

**Interview of Don Marshall by Jack Davis and Justin Nystrom
Recorded May 21, 2014
New Orleans, LA**

Making Modern New Orleans
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Abstract: This interview focuses on Marshall's work with the arts in New Orleans, including his involvement in the Contemporary Arts Center in the 1970s, a time when the CAC was influential in the movement of art galleries to Julia Street and the creation of the Arts District. The interview also discusses his involvement with Le Petit Theater and, eventually, his being a founding member of the Krewe of Clones and its relationship to Krewe du Vieux. He details the importance of Jazz Fest to the city and art in general as a cultural institution and covers the different cultural and economic factors that impact art in the city, and even how art is impacted by people who move to New Orleans and how the New Orleans art movement in the 1970s attracted people to the city. With the incredible contemporary art movement that took place in the 1970s, he discusses how architecture struggled to make the same advances that other artistic styles did and the economic reasons that New Orleans did not become a center for architecture while also stressing the importance of preservation of historic architecture.

Bio: Don Marshall was born in New Orleans in 1950 and attended Washington and Lee University. His involvement in the New Orleans art scene began with his mother, who ran both Dixie Art Supplies and the Downtown Gallery. Through his experience and involvement in the Louisiana Craft Council and the business community, he became the director of the Contemporary Arts Center in 1977. At CAC, Marshall produced numerous exhibitions and provided artists with a vibrant place to create and display their work, including theater. His work at the CAC led to the creation of the Arts District on Julia Street and what is now White Linen Night. His successful management of two theaters at the CAC led to him leading Le Petit Theater and reinvigorating this French Quarter landmark. He was instrumental in the founding of the Krewe of Clones in 1978, which was born out of the CAC. The krewe still runs today as the Krewe du Vieux. He attended the first Jazz Fest held at the Fair Grounds in 1972 and recognized its value to the city and now, as of 2004, serves as the executive director of the New Orleans Jazz and Heritage Foundation.

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[00:00:17.26] Jack Davis: Well, we are here in the offices of the New Orleans Jazz and Heritage Foundation on Rampart street with the executive director of that organization, Don Marshall. It's May 21st, 2014. Asking the questions are me, Jack Davis and Justin Nystrom will ask some later on; Professor Nystrom is on the faculty at Loyola and the history department. We are conducting this interview as part of a series of discussions of what happened in New Orleans in the 1970s that made that decade so interesting. Don, we don't need to confine ourselves to the actual years of the decade, but I wanted to find out what were you doing in the 1970s, but maybe more important, how did you get there? And where had you come from to arrive in the New Orleans scene in 1970?

[00:01:28.10] Don Marshall: Well, I arrived in New Orleans at Southern Baptist Hospital in 1950, so that was my beginning of the New Orleans experience, and it was very fortunate. I look back at those times and feel that I was lucky to be born in 1950. There was sort of Post-World War II happenings that I think changed this country, and one of the nice things about growing up... and I attended St. Martin's Episcopal School from kindergarten through twelfth grade; it was a great experience, but my mother was heavily involved in the arts, and she had grown up in New Orleans, and her whole family had been a very dynamic family here in New Orleans her sister was the first woman Vice President of Times-Picayune. My uncle was the swimming coach at Tulane my other uncle was the Vice President of Sinclair Oil. All of them depression kids that really excelled in their later lives, and my mother basically had started her own business in the 30s. Dixie Art Supplies and sold part of it to a national company based out of New York, so she was running two different businesses here and, through Dixie Art Supplies, started the Downtown Gallery, and the Downtown Gallery first started on Poydras Street and then moved to St. Ann Street, and that's where I really got to know as a young child, artists like George Dureau and John McCray and Mildred Wolfe.

[00:03:15.24] Jack Davis: What were the dates that the gallery opened on? The first location and the second?

[00:03:20.25] Don Marshall: It was pretty much the mid-'60s, and everything, and George Dureau had his first exhibition there, and there was the Orleans Gallery which was probably the best contemporary art gallery; it was a cooperative. It really came out of the Tulane School of Architecture and Department of Art, and there was a need for another gallery, and so the Downtown Gallery was formed, and that also brought us the French Quarter, and I guess this was really the early sixties because I remember in roughly 1962 going every Sunday we would go to Preservation Hall and listen to music then we would go to The Coffee Pot next door which was a whole different experience then it is now, we all had our mugs, and there was transvestite waiters, and we didn't know what the hell was going on and then you would go into Jackson

Square, and there would be the organ grinder with the monkey who would if you threw him a penny would throw it back at you and then we would go get ice cream at Pere Antione's and stuff. So it was a nice cultural experience although we didn't live in the Quarter.

