gras Indian tribe and continuing to go to second lines throughout New Orleans. Davis immersed himself in the culture with abandon. "I came out one night—St. Joseph's Night—as a witch doctor, which made sense except for the costume I made. It was SO bad and so wrong."

**"IF YOU'RE GOING TO LISTEN TO THAT MUSIC,
YOU HAVE TO HAVE THE PEOPLE MAKING THAT
MUSIC FRONT AND CENTER WITH IT"**

His consistent interaction with the Mardi Gras Indian culture as a young man led to a defining spirit moment that would set the path for the creation of Jazz Fest. "I had an experience in a second line on Melpomene [now Martin Luther King Jr. Blvd.]. I'm with a band, and it's Sunday. We go by a church and a gospel group that was singing there, all had the same color suits, they're standing there, they come down and get by the band. The band starts playing hymns, they're walking along with the band, singing hymns, dancing, and they get out. Then, some Mardi Gras Indians, like a block or two later, dressed, come up with tambourines and they fall in, and the band's playing 'Hey Pocky-Way' or something, and that fell right in. I'm telling you...you want New Orleans jazz? It was amazing! That's what it is all about." Quint was close enough to African American and New Orleans culture to understand the explicit and unspoken links, and bring all the cultural elements together at Jazz Fest.

"Nineteen seventy was the first time that Mardi Gras Indians appeared at anything other than Mardi Gras Day or St. Joseph's Night. I got a bunch of 'em to come. I said, 'Meet me on Canal Street and we'll go in.' Oh, my God! We were on the neutral ground [median] on Canal Street, the wind is blowing 30 miles per hour, hitting their suits, but once we got in the Quarter and went up to [Congo Square], wow! Bo Dollis came to play and sing, but he didn't dress out."

Jazz Fest blasted off after 1971, forcing a move to its new

and permanent home, the infield at the Fair Grounds Race Course. The event grew from three days to five, and Davis and Miner charged forth.

"One of the first years, [Allison and I] were living in an apartment behind Touro Hospital, and our phone got turned off. There was a pay phone on the back wall of Touro, and I get a stack of quarters and go book the festival on a pay phone behind Touro. True story! What did we know? I think that my career is a testament to what you can do when you don't know any better."

Allison Miner hailed from Daytona Beach, Florida, and had been a classmate of Duane Allman's; she performed as a vocalist with his brother Gregg, billing themselves as the Allman Joys. (The brothers went on to become the Allman Brothers Band, a country-rock sensation.) Initially Allison worked many aspects of production and administration for the first four years, and was director of the Festival in 1975 and 76. In 1988 Miner created the event's Heritage Stage, handling most of the interviews and allowing artists to discuss their work in an open, relaxed setting. She also managed the career of pianist Professor Longhair (Henry Roeland Byrd) until his death in 1980, setting up recording sessions and handling his critically acclaimed national and international tours.

"Allison was heart and soul," Quint said. "We were both thinking of music, and she had this incredible voice. She could really sing—'Wild Duck Moon' and 'Come in My Kitchen'—it was just astounding stuff. It was roots. One of her guiding principles was that people are just taking the music and listening to the music, and not connecting back to the people that made it. If you're going to listen to that music, you have to have the people making that music front and center with it."

Miner died in 1995 after battling bone cancer and was honored with a jazz funeral at City Park featuring musicians from across New Orleans. The Heritage Stage was renamed the Allison Miner Music Heritage Stage and is a popular destination at the Festival.

Jazz Fest also stands out for a small yet critical component: the famous Cubes [now dubbed the "Qubes"], a simple yet elegant schedule with boxes featuring the artist's name and set time. Through the years that has helped hundreds of thousands fest-goers plot their music/cultural course at the Fair Grounds. Quint and Festival Productions Inc.-New Orleans host a press conference every year in late March, exactly 30 days before the

fest opens, to release the eagerly anticipated Qubes.

“The idea must have been in my brain that we had to make a program, which I still do, to see how long each band is going to play, how long it takes to set and do the production for the next band, and how long they’re going to play at these different stages. So I went and got a room at maybe the Sheraton, maybe the Marriott, got a room with legal pads and pencils. It was the festival...’71, ’72—and I started drawing this thing, which if you get something wrong and it don’t come out, it ain’t a program. You have to f***ing erase it and do it again. So that’s where [the Cubes] came from—a legal pad and a bunch of pencils in a hotel room. Everybody uses them now.”

Wein started his relentless tutelage of Davis with a major assignment that would serve as a musical Gibraltar in the young producer’s life. He brought Quint up to Newport to get his legs strong enough to handle a major music festival and then tapped him to manage several international tours with Duke Ellington, blues master B.B. King, rock ’n’ roll icon Chuck Berry, and others.

“The first year I went to Newport, they had a riot and burned the stage down under me. I said, ‘Wow, is this what big festivals are like?’ The next year, George puts me on a plane to Copenhagen. I go to the hotel and Paul Gonsalves [Ellington’s famed saxophonist] is standing at the bar. It’s Duke’s first tour behind the Iron Curtain, and we do 44 shows in 42 nights. No days off. Two different countries in the same night. That was the first tour.

“When I was a kid, I had a 45 with a gray label from Kent—“Rock Me Baby” by B.B. King. I would go downstairs and have the record player, you know, with the arm to the side so it kept playing and playing. I was going to the ILA [International Longshoreman’s Association Hall on Claiborne Avenue] to hear B. B. It was an organ combo—drums and a B-3. So I’m playing this record and singing it. Then I get a call from George, saying ‘you’re going to take B.B. King to Europe and Africa for the first time.’ Okay, it’s like you’ve got a kid in a garage with baseball cards and he gets a call that he’s needed to pitch in the World Series for the Yankees! WHAT?! He threw me in and away I went. That was tough.”

Quint’s unique experiences have made him adamant about reproducing the first festival’s vision every year. He believes in having all elements of New Orleans and Louisiana culture offered together. He understands the evolution of the city’s dis-

tinct history through its connection to Africa and its diaspora, and he wants patrons to experience everything, even if it means housing the equivalent of seven festivals in one location.

“I have had a theory: everybody eats and everybody dances. People come out and they see what somebody eats and how somebody dances, and they think, ‘Well, I eat and dance, too.’ We’ve got Economy Hall with traditional jazz, we have the Jazz & Heritage Stage with brass bands and Mardi Gras Indians. There’s contemporary jazz, gospel, blues, Cajun, zydeco, African, R&B. We have parades inside the festival with Mardi Gras Indians and Social Aid and Pleasure Clubs. It’s a BIG party!

“THERE’S CONTEMPORARY JAZZ, GOSPEL, BLUES, CAJUN, ZYDECO, AFRICAN, R&B. WE HAVE (PARADES INSIDE THE FESTIVAL) WITH MARDI GRAS INDIANS AND SOCIAL, AID AND PLEASURE CLUBS. IT’S A BIG PARTY!”

“We have the greatest food festival in the world—90 food booths serving great dishes. We’re serving hundreds of thousands of servings of gourmet food in a field, in paper plates, for ten dollars! Trout Baquet, soft-shell crab po-boy—it’s not just any stuff—oysters in a pastry sack. That’s crazy. You try crawfish strudel with white-chocolate bread pudding, and the praline beignet, which is like the heroin of beignets. It ruled the world until the crabmeat beignet came along. OH! For the first 30 years or so, I never tasted food, never had the food, I was doing the music. And actually, I couldn’t sit down and eat a big meal in the middle of the festival. I would never leave the stage because I need to see everything, I just couldn’t drop anchor. The criteria for food still is, it had to be a New Orleans or Louisiana entity. And that pheasant, quail, andouille gumbo—well, it’s the roux—anytime you get a bowl of something that the spoon will stand up in [laughs], you know you got something there.”

Davis praises his longtime, dedicated staff, a core group of about 25 people who have been with the festival for 20 to 30-plus years. He says that the team “grew up together,” learning

how to navigate through every scenario tied to such a major event, but he is quick to note that “the festival is not ours.”

“We’ve been through a lot. We’ve been through Katrina. We did both of President Clinton’s inaugurals. They wanted [it] on the National Mall for a million people in two weeks or something. It was like 20 degrees with sleet going sideways, and we’re on golf carts. That’s a big part of the story.”

Quint becomes more animated when his talk turns to plans to commemorate the 50th anniversary of a highly treasured festival. He laughs uproariously, gestures, sighs, moves around in his seat, and issues double high-fives.

“Jazz Fest in New Orleans is like a Funk Olympics! It’s not entertainment, it’s a medium to feel something in your soul. Bring in this great audience, bring in this great music, and it is my job, our job, to put those two together.”


Davis is mindful of the musical continuity for the festival’s golden anniversary. In 50 years, only three artists have closed the main stage: Professor Longhair, the Neville Brothers, and Trombone Shorty. The Nevilles—Aaron, Art, Charles, and Cyril—had the longest run, ending Jazz Fest every year with a Bob Marley anthem. The fraternal quartet, nicknamed the “First Family of Funk,” played a set filled with Afro-Caribbean and Crescent City rhythms, departed the stage, sent Aaron back out to deliver a beatific rendition of “Amazing Grace,” then re-assembled to perform “One Love.” Thousands would sing along and sway, satiated by Crawfish Monica® and mango freezes, buoyed by a mystic Louisiana juju, and dance out of the festival gates, planning to return next spring. That magic flowed for 25 years, broken by Hurricane Katrina in 2006. Major artists—Dave Matthews, Paul Simon, Sting—stepped in to play the last set for a few years, but Davis knew that only the full-out style

of a New Orleans native would serve the true spirit of Jazz Fest. Enter Trombone Shorty [Troy Andrews] in 2013 to bring an energetic, oxygenated funk-rock set that sears the souls of fest faithful. He has lifted his trumpet and trombone in farewell ever since.

But Quint Davis knows that the 50th anniversary must give those assembled at the Acura Stage altar an experience that will not occur anywhere else on the planet. Before anyone had even purchased their Thanksgiving turkey in 2018, Quint had created a colossal closing Qube.

“I’m going to have Trombone Shorty and Orleans Avenue with the Nevilles.* And Shorty was so cool about it, oh, man! He said, ‘I’ll play Charles’ parts.’ Deep. Cyril, he’s there, [nephew] Ivan, he’s there, Art will be there, he can’t play [organ] right now, but Aaron has not stepped on a stage with other Nevilles since Katrina. What has it been? Thirteen years? So it’s confirmed: Aaron is going to do ‘Yellow Moon,’ everybody is going to go offstage, he’s going to sing ‘Amazing Grace,’ the band is going to come back to do ‘One Love,’ then Shorty will finish it out.”

Davis sighs with contentment. Another feat of imagination ready to come to fruition.

“New Orleans music is the least commercial music in the world, but it’s hitting them (Jazz Fest patrons). If your spirit is down, this festival will clean your circuits and recharge your battery. It’s a special thing. New Orleans is a funk principality! New Orleans is the Magic Kingdom!” 

**Charles Neville passed away in April 2018 at age 79 after battling pancreatic cancer.*

“IF YOUR SPIRIT IS DOWN, THIS FESTIVAL WILL CLEAN YOUR CIRCUITS AND RECHARGE YOUR BATTERY. IT’S A SPECIAL THING.”

FOOD FÊTE

What makes the food offerings at Jazz Fest stand out from those at other large festivals around the world is that all the dishes represent Louisiana culinary traditions. The exceptional food offering at Jazz Fest has been notable since the very start. Legendary restaurateurs Buster Holmes and Sonny Vaucresson had booths at the festival in 1970, and food writer Calvin Trillin wrote in *Alice, Let's Eat*, in 1978, "In New Orleans, heritage means eating." The Food Department extends their work beyond feeding Fest-goers to educating them about Louisiana's culinary heritage. On the Food Heritage Stage and at the Cajun Cabin a variety of chefs and cooks demonstrate Louisiana's culinary traditions and celebrate the abundant multi-cultural influences on our modern day food ways.

The cuisine is Louisiana by way of the Caribbean, Africa, South and Central America, and Native America. The Food Department curates four major food areas, and there are additional food booths and vendors located throughout the Fair Grounds. In total, over 70 vendors offer 200-plus dishes and specialty beverages. Jazz Fest also offers some of the tastes and flavors of countries that are featured in the Cultural Exchange Program. The heart of the festival is sharing—sharing music, good times, a dance...and a delightfully delicious bite to eat.

- *Rachel Lyons*

“It feels
good to call
something
yours”

**THE MUSIC AND MUSICIANS
OF THE NEW ORLEANS JAZZ
& HERITAGE FESTIVAL**

**BY
ROBERT H. CATALIOTTI**

Traditional and modern jazz, blues, gospel, R&B, and funk; brass bands; social aid and pleasure clubs; and Mardi Gras Indian tribes are musical forms that have emerged from the unique culture of New Orleans and are showcased by performers at the New Orleans Jazz & Heritage Festival. They are joined by Cajun and zydeco musicians from southwest Louisiana and Native American artists from the region, as well as performers from Africa and Caribbean locales like Cuba, Haiti, Jamaica, and Martinique, in an unparalleled feast of sound and spirit. Walking around Jazz Fest, it becomes eminently clear that these musical forms are branches of the same tree and give the festival its distinctive character. Various factors contribute to the interconnectedness of the music of the festival: the influence of the historical African presence in the city; a profound dedication to the city's cultural and artistic traditions; the inimitable spiritual power imbued in the creative expressions; the key role that families play in extending those traditions; and the sense of community and versatility that are characteristic of the local music scene.

AN EMBARRASSMENT OF RICHES

From the very beginning, the music of Jazz Fest has shined a spotlight on hometown musical styles and artists. Trumpeter and bandleader Leroy Jones is a festival veteran with connections that run deep in the city's musical traditions: "Well, my first Jazz Fest was in 1971. And I've always been there as a performer. I was there with the Fairview Baptist Church Marching Band in 1971. And at that time, it was very small, nothing on the scale that it is now, commercially or otherwise. In '71, you had Al Hirt,

Clifton Chenier, the Meters to show you a mix, Snooks Eaglin, you know, New Orleans music. And then the following year, of course, it moved over to the Fair Grounds and has been there ever since." For many years, the festival consisted of nighttime concerts—on the *President* riverboat and at various theaters and clubs around the city—along with the Louisiana Heritage Fair held in the infield of the Fair Grounds Race Course. Ultimately for festival attendees, it is the Fair Grounds with its multiple performance stages and tents, food vendors, and arts and crafts merchants that stands out as the iconic setting for Jazz Fest. The broader expanse of the Fair Grounds and the simultaneous stages allowed the festival to feature a vast array of legendary artists from diverse genres of Louisiana roots music.

The concurrent performance schedule has always presented tough choices for audiences. R&B singer Irma Thomas, who clearly understands the dilemma fans face, suggested a strategy: "Muddy Waters is on when I'm on. Well, what you do is divide your time. Catch the first half of Muddy and make a fast trip over to Stage 1. Or, you can catch the first half of me and make a fast trip over there. It's a pity you couldn't have two of you and divide up: this part of me go here, and the other part of me go over there."

Johnny Vidacovich has never missed a Jazz Fest and has been the drummer there in countless different musical contexts—from the classic R&B of Professor Longhair to the edgy jazz of Astral Project. He recalls the rudimentary early years: "I played at the Fair Grounds when the stages were scaffolds and planks and two speakers, one on each side of the scaffolds, and a couple microphones." As basic as the facilities might have been, the music offered an embarrassment of riches, a showcase for roots music that had largely existed under the radar. Blues and folk singer/guitarist Spencer Bohren moved to New Orleans in the mid-1970s from the Rocky Mountain region and found that Jazz Fest opened new worlds for both artists and audiences: "Jazz Fest was a revelation for me. Professor Longhair is the reason we moved to Louisiana, and the whole city was just so full of wonders, to have it all concentrated there, all the different music, and we were just finding our way into all the different rivers or streams of music around here, but there it was. Everything.

"Bongo Joe beating on his 55-gallon oil drums; they had Brother Percy Randolph, who played washboard and harmonica. All these really soulful cats, not just soulful, but just

characters, as well as Professor Longhair, the big names were from Louisiana. You really couldn't get into the festival unless you were from Louisiana or Louisiana-related. New Orleans is unique in all of the world, but so is the Cajun thing, which is just 100 to 150 miles away. It's another extravagant cultural situation over there too.

"Tipitina's would hire Clifton Chenier, but we didn't get to hear Cajun music too much around town in the clubs, and that was at Jazz Fest. Occasionally, you'd get these blues guys from southwest Louisiana. There's the Arkansas/Texas/Louisiana border; there were some guys that used to come down from there. The Baton Rouge guys. It just was amazing that there was that much music in this state. You know, so much of it was just so real."

AFRICAN ROOTS

Congo Square (which was called Beuregard Square at the time) in Louis Armstrong Park was the ideal location for Jazz Fest to begin its 50-year run, because it is the sacred ground where traditional African music took hold and began to evolve, adapt, and absorb the unique cultural environment of the city. Since arrival of Africans in 1719 via the transatlantic slave trade, they and their descendants had been performing traditional dance and drumming throughout New Orleans and the surrounding region, but by 1818 their music, dance, marketplace, and rituals were restricted to Sunday afternoons in Congo Square (Evans 2011). The rhythmic heritage the Africans brought played a central role in defining the city's musical expressions, as Ellis Marsalis, jazz pianist and patriarch of one of the city's great musical families, explained: "The thing about it is, everywhere the boats stopped and dropped black folks, the rhythms was there. The culture is influenced by that because, of the components between rhythm, melody, and harmony, rhythm is the strongest of the three. And there was a cultural synthesis in this town which included a lot of different kinds of people, blacks being just one of them."

It is from those African drum and dance circles, interacting with the music of the European colonizers—militia bands, opera, concerts, and balls—that the city's musical traditions evolved. They are the essential source for the expressive forms that have become the hallmarks of Jazz Fest. The distinctive rhythm that percolates beneath New Orleans music and keeps

people strutting around the Fair Grounds with such uplifting, life-affirming energy—the second line—can be traced back to the *bamboula* and other African rhythms that rocked Congo Square. A native of Baton Rouge, blues guitarist Chris Thomas King views Jazz Fest as a modern-day version of those original Congo Square gatherings: "What they're doing today is something that I can envision, Africans on Sunday afternoon in Congo Square. They would have their marketplace, people bringing their goods, their fish, their produce...their music being played, and there's a vibrancy of the people in the evening, dancing, drinking wine or whatever they made, homebrew or something, and having a good old time. And not just one tribe or one language spoken there, but it's a coming together of several different tribes, several different languages being spoken. And Jazz Fest is kind of built on that. They have the food; you can go and get your gumbo, all this creolized food. They have the different elements of music going on. Quint Davis and his colleagues, they built that thing on a very strong foundation."

In 1979, in response to the demands of activists from the African American community, an African-centric festival inside of the festival was established in the middle of the Jazz Fest site, with its own stage, crafts, and food. Initially called Koindu (a West African term for a place of sharing or exchange), in 1988 it was renamed the Congo Square Stage to honor the original gatherings of African-descended people (Clifford et al. 2005). Just as the historic Congo Square provided the foundation from which New Orleans musical traditions grew, the Congo Square Stage is like the hub of a wheel from which the various forms of music emanate at the Fair Grounds. In 1988, percussionist Luther Gray moved to New Orleans from Chicago and revived the Sunday drum circles in the Congo Square site in Armstrong Park. He leads the band Bamboula 2000, which recreates those traditional African rhythms and melds them to jazz, funk, and hip-hop. Gray views Africa as the source that links the various musical forms: "The music is all related—the blues, the jazz, the gospel—everything is intertwined from an African perspective, since it's all holistic. I think that's why people are so blown away by Jazz Fest; it carries on the tradition of the city itself, which is all about supporting the music."

The lineage that reaches back to the 19th-century gatherings at Congo Square is distinct and can be heard in a broad range of the artists performing at the Fair Grounds. The second-line parades that wind their way through the crowd with

high-stepping, umbrella-toting social aid and pleasure club dancers moving to brass bands with their patented syncopated grooves are descendants of the drummers and dancers who established that rhythmic consciousness in Congo Square. Likewise, the black masking Indian tradition of tribes like the Golden Eagles or Wild Magnolias with their polyrhythmic percussion and call-and-response chants is an extension of that legacy. And, the tambourines ringing out in the Gospel Tent often are playing those same rhythmic patterns that the Big Chief is playing over on the Heritage Stage. Jelly Roll Morton introduced those African-derived rhythms into jazz at the turn of the 20th century, when he insisted the music must have a “Spanish tinge,” referencing Afro-Caribbean rhythms. Similarly, in the mid-20th century, Professor Longhair dubbed his rollicking R&B piano “blues rhumba.”

The legacy of those two men is evidenced on stage after stage, whether in the traditional jazz of clarinetist Dr. Michael White or drummer Shannon Powell, the modern jazz of saxophonist Donald Harrison or drummer Johnny Vidacovich, the classic soul of singer Irma Thomas or the R&B-derived funk of Dr. John, the Meters or Trombone Shorty. It is the rootedness in the creative expressions of African people who arrived in Louisiana and passed down a cultural heritage, sustained through generations, that plays a central role in distinguishing and connecting the musical forms at Jazz Fest.

KEEPING TRADITIONS ALIVE

One of the aspects of Jazz Fest that makes the music so distinctive and links the various forms of expression is the place of music in New Orleans culture. Along with that, there is an emphasis placed on and pride taken in honoring the city’s heritage and keeping traditions alive. For Ellis Marsalis, music is central to life in New Orleans: “I’ll tell you what, there’s a whole lot of people that music directly touches their lives every day. Now the level of participation is going to vary with the people and depends on a lot of variables, but it’s almost impossible not to touch your life somehow.”

Luther Gray points out that being a musician is a time-honored role in the city: “Culture is passed on through music and the lifestyle, and, you know, to play music in New Orleans was an honorable thing. In New Orleans, that’s one of the highest things you can be in terms of a segregated society.

People here were never cut off from their link to the spirituality through sound and dance and through the senses. There’s an intelligence in our music. There’s a standard that people hold each other to, you know; to make music in New Orleans, you’ve got to be good.”

Closely connected to the New Orleans musical heritage are the Neville Brothers, whose rise to international prominence parallels the growth of Jazz Fest. In 1980, following the death of Professor Longhair, the Nevilles took over the iconic closing performance slot on the festival’s final Sunday. Saxophonist Charles Neville, who passed away the day before the 2018 festival got underway, credited that rootedness in tradition as the source of the sound he and his brothers dubbed “Nevillization”:

Culture is passed on through music and the lifestyle, and, you know, to play music in New Orleans was an honorable thing.

“What I see as the strongest thing that’s happening with the Neville Brothers band and our sound is the fact that it is our own natural, native sound, and it’s deeply embedded in the roots of New Orleans music. The things that we do that have the strongest impact, I see, are the tunes coming from that spirit, the old New Orleans tunes, the tunes that are Indian tunes, the things that are for-real tunes.”

The distinctive vocals and keyboard virtuosity of Mac “Dr. John” Rebennack have been mainstays at Jazz Fest for years. In his own inimitable style, he highlights the importance of keeping traditions alive: “I think in the last few years, guys became aware of this line of musicians that had been playing. A few people may have been aware of it, but now more musicians is aware of trying to keep it alive, and there’s guys that are taking it into some directions, like the Dirty Dozen Band and stuff, where they’re taking the traditional thing and mak-

ing something new. And that's real important to keep traditions alive, adding some new elements to keep it *valuable* with the world today."

The banjo player, guitarist, and singer Danny Barker was a fixture at Jazz Fest from the beginning until his passing in 1994. Having performed with many of the giants of jazz during his three-decade tenure in New York, he returned to his hometown in 1965 and recognized that the New Orleans jazz tradition needed to be extended to a younger generation. Within a few years he founded the now-legendary Fairview Baptist Church Marching Band. The young musicians who learned under Mr. Barker's tutelage—including Leroy Jones, Tuba Fats Lacen, Dr. Michael White, Herlin Riley, Shannon Powell, Wynton Marsalis, Branford Marsalis, Will Smith, Gregg Stafford, Lucien Barbarin, and Dirty Dozen Brass Band members Charles Joseph and Kirk Joseph—revitalized the city's jazz tradition and became featured artists at Jazz Fest. Jones recalls the revival of the brass band tradition: "That was 1970, and at that time, there were no other bands playing traditional brass band music, only some of the older bands were around. There's so many brass bands around today that you can't count them on your hands and feet. Most everyone at the start were juveniles, under 18 years of age, and playing the music with passion in the tradition. Then, later of course, when the Hurricane Band came with myself and Tuba Fats, we influenced the sort of half generation younger than ourselves, those guys eight to ten years younger than me. So they picked up on it, and the music started to be more of a thing. We played the music for our peers, incorporating R&B rhythms and grooves and horn lines from the pop stuff that was being played on the commercial radio stations."

Today the legacy of the Fairview Band is on display with the younger-generation brass bands all over the Jazz Fest schedule. One of the bands to draw inspiration from Fairview's pioneering work is the Rebirth Brass Band. The band's snare drummer Derrick Tabb is also the artistic director of the Roots of Music after-school music education program. Dedicated to passing on the city's music heritage, Tabb expresses his pride in his hometown culture: "A lot of people don't understand about musicians from New Orleans, how we feel like New Orleans is just that place. We live off of tradition and our cultures. We understand it, and it's ours. It feels good to call something yours and know it's yours, and really know it's for us. When I play this,

I know what I'm playing. I know what I'm doing. When I listen to that, I know what they're saying. It feels good to go and see the Indians come out and people snapping pictures, *tcch, tcch, tcch*, and want to see what they're doing, but I understand it, don't need a picture. It's photographed in my head."

FULL OF SOUL

The music rooted in the city's traditions is imbued with an ineffable spiritual power, a unique feeling that only New Orleans musicians can create, and that quality also links the various genres. Lady BJ (Joanne Crayton) was one of the most soulful singers to come out of New Orleans; she won acclaim on Broadway as B. J. Crosby, earning a Tony nomination for her role in *Smokey Joe's Cafe*. Before her passing in 2015, she regularly wowed Jazz Fest crowds, whether she was soaring on a jazz standard like "Skylark" or grooving on Earth, Wind & Fire's "That's the Way of the World." She acknowledged that special spirit that enlivens the city's music: "That's something everyone should experience, coming here for Carnival, coming here for Jazz Fest, you get a chance to see what the New Orleans musicians are all about. They are full of soul, full of feeling on the inside, never on the outside, never on the outside. You put the singers behind a mic, and you put the musicians behind

There is a style out of New Orleans that no one has.

the instruments, and you've got a winner, you've got a winner. I wish I could actually put my hand on it. But there is a style out of New Orleans that no one has. The Neville Brothers have that style; Allen Toussaint has that style, Fats Domino, Irma Thomas, the Meters. These are people who come out of New Orleans that have a special style in their music that I think should be internationally recognized and known."

That spirit certainly comes through powerfully in the Gos-

pel Tent, a setting that allows listeners from outside to witness the black church experience (although the party setting and secular music of the festival have, at times, given church folks pause). In 1949, the late Vernon “Dr. Daddy-O” Winslow was the first African American deejay to host a show on New Orleans radio. He played R&B for years but eventually turned to gospel. He described a scene at the Gospel Tent: “To show you how magic and inspiring the tent can be, there was a little black gal who was just screaming and doing something loud. All of a sudden she just stood there and the organ began to play, and she starts singing ‘Precious Lord,’ and the whole choir began to hum. I saw a young white fellow get up in the back, and, of course, he might have been drinking. He just got up and walked down the aisle with his eyes closed, ignoring everybody, and he walked slowly up to her feet and put his head down and cried. It tore you up. Now, he might have been high, but he didn’t expect himself to be doing that. He was moved by the combination of influences in that Gospel Tent. And when she finished, she touched him on his head, and he walked back. It’s strange combinations of what we are unguarded about, and, to me, it’s a beautiful experiment or expression.”

MUSICAL FAMILIES

Another integral aspect of sustaining New Orleans traditions is the influence of musical families. Quite often New Orleans families go back five, six, seven generations—way beyond the start of Jazz Fest and even the first recordings. Peruse old Jazz Fest schedules, and the names will appear again and again—Neville, Marsalis, Barbarin, Lastie, Batiste, Cottrell, Jordan, and Joseph, to mention only a few. As the late saxophonist Earl Turbinton, who often collaborated with his brother, pianist Willie Tee, explained: “New Orleans has whole families that are musical. Very few places, even New York doesn’t have

as many players that are indigenous. They all migrate to New York from everywhere, but New Orleans has always had an environment which I liken very much to Africa, where music is an integral part of everyday life.”

The family structure lends itself to transmitting traditions from generation to generation. Singer Aaron Neville is one of the central figures in one of New Orleans’ most iconic musical families: “Right in my neighborhood, there’s about four different musical families. There’s a lot of young talent coming up. It’s like a race. You’ve got to hand on the baton to the next generation, keep it going. They have their own thing, plus what they get from us. It’s powerful.” Drummer Herlin Riley, who gained renown performing with artists like Ahmad Jamal and Wynton Marsalis, grew up in an extended musical family. His grandfather Frank Lastie played drums in the band with Louis Armstrong at the Colored Waif’s Home in the early years of the 20th century and led a band as a deacon in the Holiness Church. His mother Betty Lastie was a singer and pianist and led a family gospel group. His uncles, saxophonist David Lastie Sr., drummer Walter “Popee” Lastie, and trumpeter Melvin Lastie, were renowned jazz and R&B musicians; his cousin Joe Lastie is a drummer at Preservation Hall; and two of Riley’s nephews, the trombonist Joseph Williams and tuba player Arian Macklin, were younger-generation brass band players. His grandmother’s brother was R&B singer Jessie Hill of “Ooh Poo Pa Doo” fame, which makes his grandsons, Troy “Trombone Shorty” Andrews and trumpeter James Andrews, Riley’s second cousins (Kaplan-Levenson 2018). Riley says: “In a family of musicians, I learned a lot of things just because I was part of the family. It wasn’t like they pulled me on the side to teach me. I just had to sit down and learn these things. It was just a walk of life, a part of the walk of life being a family member of older musicians. So it’s like nobody teaches you language; they just talk. You just picked up on the words; you internal-

“Growing up in a family of musicians, you hear the music, you absorb it, and then you get an opportunity to play it on an instrument.”

ized them and regurgitated them, you learn, you speak them out. Growing up in a family of musicians, you hear the music, you absorb it, and then you get an opportunity to play it on an instrument.” It is remarkable that just this one family spans generations of the city’s musical history and encompasses an incredible range of musical styles.

Jazz Fest has both nurtured and inspired this intergenerational music making, reinforcing and extending the city’s musical heritage. Chris Thomas King cut his musical teeth in Baton Rouge, the son of bluesman “Rockin’” Tabby Thomas, but his mother Jocelyn Johnson Thomas was a native New Orleanian, and King traveled to New Orleans regularly as he was growing up. His first experiences at Jazz Fest were accompanying the veteran Baton Rouge bluesmen: “When I was a kid, I used to go down there to the festival obviously playing rhythm guitar behind my dad, behind people like Henry Gray. Those are my earliest memories. I began to play at the Jazz Fest on my own in the late ’80s.” King also recognizes the importance of the family environment in keeping the musical heritage alive: “It lets you know that the music is a tradition; it’s a cultural thing. At nine years old, I wasn’t playing gigs because of some big marketing or some big business thing. It’s just something that you did. It’s just something the family could contribute, and you want to be a part of it. It just became a family affair.”

Derrick Tabb’s initial Jazz Fest experience had a profound impact: “The first time I went to Jazz Fest, that had to be 1981. I was, like, seven years old, and I went out there with my uncle Patrick Joseph and Chi-lite [Jennell Marshall], who was the drummer for the Dirty Dozen Brass Band at the time. They second-lined around in the Jazz Fest, and that was my first time really hearing ‘My Feet Can’t Fail Me Now’ by the Dirty Dozen, and the crowd was going crazy, and I was like ‘What is this song? What is this song?’ And I went home and told my grandmother, and she pulled out the record. It was this yellow record with ‘Feet Don’t Fail Me Now,’ the single. And I played the record over and over, and I learned the breakdown on it, everything on it. Jazz Fest really opened my eyes to wanting to be there every year, and from that day forward, I have never missed a Jazz Fest.”

Within a few years, he was playing at the festival with various youth brass bands and now plays regularly with Rebirth. But what perhaps is even more meaningful in extending the traditions to which he is devoted is the teaching and mentoring

of hundreds of students through the Roots of Music program he directs—partially inspired by that day at the Fair Grounds, second-lining with the Dirty Dozen.

Today, there is a whole generation of young musicians who grew up with Jazz Fest, many of them the children of musicians who regularly appeared over the years. Spencer Bohren brought his children to the Fair Grounds each year. As a young child, his son Andre Bohren, who is a solo pianist and the drummer for Johnny Sketch and the Dirty Notes, was a dedicated Jazz Fest attendee: “I definitely remember my mom and dad giving me a watch and a schedule and a map and saying, ‘Alright, be back here, you know, in like an hour,’ and just cutting me loose. And I would run all over the stages and check out whoever it was. I would wiggle my way up to the very front and be on the barricades because I was a little kid. But I would peruse the schedule and pick bands that I was really interested in seeing the music.... I wasn’t just hanging out there. I wasn’t there for the family interaction. I was there for the bands. When I first started playing music, and this would be when I was, like, seven or eight maybe and I was really into early rock ’n’ roll, and *La Bamba* was out, and Los Lobos was the soundtrack of that, and I remember going to see Los Lobos and being really, really fired up about Los Lobos. We have a picture taken by Michael P. Smith of me and my dad backstage with David Hidalgo and Cesar Rosas from Los Lobos, and I’m beaming. These were my guys. I remember they talked to me like I was a guitar player. They didn’t talk to me like I was a little kid. They were talking to me about what kinds of strings I play, guitar stuff. I have that same photo from about two years ago. I saw them again and got that same picture.”

Likewise, singer Darcy Malone attended Jazz Fest her whole life. Both her parents were regulars on the schedule; her father Dave Malone was a guitarist with the Radiators, and her mother Suzy Malone, a singer with the Pfister Sisters: “I’ve gone to every Jazz Fest since I was a fetus. Jazz Fest has always been my favorite time of year, more than anything else. Having parents that were musicians that were part of it was an added bonus. The majority of my memories are Radiators’ shows because that was always a big thing. My dad would close the Gentilly Stage, and I would always be on the side. And my mom was always in the Jazz Tent. When I was a kid, I wandered those Fair Grounds alone all the time. I just knew which stage to go back to. As a young person growing into becoming

a musician, it is like the ultimate goal as a New Orleans musician to play Jazz Fest. You know that's what you want to do."

Both Andre Bohren and Darcy Malone have joined with their fathers, along with guitarist Cranston Clements and his daughter, bassist Annie Clements, for Jazz Fest shows with the intergenerational band The Chilluns, and they have had their own bands featured at the festival. The family traditions that have extended the city's musical legacy are very much a part of Jazz Fest. As Darcy Malone explains: "One of the things that I love about New Orleans is that there's so many generational things that go on, and there are so many families, and it just keeps going. It's like we can't help ourselves."

The festival also serves as a proving ground for these young artists. It provides emerging local talent with the opportunity to work a highly discerning crowd at a major festival. Derrick Tabb explained: "Confidence with Jazz Fest is huge because not only are you at home, and everybody is coming to see you, but they expect a lot of you. If you've been to Jazz Fest one time prior to playing the gig, then you know where you need to be at. So once you get there and strike up the first couple songs, and you get the crowd into it, that's all you need. You in your zone now. I got my crowd into it, bam, you going higher. But once you finish that gig, you say, 'If I can rock this crowd, I can rock any crowd.' And that's because of the competition level at Jazz Fest—you can rock the crowd at Jazz Fest, and you've got the Black Crowes or someone on the stage right down there, that's huge, and that gives you the confidence to say, 'Okay, the next gig out of town, they're waiting to see me.'" Over the course of 50 years, Jazz Fest has nurtured younger generations of New Orleans musicians, exposing them to a wide array of genres and the unique approach that the city's established musicians bring to the music, melding and strengthening links between diverse styles and extending traditions.