[00:04:24.03] Jack Davis: Where did you live?

[00:04:25.18] Don Marshall: I lived near the Metairie-New Orleans Country Club area, I guess the Metairie Cemetery area and stuff. So right off of Metairie Road, last street in Orleans Parish, and you know had typical kind of upbringing, you know private school upbringing in New Orleans and everything. Very limited interactions with the African American community other than it was the African American woman that raised the family. My mother was an executive at that time, so there was a lot of interaction there, and I think helped me understand and gain a comfortable relationship with other people and everything which I really appreciate and has really I think been a great thing for me throughout my career here because New Orleans is an African American city. And you know growing up in the arts and going to art exhibits and family was also involved with the Oprah and other cultural institutions. When I came back from college in Virginia I worked in the family business, and basically, the Contemporary Arts Center was being formed, and I was congenitally involved. It was mainly a program that people like Jeanne Nathan, Bob Kennon, Luba Glade, Buddy Frasier, and others Jenny Hardy had really been putting together and they were looking for an executive director and had been doing a national search.

[00:06:01.23] Jack Davis: When did you get back from college?

[00:06:03.26] Don Marshall: I came back in roughly 1972, and that was sort of my first experience with Jazz Fest I was unable to attend the '70-'71 Jazz Fest at Beauregard Square, but by '72 it was out at the Fair Grounds. I was involved with the Louisiana Craft Council we always had a booth out there sort of showcasing the Louisiana contemporary craftspeople. It was an exciting time in New Orleans in the early '70s with Jazz Fest and everything else going on.

[00:06:39.04] Jack Davis: I didn't mean to distract you from the Contemporary Arts Center formation.

[00:06:44.21] Don Marshall: But that was a little later Contemporary Arts Center was basically founded in 1976, and I was hired in 1977. The First couple exhibits were sort of co-curated by, you know, the different community members and stuff the big opening that had the St. Aug Band and Fats Domino's Cadillac and a recreation of the Katz and Besthoff drug counter since it was a Katz and Besthoff drug store and warehouse on 900 Camp Street and then I think Dawn DeDeaux had curated a show, Electronic Visions, which was really looking at new technologies

and video and computers and even CB radios I guess at that time when everyone was into talking to truck drivers and each other on the road, but it was an exciting time in New Orleans where I think you had the baby boomers that whole generation of younger people either coming back to New Orleans or moving to New Orleans there was real energy I think in the country that really transformed New Orleans at that time.

[00:07:58.20] Jack Davis: That energy was not in existence in New Orleans in the 1960s?

[00:08:05.10] Don Marshall: Not really I think you know you still had the very very traditional old New Orleans that you know was tied into the Mardi Gras ball scene, the debutante parties, the sort of the backwards business community that excluded outsiders. You know, I can remember different times in the '70s where business people would try to do new things, I remember the International City Bank with coming, you know, and trying to put together a very progressive bank in New Orleans, and even though he was a Rex member and I guess eventual king. He was turned away by the business community that was threatened by this sort of new banking type of situation that was prevalent in Houston and other cities and everything, so New Orleans was a very very closed society

[00:09:00.00] Jack Davis: In the early 1970s, the city was living with the legacy of the cultural center thinking that had planned an opera house, performing arts theater, and basically a mini Lincoln Center that was to occupy those blocks that were torn down in Tremé.

[00:09:23.02] Don Marshall: Right I mean, it was sad to what... I mean the initial sadness to what happened at Tremé by urban renewal of, you know tearing this wonderful neighborhood down cause I think even though New Orleans has so many people who have had such great respect for historic preservation and I guess you know some of the legislation that was passed was really you know groundbreaking for this country that we still made a couple mistakes and one of the biggest was tearing down blocks and blocks of historic Tremé, but it was interesting once the damage was done sort of the progressive thinking of creating this center. The Armstrong Park concept that I guess was basically a Tivoli Garden type of thing.

[00:10:14.01] Jack Davis: It was going to be at the sight of the cultural center.