MUSICAL COMMUNITY AND VERSATILITY

In addition to the young talent that has emerged over the years, Jazz Fest has called home out-of-town musicians who carve a niche for themselves on the local scene. These artists bring new ideas and influences, learn the idiomatic nuances of the New Orleans musical styles, and contribute to keeping the traditions vibrant. Baritone and tenor saxophonist Ken "Snakebite" Jacobs was visiting his parents in Houston in 1977

when he saw an ad for Jazz Fest in the newspaper. He called a friend, and they headed to New Orleans: "It just totally blew my mind, all the different kinds of music. I think it was the first time I saw zydeco, and that was fantastic, and Cajun music and traditional jazz—I hadn't listened to that much. Everything freaked me out; it was so great. The R&B that I was always into and the blues and the jazz, of course. They had Roy Brown, and he was a famous guy then, and you could go right up to the front of the stage. It was amazing. I think I decided that weekend that I was gonna move here." Jacobs became an in-demand sideman in New Orleans and performed regularly

It is like the ultimate goal as a New Orleans musician to play Jazz Fest. You know that's what you want to do.

at Jazz Fest, with artists like the New Orleans Night Crawlers, the Storyville Stompers, Luther Kent, the Pfister Sisters, and Frankie Ford. He was very much a part of the musical community until his Lower Ninth Ward home was inundated with water by Hurricane Katrina and the failure of the levees, and he left town.

The interconnectedness of the music at Jazz Fest is also influenced by the strong sense of community among the musicians. Spencer Bohren feels that lends a unique quality to the city's creative environment: "What really knocked me out was that the local scene was a community; for the most part, if one of us was doing well, everybody was real happy for them. Everywhere else I'd been, musicians were very competitive, and that was not the case here. It made the music so much more part of the fabric of the community. It wasn't something that made you special in any way; you were just another musician,

which was very liberating to be part of this quilt of creativity.”

The rocking shows of blues and R&B singer, harmonica and accordion player Johnny Sansone have become a part of the local scene and a regular feature at Jazz Fest. In the early 1980s, Sansone, a New Jersey native, was taken aback by the versatility and openness of the musical community, which carries over to the festival: “You see a lot of the same musicians on different stages, playing different styles, and that’s a reflection of what the city is. People are not trying to be protective of their gig. This past Jazz Fest, backstage, after he got done, C. J. Chenier said, ‘How come you didn’t come on stage?’ I said, ‘Well, you didn’t ask me.’ He said, ‘When do I ever ask you? You know you’re supposed to come any time I’m here.’ And that’s a really good feeling.”

The ability to perform multiple genres, to play whatever the gig calls for, also creates a connection between the various

genres at Jazz Fest. Leroy Jones explains: “That’s just the way it works here, even when it’s not Jazz Fest time, cats are doing whatever they have to. They’re full-time musicians. I think New Orleans musicians don’t see any difference. We look at all the music just as music.”

The 50-year run of the Jazz & Heritage Festival is a remarkable testimony to the viability of the musical traditions and community of New Orleans. Year after year, it has played a tremendous role in bringing world-wide recognition to a distinctive and ever-evolving creative culture. 🇺🇸

Author’s note: The interviews with the New Orleans musicians were recorded in the following years: 1980: Ellis Marsalis, Irma Thomas, Charles Neville, and Lady BJ; 1982: Earl Turbinton; 1983: Aaron Neville and Mac Rebennack; 1984: Vernon Winslow. All others were recorded in July 2018.



I think New Orleans musicians don’t see any difference. We look at all the music just as music.

OFF THE STAGE AROUND THE UNDER

From its very beginning, the Louisiana Heritage Fair was developed to highlight the abundance of local talent. Brass bands, Mardi Gras Indians, and Social Aid and Pleasure Clubs (SAPCs) are the bedrock of what is now known as Jazz Fest. History was made on April 23, 1970, when Mardi Gras Indians paraded up Canal Street and through the French Quarter to Congo Square in Armstrong Park—the first time in Mardi Gras Indian history that they paraded other than on St. Joseph’s Day “Super Sunday” and Mardi Gras Day. In 2018 Jazz Fest presented 36 parades that included 32 SAPCs, 42 tribes, and 15 brass bands. The parades leave Parade Central, which is located next to the Jazz & Heritage Stage, and wind their way throughout the Fair Grounds.

Just like a Social Aid & Pleasure Club’s Sunday Second Line or a Mardi Gras Indian parade, the Festival would be nothing without the Fest-goers who attend, participate, and embrace the spectacle. The festival has become an integral part of the New Orleans calendar—Mardi Gras starts on Twelfth Night, followed by Mardi Gras Day, Easter as the end of Lent, and, finally, Jazz Fest. Over generations many longtime Fest-goers have created “krewes” and “campgrounds” out of a network of friends and family. Dozens of these groups have evolved to form communities with customs specific to each group. Now three generations into our history, Fest-goers have grown with the festival—from baby’s first festival to weddings and memorial services performed on site, folks have woven Jazz Fest into their lives.

- Rachel Lyons

PRODUCERS' NOTE

**THE
BOX
SET**

& THE SONGS



The history of the New Orleans Jazz & Heritage Festival is well documented in these pages, but before you dive into the music, let us explain a little about the genesis of the project. The idea originated in a discussion

between Jazz Fest and Smithsonian Folkways, during which we came to the conclusion that it would be a wonderful idea to create a curated collection of the first 50 years of this paragon among music festivals. And where better to do so than on a record label with a 70-year commitment to documenting the musical diversity of the United States, keeping its 60,000 tracks available in perpetuity. That was the easy part.

Next, we had the nearly impossible task before us to arrive at 50 tracks to represent 50 music-saturated years. First, we decided to focus on the many interacting styles of music in Louisiana. Secondly, we wanted to reflect the experience of a day at Fair Grounds, with music lovers from all backgrounds moving around, listening to different sounds, buying from vendors.... That means that most evening concerts and many headline acts from other parts of the country and the world did not make this collection.

We really wanted to include tracks from every single festival since 1970. However, as we started to explore, we found that very few recordings exist from before the early 1990s, save a few radio shows, a benefit show, and a handful of field recordings with poor sound quality from 1973. Consequently, a number of the early stars of Jazz Fest sadly could not be included in this box set. Other tracks had to be abandoned because the rights could not be secured; and both Jazz Fest and

Smithsonian Folkways are dedicated to doing justice to the musicians who own their music, and paying them their fair share. Luckily, among the endless treasures of Jazz Fest, more than enough remained to create a unique and thoroughly engaging collection.

The bulk of the sound here comes from the vast riches of two collections in the New Orleans Jazz & Heritage Foundation Archive. One consists of the recordings of Michael Murphy Productions, which filmed and recorded the festival between 1989 and 2009 for a series of film and video programs on the festival. Murphy's commitment to creating high-quality programs that featured his hometown gave us an abundance of materials to work with. The other comprises the recordings made by WWOZ, the local community radio station. WWOZ began broadcasting the performances in 1993 and released a series of CDs over the years that were given away as a benefit to people who became members of the station. Many of the tracks here come from those discs, most of which were compiled and produced by David Freedman. A final source is the recordings from Munck Mix. We are grateful to Peer Munck, who has been making recordings of the festival on site from 2004 for purchase by festival goers.

Will every Jazz Fest fan find all their favorite sets and artists on this box set? Probably not. But you do have in your hands a unique and timeless collection that will bring back many memories for Jazz Fest die-hards, and for others evoke the sounds, the atmosphere, and the experience of a day on the grounds of the New Orleans Jazz & Heritage Festival. Enjoy!

JEFF PLACE, RACHEL LYONS & DAVE ANKERS

JANUARY 2019

DISC



THE GOLDEN EAGLES

Indian Red

THE GOLDEN EAGLES. VOCALS. PERCUSSION

*From WWOZ radio; recorded April 23, 1994,
Congo Square Stage*

“Indian Red” is a tradition in New Orleans. It is sung at the beginning and end of Mardi Gras Indian gatherings, a central part of all their celebrations and funerals, and it takes on the role of a prayer, invoking ancestors and calling members of the masking tradition together. When a crowd in New Orleans hears the opening call “Mighty coo de fiyo,” they murmur the response “Indian red, Indian red.”

The Golden Eagles are a Mardi Gras Indian tribe led by Monk Boudreaux (b. 1941). Boudreaux was a member of the White Eagles until he established the Golden Eagles, eventually becoming their big chief. In the late 1960s, he joined his friend Bo Dollis in the Wild Magnolias (see disc 5, track 9) for a series of groundbreaking recordings combining Mardi Gras Indian songs with R&B and funk.

WELCOME TO THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL

2

Larry McKinley

Larry McKinley was the voice of Jazz Fest, but he was also much more for New Orleanians. A pioneering radio personality since the mid-1950s and founder of Minit Records, McKinley’s work in the city’s music and civic communities made him the best choice to welcome everyone to Jazz Fest.

DONALD HARRISON JR.

Free to Be

DONALD HARRISON JR., SAX: JOHN LAMKIN, DRUMS: ANDREW ADAIR, PIANO: VICENTE ARCHER, BASS

From WWOZ radio; recorded April 30, 1999, Jazz Tent

Donald Harrison Jr. (1960–) is a contemporary jazz saxophonist. He was raised in what he calls the “Afro-New Orleans” environment, studied at the New Orleans Center for Creative Arts and the Berklee College of Music, and soon after joined Art Blakey’s Jazz Messengers and toured extensively. His recordings range from contemporary and smooth jazz to albums inflected with hip-hop, Caribbean, and Mardi Gras Indian sounds.

In 1992, Harrison returned to his roots and combined his own jazz with the Mardi Gras Indian traditions he grew up with; the resulting album was *Indian Blues*, a project with Dr. John and the Guardians of the Flame. This track comes from his 1999 album *Free to Be*.

Harrison was an advisor and consultant to the HBO television program *Treme*, and two of the program’s characters were inspired by his personal story. He appeared as himself in 11 episodes of the show.

His father Donald Harrison Sr. was the big chief of the Mardi Gras Indian group the Guardians of the Flame. Donald Harrison Jr. is now the big chief of the Congo Square Nation Afro-New Orleans Cultural Group.



TROMBONE SHORTY

One Night Only (The March)

TROY ANDREWS, TRUMPET: PETE MURANO, GUITAR; MIKE BALLARD, BASS; JOEY PEEBLES, DRUMS; CHARLIE SMITH, ORGAN; ARIEE JACKSON, BACKING VOCALS; TIMOTHY MCFATTER, TENOR SAX; DANIEL OESTREICHER, BARITONE SAX; QUINTEN SPEARS, BACKING VOCALS; DWAYNE WILLIAMS, PERCUSSION

From WWOZ radio; recorded May 2, 2010, Gentilly Stage

Trombonist, trumpeter, and bandleader Troy Andrews (1986–) got his “Trombone Shorty” nickname at a Second Line parade in New Orleans. As a four-year-old at his first Jazz Fest appearance, he and his trombone were pulled onstage from the audience to join Bo Diddley. He grew older (and taller) playing in brass bands and studying at the New Orleans Center for the Creative Arts. Now he’s a local hero, guest sideman of choice for rock and pop stars visiting New Orleans, and he leads Orleans Avenue, a horn-driven funk, rock, R&B and jazz band that flaunts his virtuosity while keeping people dancing. (*Jon Pareles*)

This track comes from his *Backatown* album.

DANNY BARKER

Basin Street Blues

**DANNY BARKER, GUITAR; GREGORY STAFFORD, TRUMPET;
RICHARD PAYNE, BASS; WALTER LEWIS, PIANO; DAVE
GRILLER, TENOR SAX; MICHAEL JOHNSON, TROMBONE;
DAVID SAGAR, TROMBONE; HARRY NANCE, DRUMS; JOE
GARDEN, TENOR SAX; LADY LINDA, VOCALS**

*From the Michael Murphy Collection; recorded May 2, 1992,
Economy Hall*

Daniel Moses Barker (1909–94) was one of the towering figures in the history of New Orleans music, playing multiple instruments, including guitar and banjo. During his peak he performed around the country with Cab Calloway, Benny Carter, Jelly Roll Morton, Baby Dodds, and Sidney Bechet, among others. He also had a long and successful recording and performing career with his wife Blue Lu Barker.

After his retirement, he returned to New Orleans and took on the role of teacher and mentor to a new generation. He founded the Fairview Baptist Church Marching Band, which included many future pillars of New Orleans music: Gregg Stafford, Leroy Jones, Herlin Riley, Lucien Barbarin, Anthony “Tuba Fats” Lacer, Dr. Michael White, and many others. Barker worked hard to continue the New Orleans tradition through these young musicians; many went on to international stardom, and they founded new groups, such as the Hurricane Brass Band and the Dirty Dozen Brass Band. Barker’s funeral in 1994 featured many of his students and was a legendary display of old-school jazz funeral tradition.

Basin Street was the main street of Storyville, the New Orleans red-light district from 1897 until 1917, and it provided performance venues for many early jazz musicians. “Basin Street Blues” was written by African American composer Spencer Williams; it was recorded by Louis Armstrong in 1928, and by many other artists since.

On this recording of the song, Danny Barker is joined by his protégé Gregg Stafford on trumpet.



TERENCE BLANCHARD

A Streetcar Named Desire

TERENCE BLANCHARD, TRUMPET; AND BACKING MUSICIANS

*From Michael Murphy Productions. Recorded May 6, 2000,
Jazz Tent*

New Orleanian trumpeter, film and opera composer, bandleader, and educator Terence Blanchard is one of the giants of the contemporary jazz scene today.

Blanchard studied at the New Orleans Center for Creative Arts under both Roger Dickerson and Ellis Marsalis, before attending the Jazz Studies program at Rutgers University. He toured in the 1980s in the Lionel Hampton Orchestra, before replacing Wynton Marsalis in Art Blakey’s Jazz Messengers, where he was music director until leaving for a solo career in 1990. Blanchard has also since the early 1990s scored more than 40 films, including a decades-long career working with director Spike Lee.

In this 2000 performance at the Jazz Tent, Terence Blanchard’s group performs the theme from the 1951 film *A Streetcar Named Desire*, written by Alex North. Blanchard had that year released an album *Jazz In Film*, showcasing his mastery of jazz-based film scoring, performing film music selections from the 1950s up through the 1990s, including this piece.

In 2012, Blanchard revisited the famous Tennessee Williams play *A Streetcar Named Desire*, writing his own original score for a new Broadway production.

KERMIT RUFFINS BIG BAND

Royal Garden Blues

**KERMIT RUFFINS, TRUMPET; WALTER PAYTON, BASS;
THADDEUS RICHARD, PIANO; SHANNON POWELL, DRUMS;
LUCIEN BARBARIN, TROMBONE**

*From the Michael Murphy Collection; recorded May 2, 1993,
Economy Hall*

Kermit Ruffins (1964–) is an all-around entertainer and a master of both the vocal and playing styles of Louis Armstrong. In New Orleans he is a fixture of the local live music scene, and a household name.

In 1983, he was a founder of the Rebirth Brass Band, in the Tremé neighborhood where he went to high school. Rebirth was one of a number of young bands reviving brass band music and putting their own stamp on it, in the footsteps of the Fairview Baptist Church Marching Band assembled by Danny Barker. Rebirth started busking on the streets of the French Quarter, and eventually were taken on by manager (and Jazz Fest cofounder) Allison Miner. Under her guidance and tutelage, they went from busking to steady gigs and to touring the US and Europe.

In 1992, Ruffins left Rebirth and started out on his own. He now owns several local clubs featuring live music, and he's known for combining his gigs with opportunities to barbecue for a crowd. His band, the Barbecue Swingers, plays regularly around town. Ruffins appeared as himself in many episodes of the HBO series *Treme*.

“Royal Garden Blues” was a 1920s jazz standard written by Spencer Williams, author of “Basin Street Blues.” It was first recorded by the Original Dixieland Jazz Band, and subsequently by Louis Armstrong, Kid Ory, Bix Beiderbecke, and countless others.

This performance of “Royal Garden Blues” is from a tribute to Louis Armstrong at the 1994 festival. There were many such tributes to Armstrong at the festival over the years, often including Ruffins on trumpet and vocals.



CHAMPION JACK DUPREE *featuring* **Allen Toussaint**

Bring Me Flowers While I'm Living/ Rub a Little Boogie

**CHAMPION JACK DUPREE. PIANO. VOCALS: ALLEN
TOUSSAINT.PIANO**

*From the New Orleans Jazz & Heritage Foundation Archive;
recorded May 6, 1990, Music Heritage Stage*

Boogie-woogie piano player “Champion” Jack Dupree (1909–92) is one of the most colorful characters in New Orleans music history, with a long and varied career both in and out of music, and on both sides of the Atlantic.

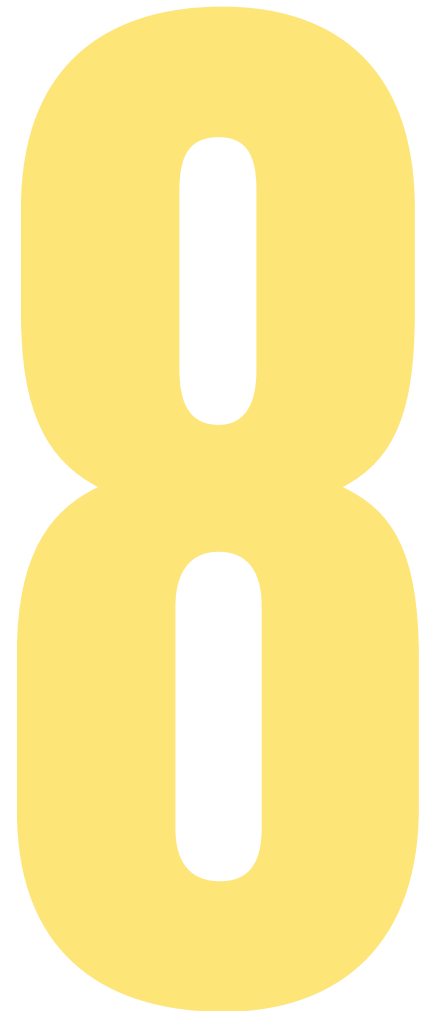
He grew up an orphan in New Orleans, and learned piano from players in the French Quarter, including the legendary “Drive ‘Em Down” (Willie Hall). He drifted through various jobs, including a career as a professional boxer—thus his nickname, “Champion.” While a Japanese prisoner during World War II, he was treated better by his captors than he had been back in the US, which made him more aware of how race and ethnicity affected his life in America. After the war, he recorded for Moses Asch on the Asch label, and went on to record for a number of rhythm & blues labels.

In the late 1950s, he took an extended engagement in a nightclub in London, and at the end of the gig decided not to return to the States, preferring the freedom of life abroad. In the 1960s his recordings were discovered by a new generation of British musicians, many of whom made the pilgrimage to see him, and some of whom recorded with him (John Mayall, Eric Clapton). Dupree recorded for nearly a dozen European blues and jazz labels during the second half of his career.

After more than 30 years abroad, Dupree returned to New

Orleans in 1990 and 1991 for two triumphant performances at Jazz Fest, and to record two albums at the legendary Ultrasonic Studios.

Dupree’s appearance on the Music Heritage Stage in 1990 was a combination interview with Allen Toussaint and live performance. While Dupree performed “Bring Me Flowers While I’m Living,” Toussaint, who had been waiting at the side of the stage, walked up behind Jack and started a duet by playing on the high keys of Jack’s piano. They then slid into a boogie-woogie, trading off parts before an astonished audience. When WWOZ producers in 2016 rediscovered a VHS copy of this seminal Jazz Fest performance in the New Orleans Jazz & Heritage Foundation Archive, it reached new audiences around the world through a digital transfer and sharing on social media.



GEORGE WEIN AND THE NEWPORT ALL-STARS

Back Home Again in Indiana

GEORGE WEIN, PIANO; JESSIE DAVIS, ALTO SAX; FRANK WESS, TENOR SAX; WARREN VACHE, CORNET; SHANNON POWELL, DRUMS; JAMES KING, BASS; EVAN CHRISTOPHER, CLARINET

From WWOZ radio; recorded May 2, 2003, Economy Hall

This collection of recordings would not be complete without a performance from George Wein (1925–), who, in addition to creating the model of the modern music festival in America, is an accomplished jazz pianist who toured over the years with his band the Newport All-Stars. In his 90s now, he still performs.

Some of Wein's accomplishments include founding the Newport Jazz Festival in 1954, the New Orleans Jazz & Heritage Festival in 1970, the Montreux Jazz Festival, the Playboy Jazz Festival, the JVC Jazz Festival, the Nice Jazz Festival, the Essence Festival, and the Kool Jazz Festival.

A complete story of his long and colorful career can't be contained in these liner notes, but you can find it in his autobiography, *Myself Among Others: A Life in Music*, which had just been published in 2003 when this performance took place, as you can tell by Wein's announcement at the end of the song.

This performance of "Back Home in Indiana" is an homage to the 1917 recordings of the Original Dixieland Jazz Band, a Chicago group who based their sound on New Orleans jazz, and who made some of the first jazz recordings ever. Louis Armstrong often opened his shows with this song.

JOHN BOUTTÉ

Louisiana 1927

JOHN BOUTTÉ, VOCALS; LEROY JONES, TRUMPET; PETER HARRIS, BASS; HERMAN LEBEAUX, DRUMS; ALONZO BOWENS, SAX; CRAIG KLEIN, TROMBONE; CHRISTOPHER TODD DUKE, GUITAR

From WWOZ radio; recorded May 7, 2006, Jazz Tent

Like a lot of New Orleans musicians, John Boutté (1958–) doesn't draw lines between musical genres: jazz, R&B, pop, gospel, rock, funk, or any others. He soaked up all of them, playing trumpet in his high-school band, singing in street vocal groups and on his own, directing a gospel choir while he was in the Army, singing in clubs and concert halls. It's all in his voice, which can hover tenderly or reveal a biting, troubled edge. He has recorded with a Cuban big band, a lone pianist, traditional jazz musicians, and a classical chorale; for some time he has been collaborating on songs with Paul Sanchez from the New Orleans rock band Cowboy Mouth. And when the 2010–13 HBO series about post-Katrina New Orleans, *Treme*, was looking for a theme, it chose the "Tremé Song" that Boutté had recorded years earlier, affirming him as the voice of his hometown.

"Louisiana 1927" is by Randy Newman, who included it on his 1974 album about the South, *Good Ol' Boys*. It commemorates the Great Mississippi Flood of 1927, when levees upstream of New Orleans were deliberately dynamited to save the city and flooded the parishes named in the song, St. Bernard and Plaquemines. At the 2006 festival, the first after the levee failures and subsequent flooding in the wake of Hurricane Katrina, Boutté brought the Jazz Tent audience to its feet with a heartfelt take on the song. He added lyrics about destruction in New Orleans, and he transformed the song's original chorus—"They're trying to wash us away"—into the adamant "Don't let them wash us away." It featured Leroy Jones on trumpet. This performance, captured by WWOZ, is remembered as a high point in the entire history of the festival. (*Jon Pareles*)

DISC





ALLEN TOUSSAINT

Yes We Can Can

ALLEN TOUSSAINT, PIANO, VOCALS; REGGIE TOUSSAINT, PERCUSSION; HERMAN LEBEAUX, DRUMS; RENARD POCHÉ, GUITAR; ANTHONY "AB" BROWN, GUITAR; BRIAN CAYOLLE, TENOR AND SOPRANO SAX; AMADEE CASTENELL, TENOR, ALTO, AND FLUTE; SAM WILLIAMS, TROMBONE; ELAINE FOSTER, BACKGROUND VOCALS; TOMIKA GOFFNER, BACKGROUND VOCALS; GRACE DARLING, BACKGROUND VOCALS

From the Michael Murphy Collection; recorded May 3, 2009, Acura Stage

Behind the soft-spoken, gentlemanly presence of Allen Toussaint (1938–2015) lay a trove of New Orleans history and a fountain-head of innovation. In the heyday of New Orleans R&B he was ubiquitous and invaluable: as a songwriter with great senses of melody, humor, and conscience (“Java,” “Mother-in-Law,” “Ruler of My Heart,” “Working in a Coal Mine,” “Southern Nights,” “On Your Way Down”); as a producer whose hand-picked studio band would become the Meters and reinvent New Orleans funk; and as an elegant pianist and a horn-section arranger distilling brass-band punch into pop hooks. Though he preferred working offstage, he was also a gracious and impeccable performer.

“Yes We Can Can” originated as “Yes We Can,” a call for unity, positive action, and respect that was the title song of Lee Dorsey’s 1970 album, which Toussaint wrote and produced. But the song gained its national audience, along with an extra “Can” in the title, when the Pointer Sisters—the stylish and sultry vocal group based in San Francisco—chose it to open their 1973 debut album. Reclaiming his own song at Jazz Fest in 2009, Toussaint made its conscientious intentions clear with a hymn-like introduction, singing “We are America now” before digging into the groove. *(Jon Pareles)*

EARL KING

Trick Bag

EARL KING, VOCALS. GUITAR: WITH TOMMY RIDGLEY AND THE UNTOUCHABLES

From the New Orleans Jazz & Heritage Foundation Archive; recorded April 22, 1974, Professor Longhair Fire Benefit at the Warehouse

Earl King (1934–2003) was a blues and R&B master: a guitarist, a singer, a producer, and a songwriter whose wry, crafty, storytelling songs—what he called “a psychological approach”—became signature tunes for others. Born in New Orleans, Earl Silas Johnson IV sang gospel until his teens, when he was advised that he’d make more money singing blues. His first regional hit, “A Mother’s Love” in 1953, was supposed to be credited to KingEarl; instead, Specialty Records printed “Earl King” on the label, giving him his stage name. In the 1950s and 1960s his songs were recorded by Jimi Hendrix, Professor Longhair, Fats Domino, the Dixie Cups, Willie Tee, and others.

“Trick Bag,” a jaunty vamp that carries a tale of cheating and marital strife, is Earl King’s best-known song, which he released in 1962. It became a regional hit and a New Orleans perennial, revived as the title song of a Meters album in 1976 and again in 1985 by the English R&B singer Robert Palmer. *(Jon Pareles)*

IRMA THOMAS

Ruler of My Heart

IRMA THOMAS. VOCALS; AND BACKING MUSICIANS

From NPR, Folk Festival USA; recorded April 11, 1976; Stage 1

The definitive New Orleans soul singer, Irma Thomas has a voice that encompasses girlish playfulness and grown-up grit and ache. She was born Irma Lee in 1941 in Ponchatoula, Louisiana, and sang in her Baptist church. By the end of her teens she had been married and divorced twice, with four children; Thomas was her second husband's surname. Her first single, "Don't Mess with My Man," appeared in 1959, and she recorded through the 1960s for Minit, Imperial, and Chess, with songs like her own "Wish Someone Would Care" and Allen Toussaint's "It's Raining." The Rolling Stones remade a Jerry Ragavoy song she recorded in 1964, "Time Is on My Side." She has continued to perform through the decades, and after she lost her home during Hurricane Katrina in 2005, her 2006 album, *After the Rain*, won the Grammy Award for Best Contemporary Blues Album.

Allen Toussaint wrote and produced "Ruler of My Heart" for her in 1963, and she has been singing it ever since; among many others, Linda Ronstadt and Norah Jones have also recorded it. Its confession of lonely devotion immediately found a fan in Otis Redding, who recorded a near-copy called "Pain in My Heart" and, under legal pressure, ended up sharing the songwriting credit with Toussaint. (*Jon Pareles*)

SNOOKS EAGLIN

Dizzy Miss Lizzy

**SNOOKS EAGLIN. GUITAR. VOCALS; GEORGE PORTER JR..
BASS; TERENCE HIGGINS. DRUMS**

From WWOZ radio; recorded May 1, 1994, House of Blues Stage

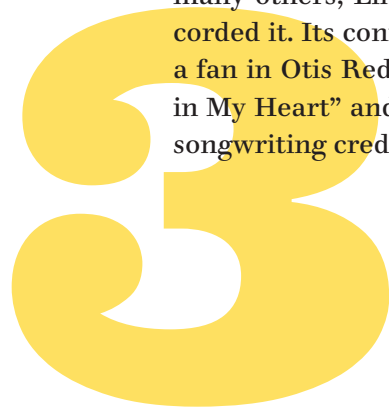
Snooks Eaglin (Fird Eaglin, 1936–2009), "the Human Jukebox," was exactly what the nickname implies. He could play anything, and would. He supposedly knew more than 2,000 songs and could play all night without repeating a tune: blues, gospel, folk, R&B, flamenco, and even classical music.

The world's first exposure to him was via the recordings made by folklorist Harry Oster on the streets of New Orleans between 1958 and 1960. In these recordings, released by Folkways and Folklyric, he was presented as a country blues singer. However, he could not be pigeonholed, and his next recordings projected the sound of classic New Orleans rhythm & blues that he was so good at.

Eaglin enjoyed a successful period and wider exposure in the 1980s and 1990s; he recorded powerful albums for the Scott Brothers' Blacktop label, which then enabled him to tour worldwide.

Snooks performed at the inaugural 1970 Jazz Fest and many more times over the years, including joining Professor Longhair onstage in 1971 for Longhair's famous first appearance at Jazz Fest.

The song "Dizzy Miss Lizzy" was an R&B hit written and performed by Larry Williams, and it later became a staple in the early repertoire of the Beatles. This breathless and raucous 1994 rock 'n' roll performance of the song showcases Snooks' lightning finger work and mastery of polyrhythms.



CLARENCE “FROGMAN” HENRY

Ain't Got No Home

**FROGMAN HENRY. VOCALS: AL BEMISS. PIANO: MICHAEL
PIERCE. SAX: CLINTON CHARLOT. DRUMS: WARREN
NABONNE. BASS: CARL MARSHALL. GUITAR**

*From WWOZ radio; recorded April 24, 1998,
House of Blues Stage*

Clarence “Frogman” Henry II (1937–) is a beloved star from the golden age of New Orleans rhythm & blues. In 1955, he improvised a new song on stage, taking advantage of vocal flexibility that allowed him to “sing like a frog and sing like a girl.” A talent scout heard it and brought him into Cosimo Matassa’s studio in New Orleans—a place where dozens of New Orleans hits were recorded. The song he recorded, “Ain’t Got No Home,” became his trademark hit and cemented his nickname.

Frogman began appearing at the festival in 1974 and as of 2018 was still performing his classic hits there. This playful 1998 performance includes “Ain’t Got No Home” with some other familiar New Orleans melodies.

THE WHITE EAGLES



Big Chief Got the Golden Crown

**THE WHITE EAGLES: BIG CHIEF JAKE MILLON. VOCALS.
PERCUSSION**

The White Eagles are a long-standing Mardi Gras Indian tribe, and were one of the first black masking groups to be caught on tape when folklorist Sam Charters recorded a group made up of members of various tribes, including some of the White Eagles, parading in New Orleans on Mardi Gras Day in 1956. Big Chief Monk Boudreaux was a member of the group around that time.

Mardi Gras Indians have been part of the festival since the very first Heritage Fair in 1970. In this 1988 performance, Big Chief Jake Millon leads the White Eagles through the traditional Indian song “Big Chief Got the Golden Crown.”

PROFESSOR LONGHAIR

Big Chief

PROFESSOR LONGHAIR. PIANO. VOCALS: WITH BACKING MUSICIANS INCLUDING DR. JOHN AND MEMBERS OF THE METERS

From the New Orleans Jazz & Heritage Foundation Archive; recorded 1974, Professor Longhair Fire Benefit at the Warehouse

Henry Roeland Byrd (1918–80), a.k.a. Professor Longhair and Roy Byrd, played piano as if he had extra fingers and extra hands, and he sang (and whistled) with bluesy gusto. Stride piano, second-line rhythms, and New Orleans' Afro-Caribbean heritage, particularly rumba and mambo, were ingrained in his hugely influential two-fisted style. He was born in Bogalusa, Louisiana, and started recording in New Orleans in the late 1940s; his “Mardi Gras in New Orleans,” first released in 1949 and re-recorded as “Go to the Mardi Gras,” became an enduring Carnival favorite. He recorded for various labels during the 1950s and early 1960s, but by the end of the decade he went back to a day job. A 1971 appearance at Jazz Fest rekindled the final decade of his career, earning him rightful international recognition.

“Big Chief” is the quintessential Mardi Gras mambo, putting Latin syncopations and flamboyant piano chords behind lyrics that celebrate the New Orleans tradition of gangs of costumed, feathered Indians parading on Mardi Gras Day. Professor Longhair had a local hit with the original version in 1964, and it became one of his staples. But it was written by Earl King (credited under his mother's maiden name, Gaines), who also did the singing and whistling as the Professor played piano. Onstage, Professor Longhair took over both parts while his fingers flew. (*Jon Pareles*)

DIXIE CUPS

Iko Iko/ Brother John/ Saints Go Marching In

DIXIE CUPS: BARBARA HAWKINS. ROSA HAWKINS. ATHELGRA NEVILLE. VOCALS

From Munck Mix; recorded April 30, 2010, Acura Stage

The New Orleans “girl group” the Dixie Cups had a number of hits during the 1960s, their most famous being “Chapel of Love”—the song that broke the Beatles' monopoly of the top of the charts in 1964. The group at the time consisted of Barbara and Rosalie Hawkins with their cousin, Joan Marie Johnson. The Hawkins sisters have continued the group with changes in the third singer; currently the spot is filled by Athelgra Neville, of the Neville musical family. The sisters have relocated to Florida, but they still come back for Jazz Fest.

“Iko Iko” comes from Mardi Gras Indian tradition, and Barbara Hawkins learned it from her grandmother. The song had earlier been recorded by Sugarboy Crawford as an R&B track called “Jock-a-Moe” in 1954. In 1965 the Dixie Cups released a version, a single. It has since been recorded by many others, including Dr. John and even the Grateful Dead. Jazz Fest has always emphasized the musical heritage of the Gulf Coast, and the auditory, musical, and cultural connections to the music of New Orleans and Louisiana. Texas piano player Marcia Ball (1949–) is a prime example of this. She has been a longtime favorite at Jazz Fest, having made her debut on Stage 1 in 1978 and appearing every year since. Her rockin' boogie piano is a mixture of Texas blues and Louisiana rhythms bound to get the audience on its feet.



MARCIA BALL

Red Beans

MARCIA BALL. PIANO. VOCALS: WITH BAND

From the Michael Murphy Collection; recorded April 29, 2007, Acura Stage

Ball was raised in Vinton, Louisiana, but moved to Austin, Texas, in 1970 and has been there ever since, a major fixture in the Austin music scene. She and her husband opened the classic music hall in Austin, La Zona Rosa, which showcased local music. She recorded her first album in 1978 and with 1983's *Soulful Dress* on Rounder Records started a string of albums with the signature Marcia Ball sound she is known for today.

"Red Beans" was written by Chicago blues great Muddy Waters, and was first recorded by Professor Longhair in 1979 on his *Crawfish Fiesta* album. It was also recorded in the 1990s by Snooks Eaglin and then later by Ball.



DR. JOHN

Litanie des Saints / Gris-Gris Gumbo Ya Ya / I Walk on Gilded Splinters

DR. JOHN. VOCALS. PIANO; HERMAN ERNEST. DRUMS; DAVID BERNARD. BASS; RENARD POCHÉ. GUITAR; HERB HARDESTY. TENOR SAX; ERIC TRAUB. TENOR SAX; CHARLIE MILLER. TRUMPET; ALONZO BOWEN. BARITONE SAX

From the Michael Murphy Collection; recorded April 29, 2001, Acura Stage

The deep, wild New Orleans lore of voodoo, Carnival, jazz, funk, and rock 'n' roll got a psychedelic twist when Malcolm John Rebennack Jr. arrived as Dr. John the Night Tripper on his 1968 debut album, *Gris-Gris*. He had ample credentials. Born in New Orleans in 1941, Mac Rebennack had been working as a guitarist, keyboardist, and producer since his teens.

Losing his left ring finger to a gunshot wound made him concentrate on piano, and he steeped himself in the music of keyboardists like Professor Longhair, James Booker, and Huey "Piano" Smith. After spending two years in prison on a narcotics conviction, he moved to Los Angeles, where he became a top session musician. He took the name Dr. John from a revered 19th-century voodoo priest and seized leftover studio time (from a Sonny & Cher session) to assemble *Gris-Gris*. Over the next five decades, Dr. John would record and perform in a magnificent profusion of styles, from the tight funk of his 1973 hit album *In the Right Place* to an eccentric Louis Armstrong tribute. But in his raspy voice and splashy piano playing, he always maintains a New Orleans essence.

With this performance, Dr. John placed himself within a long continuum of New Orleans' musical, spiritual, and performance traditions. "Litanie des Saints" opened Dr. John's 1992 album, *Goin' Back to New Orleans*; it named Christian saints and African deities, with lyrics in French Creole and Yoruba amid classical strings, backup singers, tango melodies, and Professor Longhair-style piano. Onstage at Jazz Fest, Dr. John made "Litanie" an instrumental and segued it into "I Walk on Gilded Splinters," the finale of the 1968 album *Gris-Gris*. Based on music he has said he heard at voodoo services, with a slinky, midtempo funk groove, it creates a myth for himself, boasting that Dr. John carries "remedies of every description" and "a satchel of gris-gris in my hand." (Jon Pareles)

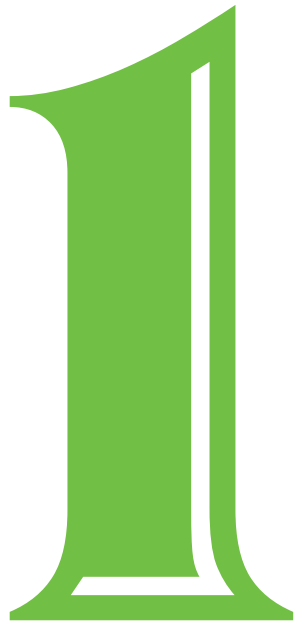
DISC



HOW YA GONNA CLAP?

Ray Hackett

Ray Hackett has been selling his special insulated drink holder outside the Jazz Fest gates since 1983. His design is robust and smart for all Fest-goers who are on the move. The strap around the neck allows fans to “put down” their drink and applaud, wave, or otherwise express appreciation for the musicians without spilling a drop.



THE DIRTY DOZEN BRASS BAND



Blackbird Special

THE DIRTY DOZEN BRASS BAND: GREGORY DAVIS, TRUMPET; EFREM TOWNS, TRUMPET; ROGER LEWIS, BARITONE SAX; KEVIN HARRIS, TENOR SAX; REVERT ANDREWS, TROMBONE; JULIUS MCKEE, SOUSAPHONE; TERENCE HIGGINS, DRUMS; JAMIE MCLEAN, GUITAR; WITH HAROLD WILSON, COWBELL

From Munck Mix; recorded April 25, 2004, Acura Stage

The Dirty Dozen Brass Band were one of many musical descendants of Danny Barker’s Fairview Baptist Church Marching Band of the early 1970s. The band, which included Greg Davis, Charles Joseph, and Kirk Joseph, trail-blazed a new brass band tradition that included elements of funk, R&B, and modern jazz, as well as a repertoire that ranged beyond the traditional songs. And their stage shows included piano, strings, and more instrumentation—breaking free from the rule that a brass band needed to be able to play while marching. Songs with a marching rhythm like the Dirty Dozen’s “My Feet Can’t Fail Me Now” caught on, and inspired young musicians to form new brass bands.

The Dirty Dozen band are well known outside of New Orleans, and have acted as traveling ambassadors for the Crescent City, bringing the new brass band sound across the country and around the world. In the 1980s they recorded for the Concord and Rounder labels, and eventually recorded five albums for Columbia Records, getting widespread distribution.

“Blackbird Special” is an original from the group’s 1984 album, *My Feet Can’t Fail Me Now*.

HENRY BUTLER GROUP

Hey Now Baby

HENRY BUTLER. PIANO. WITH AN UNIDENTIFIED BACKING GROUP

From NPR Jazz Alive; recorded April 18, 1976, Stage 5

In the years Henry Butler operated, he was one of the best in a long line of impressive piano players coming out of the Crescent City.

Butler (1948–2018) went blind as an infant and gained his musical training at the Louisiana State School for the Blind. He later studied with jazz educator Alvin Batiste and Professor Longhair. His Gentilly home was destroyed by Katrina, and he spent his final years in New York City.

This performance comes from his debut appearance as a bandleader at the festival, in 1976. He performed in his innovative style at the first festival in 1970 and many times afterward, with his last performance taking place at the Cultural Exchange Pavilion on April 29, 2018, in a tribute to Jelly Roll Morton. He died two months later.

“Hey Now, Baby” is by the great Professor Longhair.

GERMAINE BAZZLE AND RED TYLER QUINTET

Secret Love

GERMAINE BAZZLE. VOCALS; RED TYLER. TENOR SAX; EMILE VINETTE. PIANO; GEORGE FRENCH. BASS; BERNARD “BUNCHY” JOHNSON. DRUMS

From WWOZ radio; recorded April 23, 1993, Jazz Tent

The jazz singer Germaine Bazzle has long been revered in New Orleans but is barely known outside it. She was born in New Orleans in 1932 and stayed close to home. For more than 50 years, until her retirement in 2008, her main career was as a music teacher and choir leader, mostly at Xavier University Preparatory School, a girls’ Catholic high school. But on bandstands around New Orleans, her rhythmic agility, flights of brassy scat-singing, and subtle ballad phrasing left local audiences enthralled.

“Secret Love,” with music by Sammy Fain and lyrics by Paul Francis Webster, was a No. 1 hit for Doris Day in 1953, who sang it in the movie musical *Calamity Jane*; it also won an Oscar as Best Original Song. It was remade, and turned into a country hit, by Slim Whitman in 1953 and Freddy Fender in 1975. The English pop singer Kathy Kirby belted her British hit version in 1963, and the R&B singer Billy Stewart sang a manic treatment in 1966. There have also been more than three dozen other versions across the musical spectrum: by Loretta Lynn, George Michael, k.d. lang, Engelbert Humperdinck, Andy Williams, Sinead O’Connor, Brad Mehldau, and Marvin Gaye and Kim Weston. Germaine Bazzle’s performance is as adventurous as any of them; it starts out ducking and weaving around the beat with the melody and lyrics, then zooms into a scat-singing extravaganza. *(Jon Pareles)*

On this performance she is joined by the great Alvin “Red” Tyler on saxophone.

AL BELLETTO BIG BAND

Jazznocracy

AL BELLETTO, LEADER; BOBBY CAMPO, ALTO SAX; JAMIL SHARIF, ALTO SAX; ERIK JEKABSON, ALTO SAX; A. J. PITTMAN, ALTO SAX; RICK TROlsen, TRUMPET; STEVE SUTER, TRUMPET; BRIAN O'NEILL, TRUMPET; FRANK MAYES, TROMBONE; RAY MOORE, TROMBONE; STEVE GIARRATANO, TROMBONE; MICHAEL PIERCE, TROMBONE; CINDY MAYES, TROMBONE; JOHN MAHONEY, SAXOPHONE; ED WISE, PIANO; JOHNNY VIDACOVICH, DRUMS

From WWOZ radio; recorded May 6, 2000, Jazz Tent

Saxophonist and clarinetist Al Belletto (1928–2014) was a figure in New Orleans jazz for decades, and like many of the artists on this set played dozens of Jazz Fests, appearing almost every year from 1972 to 2003.

Belletto was raised with traditional New Orleans jazz but became interested in the more modern be-bop styles of Charlie Parker and Dizzy Gillespie. Living in Los Angeles, he recorded three albums for Capitol Records in the mid-1950s.

In 1961, he took a job in New Orleans as the musical and entertainment director at the Playboy Club. He hired an African American bass player, Richard Payne, thereby breaking the race barrier; that led to a fight with authorities, in which he prevailed. He also insisted that black musicians be paid the same as whites. He served as the bandleader for Al Hirt in the 1980s. Belletto was also an original member of the New Orleans Jazz & Heritage Festival board and a founder of the French Quarter Festival.

This 2000 recording of Al Belletto's Big Band is remembered by WWOZ engineers and management as one of the best-sounding recordings WWOZ ever produced at the festival—and one of the most difficult to achieve.

ORIGINAL LIBERTY JAZZ BAND *featuring* *Dr. Michael* *White*

Summertime

DR. MICHAEL WHITE, CLARINET; GREGORY STAFFORD, TRUMPET; MARK BRAUD, TRUMPET; LESTER CALISTE, TROMBONE; STEVEN PISTORIUS, PIANO; DETROIT BROOKS, BANJO; WALTER PAYTON, BASS; HERMAN LEBEAUX, DRUMS

From WWOZ radio; recorded May 3, 2002, Economy Hall

Clarinetist, bandleader, and composer Dr. Michael White (1954–) is one of the principal torch bearers of traditional New Orleans jazz, a major scholar of the music, and an important teacher.

White started out as a teenager in the Fairview Baptist Church Marching Band, and founded the Original Liberty Brass Band in 1981. He still performs with the group, as well as with the Michael White Quartet. In 2008 he was awarded a National Heritage Fellowship by the National Endowment for the Arts for his role helping keep musical traditions alive.

“Summertime” is one of the most popular American songs of the last hundred years, having been covered over 30,000 times. It was composed by George Gershwin with lyrics by DuBose Heyward for the 1935 opera *Porgy and Bess*.

The song is a staple of Dr. Michael White's live repertoire.



PRESERVATION HALL JAZZ BAND

My Bucket's Got a Hole in It

**PRESERVATION HALL JAZZ BAND: BEN JAFFE, BASS, TUBA;
MARK BRAUD, TRUMPET; CHARLIE GABRIEL, SAXOPHONE,
CLARINET; RONELL JOHNSON, TROMBONE, VOCALS; JOE
LASTIE, DRUMS; CLINT MAEDGEN, SAXOPHONE; RICKIE
MONIE, PIANO; FREDDIE LONZO, TROMBONE**

From the WWOZ collection; recorded May 2, 2015, Blues Tent

Preservation Hall is a venerable jazz venue on St. Peter Street in the French Quarter, opened by Allan Jaffe in 1961 to showcase the city's best traditional jazz musicians. The club soon organized the Preservation Hall Jazz Band as a touring band, and the group has recorded for over five decades, for both Columbia Records and the Hall's own label, Preservation Hall Recordings.

"My Bucket's Got a Hole in It" was copyrighted by Clarence Williams in 1933, although others had performed and recorded it earlier. Tom Gates and his Orchestra recorded it in 1927. There were later releases by Washboard Sam and a hit country version by Hank Williams Sr.

8

THE ZION HARMONIZERS

I Want to Be at That Meeting/ Golden Gate Gospel Train

ZION HARMONIZERS: SHERMAN WASHINGTON AND GROUP

*Also known as "The Meeting"; from NPR;
recorded April 18, 1976, Gospel Tent*

The Zion Harmonizers began in 1939 in New Orleans, and are the longest-running gospel ensemble in the city. Sherman Washington (1925–2011) joined the group in 1942 and became their longtime leader. The group sang at the 1970 festival held in Armstrong Park, and has appeared at all 50 festivals.

When the festival moved to the Fair Grounds in 1972, Quint Davis wanted an expanded gospel tent and enlisted Washington to run and audition groups for it, a position Washington held for decades. Since his passing, Brazella Briscoe has taken over the group, and the tradition continues.

In this 1976 recording, the Zion Harmonizers perform the Sensational Nightingales' "I Want to Be at That Meeting" (first released in 1972 on the Peacock label), followed by the Golden Gate Quartet's "Golden Gate Gospel Train," which dates back to a 1937 Bluebird 78 disc.

IRMA THOMAS

Old Rugged Cross

IRMA THOMAS, VOCALS; WITH DWIGHT FRANKLIN, DIANE PETERSON-GRAY, LINDA JONES, HILDA GRAYSON, RALPH GREEN, CLEVE VINNING, RONALD MARKHAM (MOST LIKELY PIANO), TRAVIS COLEMAN, JOHNNY ANDERSON

From the Michael Murphy Collection; recorded May 5, 2007, Gospel Tent tribute to Mahalia Jackson

Irma Thomas is one of a handful of artists who regularly perform at several stages at Jazz Fest; for over 20 years she has performed a set in the Gospel Tent annually, in addition to her R&B performances on other stages. Her sets have often included tributes to Mahalia Jackson (1911–1972), the most important gospel singer of the 20th century.

Thomas was born in New Orleans but spent much of her life in Chicago. Her appearance at the first Jazz Fest in 1970 is considered a very special moment in the history of the festival.

“Old Rugged Cross” is a Methodist hymn from 1912 written by evangelist George Bennard. It has been recorded by many artists.



RAYMOND MYLES AND THE GOSPEL SOUL CHILDREN

Can't Nobody Do Me Like Jesus

RAYMOND MYLES, VOCALS; ALFRED SAVANT, DRUMS; CORNELL C. WILLIAMS, BASS; DERWIN “BIG D” PERKINS, GUITAR; MICHAEL ROBINSON, KEYBOARDS; DIONNE JULIEN, LUTHER WASHINGTON, CARROLL THOMAS, KAREN HOGAN, VANESSA THOMAS, NIKKI ADAMS, CHARLENE SMITH, RONALD ADAMS, JAMES JEFFERSON, CLARENCE THOMAS, MELVIN PORTER, WANDA BALLIER, LORRAINE FEDISON, GLENN RICHARD, TERRU FEDISON, GAIL DUHON MATTHEWS, EUNICE GREEN, NEDRA MOORE, TARA HAYWOOD, RONALD DANIELS, JOEL SAULNY, JEROD FEDISON, SEBASTIAN ALEXANDER, CATHY GRIMES, LAWRENCE FLETCHER, JACKIE FEDISON, VOCALS

From the Michael Murphy Collection; recorded April 30, 1994, WWL/Ray-Ban Stage

Raymond Myles (1958–98) and the Raymond Anthony Myles Singers (RAMS) were gospel stars of the festival for many years.

“The RAMS during Mr. Myles’ life went from playing for a few hundred people in the Gospel Tent to thousands on the main stage,” said Jazz Fest producer Quint Davis.

Myles’ untimely death in 1998 was followed by a huge jazz funeral. He lay in state in the Municipal Auditorium, and 7,000 people came to mourn.

For this performance, the Raymond Anthony Myles Singers were joined by the Gospel Soul Children who have traditionally closed the Gospel Tent every year.

JOHNSON EXTENSION

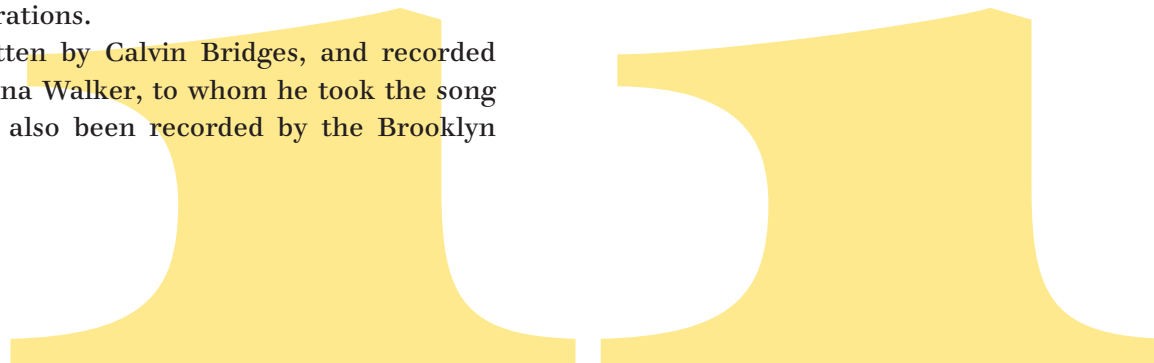
I Can Go to God in Prayers

**JOHNSON EXTENSION: LOIS DEJEAN, PAMELA LANDRUM,
JENEE LANDRUM, JACKIE DEJEAN, ELLIS LINDSAY,
MICHAEL THORNTON, SHANTAY WOMBLE, LEVARR DEJEAN,
JANTE SHORT, MARQUELLINE DEJEAN, DANIELLE CORMICK,
VOCALS: MICHAEL ROBINSON, PIANO: DONALD RAMSEY,
BASS: CLEVE VINNING, DRUMS**

*From the Michael Murphy Collection; recorded May 6, 2001,
Gospel Tent*

The Johnson Extension first brought their crowd-pleasing performances to the Fair Grounds in 1991 and have appeared almost every year since. The Johnsons are three generations of one extended family led by their matriarch, the Rev. Lois Dejean, and the group's name reflects the extended family. She herself first appeared at the Gospel Tent in 1977, with her group the Gospel Inspirations.

The song was written by Calvin Bridges, and recorded by gospel great Albertina Walker, to whom he took the song (Bridges 2015). It has also been recorded by the Brooklyn Tabernacle Choir.



DISC



BUCKWHEAT ZYDECO

Hard to Stop

STANLEY DURAL JR., ACCORDION, VOCALS; SIR REGINALD MASTER DURAL, RUBBOARD; LEE ALLEN ZENO, BASS; GERALD ST JULIEN, DRUMS; CURTIS WATSON, TRUMPET; NICK SONYE, GUITAR; OLIVIER SCOAZEC, GUITAR; PAUL SINEGAL, GUITAR; CALVIN LANDRY, TRUMPET; PAUL WILTZ, SAX

From the Michael Murphy Collection; recorded April 26, 2003, Louisiana Heritage Stage

Stanley Joseph Dural Jr. (1947–2016), a.k.a Buckwheat Zydeco, was born in Lafayette, Louisiana. He joined Clifton Chenier's zydeco band in 1976 as an organist and found the music infectious.

During the 1980s, zydeco music caught on around the United States; dance halls opened in various cities, and an appearance by Dural was always guaranteed to draw a good crowd. At one point, his *Ils Sont Partis* band became so successful that they opened for rock stars like Eric Clapton at big arenas.

He has brought to the group a number of songs from outside the zydeco repertoire, including rock tunes like “Beast of Burden.” He was always a crowd pleaser, and no song got folks up dancing as much as “Hard to Stop.” After his passing, his son Sir Reginald Master Dural has continued the band under the name Buckwheat Zydeco Jr.

BOOZOO CHAVIS



Paper in My Shoe

BOOZOO CHAVIS, ACCORDION, VOCALS; WITH THE MAGIC SOUNDS

From the Michael Murphy Collection, recorded April, 30, 2000, Fais Do-Do Stage

Boozoo Chavis (Wilson Anthony Chavis, 1950–2001) was one of the important early figures in zydeco music. Zydeco had roots in the Louisiana Creole “la-la music” and style, and shared other similarities and repertoire with Cajun music, but blended this music with R&B and electric blues. It became standard fare in the dance halls in south and central Louisiana.

Chavis’ 1954 recording of “Paper in My Shoe” for the Folk Star label is considered by many to be the first zydeco release. A regional hit, it sold over 100,000 copies. For the rest of his career it was the song most everyone wanted to hear.



THE SAVOY FAMILY CAJUN BAND

Midland Two-Step

MARC SAVOY. ACCORDION: ANN SAVOY. GUITAR: JOEL SAVOY. FIDDLE: WILSON SAVOY. FIDDLE

From Munk Mix; recorded May 5, 2013, Fais Do-Do Stage

Cajun accordionist and master accordion maker Marc Savoy is a fixture in Cajun country, and a winner of the prestigious National Heritage Fellowship. Based in Eunice, Louisiana, he has hosted jam sessions and mini-festivals for decades. With his wife Ann, he has been performing Cajun music since the 1970s, both with his family band and with Michael Doucet as the Savoy-Doucet Cajun Band.

Ann herself is one of the foremost scholars of the history of Cajun music. She has been a member of various outside groups, such as the Magnolia Sisters and Ann Savoy and Her Sleepless Knights. The Zozo Sisters, which consisted of Ann and Linda Ronstadt, recorded an album called *Evangeline Made*. She is also a record producer.

Sons Joel and Wilson grew up in the amazing musical environment that surrounded the Savoy household, and so it was only logical that music should be in their future. Both brothers play fiddle and piano, and they played with the Red Stick Ramblers. In 1996, Joel was one of the founders of the important Cajun music label Valcour Records.

“Midland Two-Step” is a traditional Cajun piece which has been performed by numerous musicians.

BRUCE DAIGREPONT

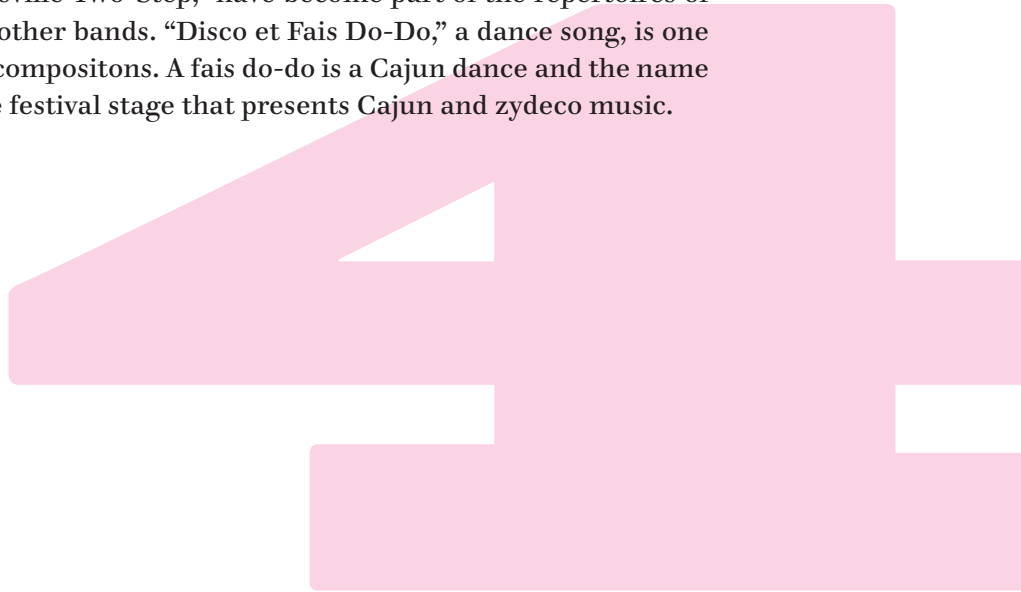
Disco et Fais Do-Do

BRUCE DAIGREPONT. ACCORDION. VOCALS: GINA FORSYTH. FIDDLE: JIM MARKWAY. BASS: LYNN ABBOTT. DRUMS: SUE DAIGREPONT. TRIANGLE

From the Michael Murphy Collection; recorded April 30, 2000, Fais Do-Do Stage

Bruce Daigrepoint (1958–) was born in New Orleans, but after hearing Cajun accordion at the Festivals Acadiens in Lafayette, he decided that this music was for him. He brought real Cajun music to the Crescent City on a regular basis with his weekly Sunday-night Cajun dance at the legendary Tipitina’s club and his Thursday night fais do-do at the Maple Leaf Bar.

He has written dozens of Cajun tunes; some, such as “Marksville Two-Step,” have become part of the repertoires of many other bands. “Disco et Fais Do-Do,” a dance song, is one of his compositions. A fais do-do is a Cajun dance and the name for the festival stage that presents Cajun and zydeco music.



BEAUSOLEIL

Recherche d'Acadie

MICHAEL DOUCET, VIOLIN, VOCALS; DAVID DOUCET, GUITAR, VOCALS; JIMMY BREAUX, ACCORDION; BILLY WARE, PERCUSSION; TOMMY ALESİ, DRUMS

From WWOZ radio; recorded May 1, 1999, Fais Do-Do Stage

BeauSoleil (beautiful sun) is the most important Cajun band to come out of Louisiana in the last 40 years. Founded in 1975 by brothers Michael and David Doucet, fronted by Michael Doucet on fiddle, accordion, and vocals, the band has toured all over the world and been Cajun music ambassadors. In the 1970s, Michael Doucet had a Cajun rock band, Coteau, which enjoyed a huge following of hippies in the South—the Cajun Grateful Dead. His next band, BeauSoleil, plays traditional Cajun and zydeco music but with its own touch.

BeauSoleil's appearances at the festival have been a frequent event since 1981, and the makeup of the band has largely stayed intact for all these years.



THE NEVILLE BROTHERS

Yellow Moon

THE NEVILLE BROTHERS: AARON NEVILLE, VOCALS, PERCUSSION; CHARLES "THE HORN MAN" NEVILLE, HORNS, VOCALS, PERCUSSION; ART "POPPA FUNK" NEVILLE, VOCALS, HAMMOND B3 ORGAN; CYRIL NEVILLE, VOCALS, PERCUSSION; "MEAN" WILLIE GREEN III, DRUMS; SHANE THERIOT, GUITAR; DAVID JOHNSON, BASS, BACKING VOCALS; MICHAEL GOODS, KEYBOARDS; EARL SMITH, JR., BACKING VOCALS

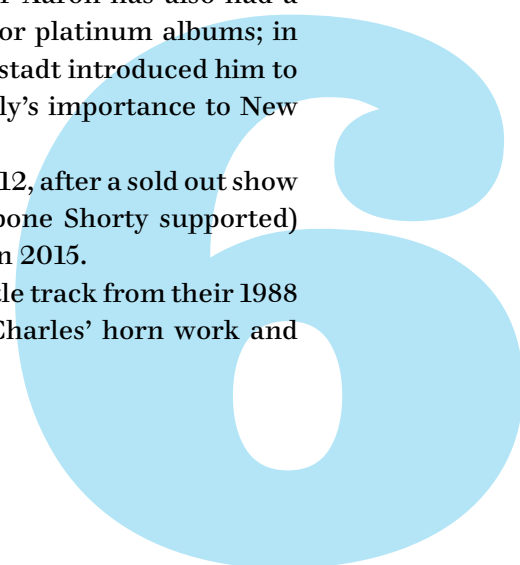
From the Michael Murphy Collection; recorded May 6, 2001, Acura Stage

The funk and R&B of the Neville Brothers are among the most recognized sounds to come out of New Orleans in the last 50 years, and they are now associated with New Orleans culture internationally. The brothers Art, Aaron, Charles, and Cyril first assembled as a group to help their uncle "Big Chief Jolly" George Landry on the legendary 1976 *Wild Tchoupitoulas* album. (Art and Cyril had played together in the great New Orleans funk outfit, The Meters.)

For the next almost 40 years, the group toured with some of the top artists in the world, from the Rolling Stones to the Grateful Dead and Santana. They recorded award-winning albums for major labels, picking up a Grammy for Best Pop Instrumental Performance in 1988, for the song "Healing Chant" from their *Yellow Moon* album. Singer Aaron has also had a successful solo career, with four gold or platinum albums; in 1989, his collaboration with Linda Ronstadt introduced him to a legion of new fans. The Neville family's importance to New Orleans music cannot be overstated.

The band stopped performing in 2012, after a sold out show at the famed Hollywood Bowl (Trombone Shorty supported) and shared one final farewell concert in 2015.

This 2001 recording features the title track from their 1988 album *Yellow Moon*, and showcases Charles' horn work and Aaron's otherworldly voice.



JOHN CAMPBELL

When the Levee Breaks

**JOHN CAMPBELL, GUITAR, VOCALS; JIMMY PETTIT, BASS;
ZONDER KENNEDY, GUITAR; ROBERT MEDICI, DRUMS**

*From the Michael Murphy Collection; recorded April 23, 1993,
Municipal Auditorium*

Blues musician John Campbell (1952–93) appeared twice at Jazz Fest, in 1989 and 1993.

Campbell was born and raised in Shreveport, Louisiana. By 1973 he was living in Texas and playing with the rock band Junction. By the 1980s he had moved to New York City and become part of the blues scene there. In 1988, Campbell was playing at a Popeye's festival in New Orleans with Hubert Sumlin when Jazz Fest producer Quint Davis heard him and was impressed enough to invite him to the next festival.

After the great Mississippi River flood of 1927, Memphis Minnie wrote and recorded "When the Levee Breaks" with her husband Kansas Joe McCoy. Campbell's slide work and growling vocals on this 1993 recording pay homage to both Memphis Minnie's original and Led Zeppelin's 1971 radical reworking of the song.

Campbell died at age 41 in New York, not long after this performance.



JOHN MOONEY

It Don't Mean a Doggone Thing

**JOHN MOONEY, GUITAR, VOCALS; GEORGE RECELI, DRUMS;
JEFF SARLI, BASS**

*From WWOZ
radio; recorded April 25, 1998, House of Blues Stage*

John Mooney (1955–) moved to New Orleans in 1976 and began to combine his Delta bottleneck guitar playing with the rhythms of New Orleans music. He met legendary Delta bluesman Son House in Rochester, New York, in 1971 while a teen and learned from him, setting him on his career path. He first appeared at the festival in 1977 and has participated most every year since.

He has played with Earl King, the Meters, Professor Longhair, and Snooks Eaglin. Since 1981 he has toured with his own band Bluesiana.

This song comes from John Mooney's 1996 album *Dealing with the Devil*.

KENNY NEAL

Starlight Diamond / Jimmy Reed Medley: You Don't Have to Go / Baby, What You Want Me to Do / Going to New York / Honest I Do

KENNY NEAL, GUITAR, VOCALS; FRED NEAL, KEYBOARDS; TYREE NEAL, HORNS; DARNELL NEAL, BASS; BRYAN MORRIS, DRUMS

From WWOZ radio; recorded May 4, 2013, Blues Tent

Blues master Kenny Neal (1957–) is the son of Raful Neal, one of many blues greats to come from the Baton Rouge area of Louisiana. Kenny followed in his father's footsteps, and since his solo debut in 1987 he has recorded numerous albums, for the Kingsnake, Alligator, Telarc, and Cleopatra labels. He was nominated for a Grammy in 2016 for his album *Bloodline*. The second half of this medley features songs by the Chicago bluesman Jimmy Reed.

ALLEN TOUSSAINT AND BONNIE RAITT

What Is Success

ALLEN TOUSSAINT, PIANO, VOCALS; BONNIE RAITT, SLIDE GUITAR; CLARENCE "REGINALD" TOUSSAINT, PERCUSSION; HERMAN LEBEAUX JR., DRUMS; HERMAN LEBEAUX, III, KEYBOARD; CHRIS SEVERIN, BASS; ANTHONY BROWN, GUITAR; ED ROUSSELL, SUZANNE BONSEIGNEUR, TRICIA BOUTTÉ-LANGLO, BACKING VOCALS; AMADEE CASTENELL, TENOR SAX, FLUTE; JOE "FOX" SMITH, TRUMPET, FLUGELHORN; BRIAN "BREEZE" CAYOLLE, BARITONE SAX; HARRY RIOS, TROMBONE

From the Michael Murphy Collection; recorded April 29, 2000, Acura Stage

For more about Allen Toussaint see disc 2, track 1.

Bonnie Raitt might once have seemed like an unlikely convert to the blues. She was born in California, the daughter of a Broadway musical actor, and she attended Radcliffe before committing to a career as a musician. Yet through a recording career that began in 1971 and has had its share of major pop hits, she has never left behind a deep affinity for the blues and all its kin. Her New Orleans connections also run deep; her performance at the 2019 Jazz Fest will be her 12th appearance since the 1977 festival, and Allen Toussaint songs have been in her repertoire for decades.

Toussaint recorded "What Is Success" on his 1970 album, *Toussaint*. It's an early example of his funky ethics inquiries: "It's a sad thing, it's a bad thing, but so necessary / That this cold world holds your values to become monetary." Bonnie Raitt covered the song on her 1974 album, *Streetlights*, but at Jazz Fest in 2000, she didn't sing; she just unleashed her slide guitar. *(Jon Pareles)*



TOMMY RIDGLEY

Double-Eyed Whammy

TOMMY RIDGLEY, VOCALS; DAVID HUTCHINSON SR., PERCUSSION, DRUMS; DAVID HUTCHINSON JR., PERCUSSION, DRUMS; DAVID ELLINGTON, KEYBOARDS; CHARLIE MILLER, TRUMPET; RICK TROlsen, TROMBONE; WARD SMITH, SAX; RICHARD ROWLEY, GUITAR; PHILIP HUTCHINSON, BASS

From WWOZ radio; recorded May 3, 1998, House of Blues Stage

Tommy Ridgley (1925–99) was one of the stars of the classic 1950s–1960s era of New Orleans R&B. With his group the Untouchables he cut singles for Herald, Atlantic, and Decca. Like a number of his local hits, “Double Eyed Whammy” was first recorded for the New Orleans–based Ric label. Late in life he was able to record an album, in this case for Black Top Records, *Since the Blues Began* (1995), which gained him well-deserved recognition.

Ridgley was a frequent festival performer from 1974 until his death.



DISC



FUNKY METERS

Fire on the Bayou

FUNKY METERS: ART "POPPA FUNK" NEVILLE. HAMMOND ORGAN: GEORGE PORTER, JR.. BASS: BRINT ANDERSON. GUITAR: RUSSELL BATISTE, JR.. DRUMS: IAN NEVILLE. GUITAR

From Munck Mix; recorded April 24, 2010, Acura Stage

The funky METERS are led by Art "Poppa Funk" Neville and George Porter, Jr., two founding members of The Meters. They formed funky METERS in the 1990s to keep the spirit and repertoire of The Meters current and alive. With Russell Batiste, Jr. on drums and Ian Neville on guitar pictured here (subbing for long-time guitarist Brian Stoltz), the group has toured and performed more frequently than the original Meters. *(Jon Pareles)*



GATEMOUTH BROWN

Take the "A" Train

GATEMOUTH BROWN. GUITAR: JOE KROWN. KEYBOARDS: ERIC DEMMER. SAXOPHONE: HAROLD FLOYD. BASS: DAVID PETERS. DRUMS

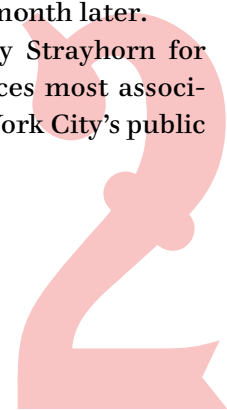
From the Michael Murphy Collection; recorded April 28, 2000, Acura Stage

Clarence "Gatemouth" Brown (1924–2005) was a fascinating character in American popular music, a virtuoso whose music transcended genre. Frequently dressed in a black cowboy outfit, he could and would play in almost any style, jazz, blues, western swing, and Cajun music included. Influenced by Louis Jordan and T-Bone Walker, much of his music could be characterized as Texas jump blues with stinging single note leads on guitar. His sets were a mixture of electric guitar and electric jazz violin.

Born in Vinton, Louisiana, and raised in Texas, Brown moved to New Orleans in the late 1970s. His early recordings were for the Houston-based Peacock label. He toured internationally throughout the 1970s. Like many of the artists on this set, Brown's career saw a revival in the 1980s with award-winning albums on Alligator and Rounder.

Brown's home in Slidell was destroyed by Katrina. He was evacuated to Orange, Texas, where he died a month later.

"Take the 'A' Train" was written by Billy Strayhorn for Duke Ellington in 1939 and is one of the pieces most associated with Ellington. The A train, part of New York City's public transit system, runs through Harlem.



WALTER “WOLFMAN” WASHINGTON

Blue Moon Rising

WALTER “WOLFMAN” WASHINGTON, GUITAR, LEAD
VOCALS; WILBERT ARNOLD, DRUMS; JACK CRUZ, BASS;
TOM FITZPATRICK, SAX; LARRY CARTER, TRUMPET; DAVE
WOODARD, TROMBONE; BRIAN MITCHELL, KEYBOARDS;
MICHAEL WARD, CONGAS; ANDY AMBROSE, PERCUSSION

*From the Michael Murphy Collection; recorded April 30, 1994,
Ray-Ban Stage*

Walter “Wolfman” Washington has been a mainstay in the New Orleans music scene since the early 1960s. He cut his teeth backing up some of the best singers and performers in New Orleans history including Lee Dorsey, Johnny Adams, and Irma Thomas before putting together his long time band The Roadmasters, who have been burning down and burning up local, national, and international stages ever since their first gigs in the 1980s.

3

4

DEACON JOHN

Happy Home

DEACON JOHN MOORE, GUITAR, VOCALS; FRED KEMP,
TENOR SAX BRIAN MURRAY, TRUMPET: BRUCE HAMMOND,
TROMBONE: ROBERT DABON, KEYBOARDS: CHARLES MOORE,
ELECTRIC BASS: OLIVER ALCORN, DRUMS

*From WWOZ radio; recorded April 23, 1994, House of
Blues Stage*

Deacon John Moore (1941-) has been playing in New Orleans since the 1950s, when he was a musician on recordings by such artists as Allen Toussaint, Irma Thomas, and Ernie K-Doe. He was a frequent performer at the famed New Orleans R&B nightclub the Dew Drop Inn and has continued to be a popular local performer to this day. Moore is a member of the Louisiana Music Hall of Fame, and is now the president of the Musicians Union of New Orleans.

Deacon John’s first performance at Jazz Fest was in 1972, and he has appeared almost every year of the festival since.

“Happy Home” was originally recorded and performed by the great slide guitarist Elmore James.

RAIN ALERT

Larry McKinley

Larry McKinley was a talented orator and adopted son of New Orleans, whose steady, sweeping announcements at Jazz Fest made him “the voice in the box.” Members of the music community trusted and admired him so thoroughly that he was the natural choice to caution Fest-goers about inclement weather.

SONNY LANDRETH

Blue Tarp Blues

**SONNY LANDRETH, GUITAR, VOCALS; BRIAN BRIGNAC,
DRUMS; DAVID RANSON, BASS**

From Munck Mix; recorded April 26, 2009, Gentilly Stage

Sonny Landreth (1951–) comes from Breaux Bridge, a town in south-central Louisiana. He is a stellar blues guitarist known for his slide playing in a region best known for Cajun music, and he spent several years performing with zydeco great Clifton Chenier. Nicknamed the “King of Slydeco,” Landreth first played the festival as a bandleader in 1982 with the Sonny Landreth Blues Band.

Over the years he usually could be found on the Blues or Fais Do-Do stages, but more recently he has appeared on the main stages. Landreth’s music fuses blues with south Louisiana influences. In 2017, he was nominated for a Grammy for his album *Recorded Live in Lafayette*.

This 2009 Jazz Fest performance, “Blue Tarp Blues,” refers to the ubiquitous blue tarps that covered New Orleans roofs after Hurricane Katrina in 2005, and is a pointed political commentary on the government response to the storm and the subsequent flooding.



ANDERS OSBORNE

Back on Dumaine

**ANDERS OSBORNE. GUITAR, VOCALS; ERIC BOLIVAR, DRUMS;
JOHN GROS, KEYBOARD; CARL DUFRESNE, BASS; KIRK
JOSEPH, SOUSAPHONE; TIM GREEN, SAX**

From Munck Mix; recorded May 6, 2007, Gentilly Stage

Anders Osborne moved to New Orleans in 1989 and quickly became part of the local music scene. Osborne was influenced by American rock 'n' roll musicians such as Bob Dylan, Neil Young, and the Eagles. Through the 1990s and onward, he received a lot of airplay on progressive rock stations. He has recorded for a number of labels since 2010 and now records for his own Back on Dumaine Records. He has also written songs for artists including Tim McGraw, Eric Church, Keb' Mo' and more. In 2016, Anders founded the "Send Me A Friend" foundation which assists artists all over the country.

THE SUBDUDES

Thorn in Her Side

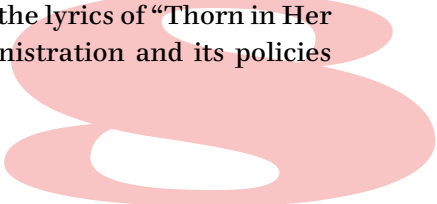
**THE SUBDUDES- TOMMY MALONE, LEAD VOCALS, GUITAR;
JOHN MAGNIE, VOCALS, ACCORDION; STEVE AMEDEE,
VOCALS, PERCUSSION; TIM COOK, HARMONY VOCALS, BASS;
JIMMY MESSA, GUITAR, VOCALS**

*From the Michael Murphy Collection; recorded May 3, 2008,
Acura Stage*

The Subdudes emerged in the late 1980s with a new sound, mixing rock with different musical styles of the South—a Louisiana gumbo. This type of mixture of genres would eventually become more prevalent as the Americana genre. The group, originally from New Orleans, got their start at the legendary Tipitina's.

Their first appearance at the festival was in 1989 at the Fais Do-Do Stage. The group dissolved in 1996, only to reunite in 2002. After occasional breaks in subsequent years, they regrouped with the original living members in 2014.

In this song too, the storm and its aftermath inspired musicians in Louisiana to speak out against the perceived federal government mistreatment of New Orleanians. They did not believe FEMA was doing its job, and the lyrics of "Thorn in Her Side" are critical of the Bush administration and its policies after the hurricane.



BIG FREEDIA

N.O. Bounce

BIG FREEDIA. VOCALS: WITH BAND

*From Munck Mix; recorded April 30, 2016,
Congo Square Stage*

Over the years Jazz Fest has embraced new music and styles—and bounce music can be counted among them. In the late 1980s bounce music emerged out of the hip-hop scene in New Orleans and is a style associated with the city.

Big Freedia, born Freddie Ross, is one of the most popular figures in bounce. She is the star of the reality show *Big Freedia: Queen of Bounce*, which debuted on the Fuse television channel in 2013. She was also seen performing on the HBO television series *Treme*.

She first appeared at Jazz Fest in 2010. In 2018, she was on the Congo Square Stage and introduced a gospel segment into her act, performing with a full choir.

WILD MAGNOLIAS

Smoke My Peace Pipe

**MONK BOUDREAUX, BO DOLLIS, AND THE WILD MAGNOLIAS:
WITH WILLIE TEE AND THE GATURS**

*From the New Orleans Jazz & Heritage Foundation Archive;
recorded April 22, 1974, at the Professor Longhair Fire Benefit
at the Warehouse*

One of the legendary New Orleans big chiefs was Bo Dollis, a member of the Wild Magnolias back into the 1960s. The group also included Monk Boudreaux. In 1970 the Wild Magnolias took Mardi Gras Indian music in a new direction, collaborating with local R&B and funk musicians who were known as the New Orleans Project. The backing group included Willie Tee and Snooks Eaglin. They recorded a single, “Handa Wanda”; produced by Quint Davis, it could be found on many a local jukebox. The French label Barclay released an album of the Wild Magnolias (which was picked up by Polydor stateside).

By 1980, the group was still active locally, and Allison Miner decided to promote them, got them on the road, and arranged an album with Rounder Records, which was just starting to release a series of New Orleans-based records. The group continues to this day and are led by big chief Bo Dollis Jr., Dollis’ son.

Also part of their debut album, “Smoke My Peace Pipe” actually broke out nationally, peaking at No. 74 on the Billboard charts.

10

THE NEVILLE BROTHERS

Amazing Grace/ One Love

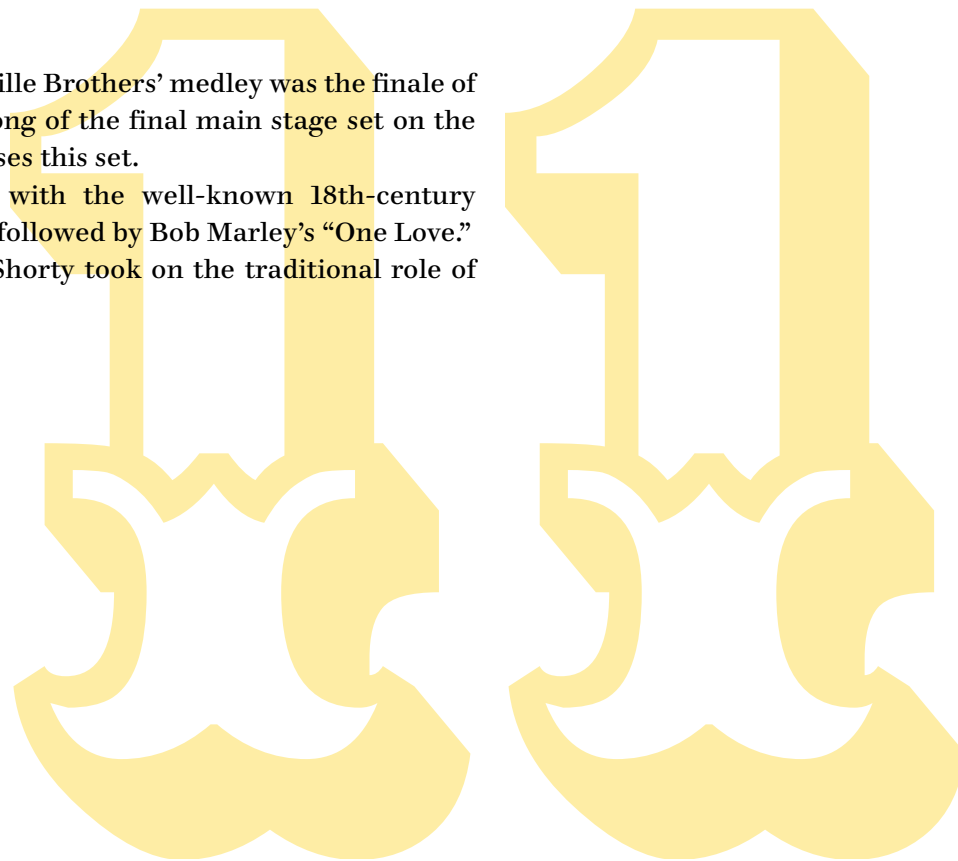
**THE NEVILLE BROTHERS: AARON NEVILLE, VOCALS.
PERCUSSION: CHARLES "THE HORN MAN" NEVILLE, HORNS,
VOCALS. PERCUSSION: ART "POPPA FUNK" NEVILLE,
VOCALS. HAMMOND B3 ORGAN: CYRIL NEVILLE, VOCALS.
PERCUSSION: "MEAN" WILLIE GREEN III, DRUMS: SHANE
THERIOT, GUITAR: DAVID JOHNSON, BASS, BACKING
VOCALS: MICHAEL GOODS, KEYBOARDS: EARL SMITH, JR.,
BACKING VOCALS**

*From the Michael Murphy Collection; recorded May 6, 2001,
Acura Stage*

For many years, this Neville Brothers' medley was the finale of Jazz Fest—the closing song of the final main stage set on the final day. Fittingly, it closes this set.

The medley begins with the well-known 18th-century hymn "Amazing Grace," followed by Bob Marley's "One Love."

In 2013, Trombone Shorty took on the traditional role of closer of the festival.



SOURCES AND SELECTED READING

Bridges, Calvin, 2015. "Genesis of a Gospel Song: 'I Can Go to God in Prayer,'" *Journal of Gospel Music*. <http://journalofgospelmusic.com/genesis-gospel-song/genesis-of-a-gospel-song-i-can-go-to-god-in-prayer-calvin-bridges/>

Clifford, Jan, and Leslie Blackshear-Smith. 2005. *The Incomplete, Year-by-Year Selectively Quirky, Prime Facts Edition of the History of the New Orleans Jazz & Heritage Festival*. Edited by Kevin McCaffrey. e/Prime Publications.

Evans, Freddi Williams. 2011. *Congo Square: African Roots in New Orleans*. Lafayette: University of Louisiana at Lafayette Press.

Kaplan-Levenson, Laine. 2018. "The Legendary Lasties," *TriPod: New Orleans at 300* (podcast). April 12.

Miner, Allison, and Michael P. Smith (photographs). 1997. *Jazz Fest Memories*. Gretna, LA: Pelican Publishing.

Santelli, Robert. 1993. *The Big Book of Blues*. New York: Penguin Books.

Sisario, Ben. 2014. "Complicated Legacy Story of a Gospel Singer," *New York Times*, April 28.

Smith, Michael P., 1991. *New Orleans Jazz Fest: A Pictorial History*. Gretna, LA: Pelican Publishing.

Wein, George, and Nate Chinen. 2005. *Myself Among Others: A Life in Music*. Cambridge, MA: Da Capo Press.

ADDITIONAL LISTENING AND VIEWING

10th Anniversary New Orleans Jazz & Heritage Festival, Flying Fish 099, 1979

BeauSoleil Live from the New Orleans Jazz & Heritage Festival, SMV (DVD), 2005

New Orleans Jazz & Heritage Festival 1976, Island 9424, 1976

CONTRIBUTORS

DAVE ANKERS is the Director of Content at WWOZ 90.7 FM and wwoz.org, New Orleans' Jazz & Heritage station. He has worked in radio since 1984, starting at WMMR in Philadelphia, and then at SW Networks, Launch Media, Launch Radio Networks under Yahoo! Music, and United Stations Radio Networks. At WWOZ since 2012, he has been a project manager and a liaison to the Archive of the New Orleans Jazz & Heritage Foundation, as well as producer of the radio program *New Orleans Calling* and of the station's *Tricentennial Music Moments*. He has also been the executive producer of multiple live broadcasts, including from the seven-day New Orleans Jazz & Heritage Festival.

ROBERT H. CATALIOTTI is an award-winning music critic and historian who lives in New Orleans and Baltimore, where he teaches at Coppin State University. He has written two books: *The Music in African American Fiction* and *The Songs Became the Stories: The Music in African American Fiction, 1970–2005*. He is the producer and annotator of *Every Tone a Testimony: An African American Aural History* (2001) and *Classic Sounds of New Orleans from Smithsonian Folkways* (2010).

KAREN CELESTAN is executive writer-editor in University Advancement and an adjunct professor of English at Texas Southern University in Houston, Texas. She managed the *Music Rising* program in the New Orleans Center for the Gulf South at Tulane University, was an adjunct instructor of English at Southern University at New Orleans and a freelance entertainment writer for the *New Orleans Advocate*. She is a regular interviewer at the Allison Miner Music Heritage Stage at the New Orleans Jazz & Heritage Festival, holding live conversations with such artists as Jon Batiste, Cassandra Wilson, Joe Sample, Roy Hargrove, Germaine Bazzle, Pura Fé, Robin Barnes, Rance Allen and Me'Shell Ndegeocello. She is a member of the Association of Writers and Writing Programs (AWP) and the Modern Language Association (MLA).

Celestan is the author of *Freedom's Dance: Social, Aid and Pleasure Clubs in New Orleans* with noted photographer Eric Waters [LSU Press]. She is the co-author of *Unfinished Blues: Memories of a New Orleans Music Man* with Dr. Harold Battiste Jr. [Historic New Orleans Collection, 2010]. The Black Caucus of the American Library Association, Inc. (BCALA) presented the 2011 Outstanding Contribution to Publishing Citation to *unfinished blues* for excellence in scholarship.

CILISTA EBERLE spent the first 10 years of her career in New York City working on feature films and music videos. In 1991 she moved to New Orleans and began working at Michael Murphy Productions as a production manager, and then joined Michael Murphy at House of Blues Productions as the senior vice president, line producer, and supervising producer. Returning to MMP in 1997, she continued working as a producer, field producer, post supervisor, and production supervisor on projects for the company, and winning an Emmy for her work on National Geographic Explorer's *Can the Gulf Survive*. She has also produced multiple web series on sports, arts, social consciousness, food, travel, and lifestyle. She worked as coproducer on the critically acclaimed *Make It Funky!* and is a producer on *Up from the Streets*, which will be released in 2019.

RACHEL LYONS has attended every Jazz Fest since 1989 and has been the archivist for the New Orleans Jazz & Heritage Foundation since July 2000. She has grown the archives from a collection of a few dozen boxes in an unrenovated building into a vibrant research facility with numerous collections in extensive off-site facilities. In addition to maintaining and managing the collections, she has made several professional presentations about New Orleans culture and Jazz Fest, and has curated exhibitions. The exhibits include, *Jazz Fest 1970 & 1971: Beauregard Square* and *From the Square to the Fair: Jazz Fest 1970 to 1975*, and she was an adviser for *Creating Congo Square: Jazz Fest & Black Power*.

MICHAEL MURPHY is an award-winning film producer and director whose programming captures the diverse music and culture of Louisiana and his hometown of New Orleans. For 25 years he produced television, radio, and web programming from the New Orleans Jazz & Heritage Festival for global distribution. In 1992 he became a founding partner of House of Blues and president of House of Blues Productions. He created and produced the *Live from House of Blues* television series and coproduced an accompanying radio series. He left House of Blues in 1997 and continued producing and directing music-based documentaries and concert films. In 2004 he produced and directed the critically acclaimed music-based documentary, *Make It Funky!* From 2007 until 2014, he worked for MFST and managed video production for the MSN portal. Currently, he is directing and producing *Up from the Streets*, a feature-length documentary about the history and culture of New Orleans through the lens of music. His personal video and audio archive of approximately 6,000 hours of interviews and performances was acquired by the New Orleans Jazz & Heritage Foundation to be an essential and vital asset of the foundation's archive.

Since 1988, **JON PARELES** has been the chief pop music critic for the *New York Times*. He was formerly an editor at *Crawdaddy*, *Rolling Stone*, and the *Village Voice*. He is also the co-editor of the 1983 edition of the *Rolling Stone Encyclopedia of Rock and Roll*. Pareles has frequently written about the festival in the *Times* and has been an annual attendee for many years.

JEFF PLACE is the curator and senior archivist for the Ralph Rinzler Folklife Archives and Collections at the Smithsonian Center for Folklife and Cultural Heritage. He has compiled more than 50 CDs of American music for Smithsonian Folkways Recordings, including Woody Guthrie's *Long Ways to Travel: The Unreleased Folkways Masters*, for which he won the 1994 Brenda McCallum Prize from the American Folklore Society; the *Lead Belly Legacy Series*, *Lead Belly Sings for Children*; the Pete Seeger *American Favorite Ballads* series; and the *Asch Recordings* of Woody Guthrie. Place has been nominated for six Grammy awards and eleven Indie awards, winning two Grammys and five Indies. He was one of the producers and writers of the acclaimed 1997 edition of the *Anthology of American Folk Music* and the *Best of Broadside, 1962–1988* (2000). Place was the primary author and producer of the 2012 release *Woody at 100: The Woody Guthrie Centennial Collection* and the *Lead Belly: The Smithsonian Collection* projects. His book *Pete Seeger: The Smithsonian Collection* is forthcoming in May 2019. Place has overseen the recording of a number of regional folk festivals in addition to the Smithsonian Folklife Festival (1988–present). He has co-curated numerous exhibitions including the traveling Woody Guthrie exhibition, *This Land is Your Land*. He also co-curated the 2003 Smithsonian Folklife Festival program on Appalachian culture. In addition, he has served as a consultant to the Ralph Stanley Museum in Clintwood, Virginia; the Earl Scruggs Center in Shelby, North Carolina; the Birthplace of Country Music Museum in Bristol, Tennessee; and the Woodstock Museum in Bethel, New York. He has been a collector of traditional music for over 45 years.

KEITH SPERA has covered every New Orleans Jazz & Heritage Festival since 1990, most recently for the *New Orleans Advocate* newspaper. He was a member of the *Times-Picayune's* Pulitzer Prize-winning Hurricane Katrina coverage team and is the author of *Groove Interrupted: Loss, Renewal, and the Music of New Orleans* (St. Martin's Press, 2011).

SPONSORS

THE HELIS FOUNDATION is a Louisiana private foundation, established and funded by the William Helis Family. The Art Funds were established by bequests from Diana Helis Henry and Adrienne Helis Malvin. Focused on providing access to cultural opportunities for the Metropolitan New Orleans community, the Art Funds make grants to sustain operations, to provide free admission to, and to acquire significant art works on behalf of major institutions within the area. The Art Funds also underwrite major initiatives and special projects, including, but not limited to, *Art for All: The Helis Foundation Free Days*, Prospect.3's *Basquiat and the Bayou* presented by *The Helis Foundation*, the ongoing *Poydras Corridor Sculpture Exhibition* presented by *The Helis Foundation*, the installation of Lynda Benglis' *The Wave of the World* in City Park, and *The Helis Foundation Enrique Alferez Sculpture Garden*. To learn more about The Helis Foundation, visit www.thehelisfoundation.org.



THE NEW ORLEANS JAZZ & HERITAGE FOUNDATION is the nonprofit that owns the New Orleans Jazz & Heritage Festival presented by Shell. The Foundation uses the proceeds from Jazz Fest, and other raised funds, for year-round programs in education, economic development, and cultural enrichment. Additionally the Foundation owns radio station WWOZ, the New Orleans Jazz & Heritage Foundation Archive, and the George and Joyce Wein Jazz & Heritage Center. For more about the Foundation, please visit www.jazzandheritage.org



THE NEW ORLEANS JAZZ & HERITAGE FOUNDATION ARCHIVE was founded in 1989 when Jazz Fest founder Allison Miner started recording the Music Heritage Stage. These recordings formed the cornerstone collection of the Archive. Shortly after, the Festival expanded the recordings to include three other narrative stages, African, Folk, and Food Heritage Stages. Since that time the Archive has enlarged its scope of collecting to include an array of materials connected to the work of the New Orleans Jazz & Heritage Foundation and WWOZ radio. The Archive collects and preserves diverse materials ranging from audio and video recordings to posters, artwork, ticket stubs, and even beer koozies.

The online catalog can be accessed via the Archive's website www.jazzandheritage.org/archive and it is open to researchers by appointment.

WWOZ 90.7 FM is New Orleans' listener-supported, volunteer-programmed Jazz & Heritage community radio station, internet broadcaster, and video producer. Its mission is to be the worldwide voice, and flag-bearer of New Orleans' cultural and musical heritage. It was founded in 1980 by Jerry and Walter Brock, and its 70+ volunteer show hosts cover the city's music scene, from traditional jazz, contemporary jazz, R&B, blues, and brass bands, to old-time country and bluegrass, Cajun and zydeco, folk, world music, and beyond. WWOZ is known for its live broadcasts from New Orleans' many clubs and festivals, most notably decades of broadcasts from the New Orleans Jazz & Heritage Festival.

WWOZ's governance board is appointed by the New Orleans Jazz & Heritage Foundation, and it is deeply connected to the Foundation and to Jazz Fest. The Foundation's Archive is the repository for WWOZ's records and history, and holds the largest collection of WWOZ holdings, including thousands of live performances broadcast on-air by the station. www.wwoz.org



MICHAEL MURPHY PRODUCTIONS (MMP) is a New Orleans based multi-media production company with over 30 years of experience producing cultural and entertainment programming for radio, television and online distribution. The company brings over 25 years of documentary filmmaking with extensive experience in music based programming. MMP also produces turn-key live event broadcasting and the creation of custom branded content to target audiences of traditional broadcasters and online portals. The company's archive of approximately 6,000 hours of performance and interviews captured at the New Orleans Jazz & Heritage Festival was acquired by the New Orleans Jazz & Heritage Foundation. Content from the MMP archive was used in the production of this boxed set. MMP is currently in post-production on a feature length documentary about the culture of New Orleans through the lens of music.



THE HISTORIC NEW ORLEANS COLLECTION is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans, Louisiana, and the Gulf South. The organization was founded in 1966 and its exhibitions, holdings, and publications survey more than three centuries of the region's economic, social, cultural, and military history.

THNOC is located in the heart of the New Orleans's oldest district: the French Quarter. The founders' residence and the Louisiana History Galleries are located at 533 Royal Street. The public research center can be found at 410 Chartres Street, and in the spring of 2019, THNOC opened its third and largest exhibition facility at 520 Royal Street. More information about The Historic New Orleans Collection is available online at www.hnoc.org or by calling (504) 523-4662.



CREDITS

Produced by Jeff Place, Rachel Lyons, Dave Ankers, Michael Murphy, and Cilista Eberle
Annotated by Jeff Place, Keith Spera, Robert H. Cataliotti, Jon Pareles, Karen Celestan, Rachel Lyons, and Dave Ankers

Song selection committee: Jeff Place, Rachel Lyons, Dave Ankers, Cilista Eberle, and Michael Murphy

Track notes by Jeff Place and Dave Ankers unless indicated as by Jon Pareles

Photographs researched and curated by Rachel Lyons and Carrie Booher

Foreword by George Wein

Executive producers: Quint Davis, Huib Schippers, Donna Santiago, Don Marshall

Mastered by Pete Reiniger

Audio assistance by: Ronnie Simpkins, Joe Stolarick, Dave Ankers, David Moreno, Gustavo Borner, Damond Jacob, Lu Rojas

Production managed by Mary Monseur

Production assistant: Kate Harrington

The New Orleans Jazz & Heritage Foundation Archive: Rachel Lyons, archivist; Dolores Hooper, associate archivist

The New Orleans Jazz & Heritage Foundation: Donna Santiago, president 2016–2018; Don Marshall, executive director

The New Orleans Jazz & Heritage Festival: George Wein, executive producer; Quint Davis, producer/director; Louis Edwards, Matthew Goldman, and David Foster

WWOZ 90.7 FM: Beth Arroyo Utterback, general manager; Dave Ankers, director of content; Carrie Booher, digital content editor, Damond Jacob, chief engineer; Dee Lindsey, artist liaison; Scott Borne, director of music.

WWOZ tracks originally recorded by: Tony Guillory, Keith Keller, Maryse Claude, Bruce Yuager, Alan Wehner, Khalid Hafiz, Mark Bingham, Scott Thompson, Lu Rojas, Jenny Lawson, Joe Stolarick, Susan Jacob

Michael Murphy Productions: Michael Murphy and Cilista Eberle

Rights clearances by Drew Young, Cecille Chen, and Madison Bunch

Edited by Carla Borden, Dave Ankers, and James Deutsch

Cover photo by Michael P. Smith ©
The Historic New Orleans Collection
Art direction, design, and layout by
Visual Dialogue (visualdialogue.com)

SMITHSONIAN FOLKWAYS IS: Madison Bunch, royalty assistant; Cecille Chen, director of business affairs and royalties; Logan Clark, executive assistant; Toby Dodds, director of web and IT; Claudia Foronda, sales, customer service and inventory manager; Beshou Gedamu, marketing specialist; Will Griffin, marketing and sales; Meredith Holmgren, program manager for education and cultural sustainability; Fred Knittel, marketing specialist; Helen Lindsay, customer service; Mary Monseur, production manager; Jeff Place, curator and senior archivist; Huib Schippers, curator and director; Anthony Seeger, emeritus curator and director; Sayem Sharif, director of financial operations; Daniel E. Sheehy, emeritus curator and director; Ronnie Simpkins, audio specialist; John Smith, associate director; Sandy Wang, web designer; Jonathan Williger, marketing manager; Brian Zimmerman, fulfillment

SPECIAL THANKS TO: Gwen Thompkins, Margot Nassau, Joe Pagano, Dino Gankendorff, Andrew Wallace, David Freedman, David Kunian, George Ingmire, Jim Brock, Arthur Cohen, David Kerstein, Jessie Haynes, Rebecca Smith, Rick Lineberger, Harold Baquet, Burt Steel, and John Messina

VERY SPECIAL THANKS TO *Allison Miner, whose vision to start the New Orleans Jazz & Heritage Foundation Archive made this box set possible.*

SMITHSONIAN FOLKWAYS RECORDINGS IS the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is to document music, spoken word, instruction, and sounds from around the world. In this way, we continue the legacy of Moses Asch, who founded Folkways Records in 1948. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding among peoples through the production, documentation, preservation, and dissemination of sound.

Smithsonian Folkways Recordings, Folkways, Arhoolie, Bobby Susser, BRI, Collector, Cook, Dyer-Bennet, Fast Folk, The London Library of Recorded English; Mickey Hart Collection, Monitor, M.O.R.E., Paredon, and UNESCO recordings are all available through: Smithsonian Folkways Recordings Mail Order Washington, DC 20560-0520

Phone: (800) 410-9815 or 888-FOLKWAYS (orders only)

Fax: (800) 853-9511 (orders only)

To purchase online, or for further information about Smithsonian Folkways Recordings, go to www.folkways.si.edu. Please send comments, questions, and catalog requests to smithsonianfolkways@si.edu.

THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL presented by Shell is a co-production of Festival Productions Louisiana, LLC. (a wholly owned subsidiary of Festival Productions, Inc.-New Orleans) and AEG Louisiana Production, LLC. (a subsidiary of AEG Presents).



THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL thanks its long-term loyal sponsors for their support of an event that brings joy to the public and musicians alike, celebrating the culture of Louisiana—and all that is good in life. Thank you to our presenting sponsor, Shell; major sponsors, Acura, Miller Lite, and the Fair Grounds Race Course & Slots; and the other generous partners who help make Jazz Fest possible.

JAZZFEST

THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL

Few music festivals are as rich, profound, and joyous as the New Orleans Jazz & Heritage Festival, now entering its 50th year. With 50 tracks recorded live, *Jazz Fest* captures the festival's ecstatic spontaneity, which defines the essence and vitality of American popular music. Ever since its inception a half century ago, Jazz Fest has exuberantly expressed the unique confluence in New Orleans of Native American, African, Caribbean, European, Hispanic, and Asian communities. With essays and annotations by Keith Spera, Karen Celestan, Robert Cataliotti, Jeff Place, Rachel Lyons, and Jon Pareles, plus photos spanning the festival's history, this set delivers the sights and sounds of being at Jazz Fest for those who have not yet been there, and rekindles memories for the hundreds of thousands who return to New Orleans year after year. *5 discs, over 300 minutes of music, 136-page book.*

DISC 1

1. **THE GOLDEN EAGLES** *Indian Red* 4:05
2. **WELCOME TO THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL** Larry McKinley 0:09
3. **TROMBONE SHORTY** *One Night Only (The March)* 3:27
4. **DONALD HARRISON, JR.** *Free to Be* 8:39
5. **DANNY BARKER** *Basin Street Blues* 6:22
6. **TERENCE BLANCHARD** *A Streetcar Named Desire* 9:03
7. **KERMIT RUFFINS BIG BAND** *Royal Garden Blues* 5:46
8. **CHAMPION JACK DUPREE** *featuring Allen Toussaint* *Bring Me Flowers While I'm Living/Rub a Little Boogie* 9:52
9. **GEORGE WEIN AND THE NEWPORT ALL-STARS** *Back Home Again in Indiana* 6:30
10. **JOHN BOUTTÉ** *Louisiana 1927* 7:14

DISC 2

1. **ALLEN TOUSSAINT** *Yes We Can Can* 4:51
2. **EARL KING** *Trick Bag* 4:55
3. **IRMA THOMAS** *Ruler of My Heart* 3:03
4. **SNOOKS EAGLIN** *Dizzy Miss Lizzy* 3:54
5. **CLARENCE "FROGMAN" HENRY** *Ain't Got No Home* 6:31
6. **THE WHITE EAGLES** *Big Chief Got the Golden Crown* 7:29
7. **PROFESSOR LONGHAIR** *Big Chief* 3:49
8. **DIXIE CUPS** *Iko Iko/Brother John/Saints Go Marching In* 7:02
9. **MARCIA BALL** *Red Beans* 5:13
10. **DR. JOHN** *Litanie des Saints/Gris-Gris Gumbo Ya Ya/I Walk on Gilded Splinters* 12:06

DISC 3

1. **HOW YA GONNA CLAP?** Ray Hackett 0:25
2. **THE DIRTY DOZEN BRASS BAND** *Blackbird Special* 7:30
3. **HENRY BUTLER** *Hey Now, Baby* 6:22
4. **GERMAINE BAZZLE AND RED TYLER QUINTET** *Secret Love* 8:54
5. **AL BELLETTO BIG BAND** *Jazznocracy* 5:15
6. **ORIGINAL LIBERTY JAZZ BAND** *featuring Dr. Michael White* *Summertime* 7:36
7. **PRESERVATION HALL JAZZ BAND** *My Bucket's Got a Hole in It* 7:18
8. **THE ZION HARMONIZERS** *I Want to Be at That Meeting/Golden Gate Gospel Train* 7:48
9. **IRMA THOMAS** *Old Rugged Cross* 4:12
10. **RAYMOND MYLES WITH THE GOSPEL SOUL CHILDREN** *Can't Nobody Do Me Like Jesus* 6:43
11. **JOHNSON EXTENSION** *I Can Go to God in Prayer* 7:00

DISC 4

1. **BUCKWHEAT ZYDECO** *Hard to Stop* 9:59
2. **BOOZOO CHAVIS** *Paper in My Shoe* 3:31
3. **THE SAVOY FAMILY CAJUN BAND** *Midland Two-Step* 3:47
4. **BRUCE DAIGREPONT** *Disco et Fais Do-Do* 4:29
5. **BEAUSOLEIL** *Recherche d'Acadie* 4:23
6. **THE NEVILLE BROTHERS** *Yellow Moon* 7:16
7. **JOHN CAMPBELL** *When the Levee Breaks* 6:17
8. **JOHN MOONEY** *It Don't Mean a Doggone Thing* 5:06
9. **KENNY NEAL** *Starlight Diamond/Jimmy Reed Medley: You Don't Have to Go/Baby, What You Want Me to Do/Going to New York/Honest I Do* 13:05
10. **ALLEN TOUSSAINT AND BONNIE RAITT** *What Is Success* 6:15
11. **TOMMY RIDGLEY** *Double-Eyed Whammy* 3:49

DISC 5

1. **FUNKY METERS** *Fire on the Bayou* 9:19
2. **CLARENCE "GATEMOUTH" BROWN** *Take the "A" Train* 4:26
3. **WALTER "WOLFMAN" WASHINGTON** *Blue Moon Rising* 7:01
4. **DEACON JOHN** *Happy Home* 5:07
5. **RAIN ALERT** Larry McKinley 0:16
6. **SONNY LANDRETH** *Blue Tarp Blues* 5:39
7. **ANDERS OSBORNE** *Back on Dumaine* 6:25
8. **THE SUBDUDES** *Thorn in Her Side* 4:56
9. **BIG FREEDIA** *N.O. Bounce* 3:23
10. **WILD MAGNOLIAS** *Smoke My Peace Pipe* 7:04
11. **THE NEVILLE BROTHERS** *Amazing Grace/One Love* 6:43

PRODUCED BY:

Jeff Place, Rachel Lyons, Dave Ankers, Michael Murphy, Cilista Eberle



SMITHSONIAN INSTITUTION WASHINGTON DC 20560-0520
SFW CD 40250 FOLKWAYS.SI.EDU
© 2019 THE NEW ORLEANS JAZZ & HERITAGE
FESTIVAL AND FOUNDATION, INC.
© 2019 SMITHSONIAN FOLKWAYS RECORDINGS