[00:10:16.27] Don Marshall: Right

[00:10:17.23] Jack Davis: To try and make something happen...

[00:10:22.25] Don Marshall: And the thinking across the country of that sort of urban renewal, and you tear down neighborhoods, and you build new things it only infected New Orleans in

certain areas. Luckily it didn't really happen uptown or in the French Quarter, which was prevented.

[00:10:39.15] Jack Davis: So to get from the early '60s cultural center kind of thinking to the early '70s Contemporary Arts Center thing, what had to happen? We had to have new people in town? What else?

[00:10:54.20] Don Marshall: I mean, it was a growth, I think across the country. I mean when you look at population, and you know, all of a sudden in the '70s you were getting young people who were coming out of art schools. I think that was the sort of first explosion of education's impact, whether it was from architecture schools or arts schools or theaters schools, you had this wave of young people in the city. By the mid-'70s there were new faces. I mean I can remember in the '60s, you could count the number of professional artists on your hands. I mean we've always had a great visual arts community a lot of it because of the French Quarter and the culture we have here, but your next wave of younger artists came in about that time, and all of a sudden there was... it was happening nationally, and you had a feeling, nationally that with this growth of artists the artists wanted to take control of their future in the situation, so there was sort of a reaction against traditional museums. And what was being born across the country and actually supported by The National Endowment for the Arts was the artist space movement, and so you had artists in New York and Chicago and Los Angeles and Atlanta and New Orleans coming together and saying we want to come together and create something that supports us and allows for new expressions in art and that's how the Contemporary Arts Center kind of came together as an alternative to the tradition.

[00:12:38.26] Jack Davis: Was, um. was the Contemporary Arts Center in New Orleans different from these other artist's places in other cities at the same time?

[00:12:49.08] Don Marshall: I mean, there were a lot of similarities, but in New Orleans, I think because of this growth of artists and needing a support system and a place to exhibit. It became an organization that was really focused on the artist here, and I think part of that I was fortunate enough to be selected as executive director. Being from New Orleans and having friends in the arts I mean not only did I know a lot of the artists in the downtown gallery but having run the family business at Dixie Art Supplies you know I was helping artists on a regular basis, so I knew the graphic design community, the architectural engineering community, and the arts community and these were people I knew and cared about, and so I think I kind of guided the Contemporary Arts Center at that point to being this massive support system of you know we have four floors here let's turn everybody loose.

[00:13:57.04] Jack Davis: You were the founding director?

[00:13:59.00] Don Marshall: I was the founding director, the first director there and it was an interesting experience. Basically, there was no money to pay me for the first six months, and you know, it was an exciting time where we opened the doors and basically told artists, you know, “what are your ideas?” And we'll make them happen and stuff. and so I kind of learned through other gallery experiences and other things to sort of, you know, create environments where if you're inclusive, for example, one of the first really great shows at the Contemporary Arts Center was the Louisiana Environment Show in 1977 where we invited artists to come into the building an under-renovated building and go through the first two floors and pick out a space and create an environment, and you know it was amazing. I think we had roughly forty artists, and it was ranging from traditional well-known artists like Ida Kholmeyer and Jim Richard down to artists who had just moved to town.

[00:15:18.09] Jack Davis: Were they doing Louisiana natural environments?

[00:15:21.06] Don Marshall: Well, it was called Louisiana Environments it was sort of a a loose concept where somebody took over the bathroom. I remember a young artist taking over the bathrooms and copying all the graffiti that they had read in all the bars in New Orleans on the walls. Others had just taken spaces, an artist Kitty O'Meallie had taken one of the rooms, and she was painting trees looking up from the ground through the trees at the time, so those were her paintings, but then she created a room where she hung tree limbs painted white, and you went in and sort of experienced the painting or Steve Sweet who is now with The Historic New Orleans Collection. He created a red room, the floors, ceiling, everything was red you put on red clothing, red mask, and everything, and psychologically that impacted you and stuff. So it was just Louisiana artists creating environments, and that was kind of in sync with what was going on nationally, artist were moving away from the canvas, some of them, I mean, painting will never die, but artists were looking into performance art. We had Dalt Wonk doing a performance piece, Splendor Harmonies Rising, we created a cabaret in there, we created two artists Andy Coker, and I forget the artist name that he worked with at NOVAC they created... so they recreated the whole experience.

[00:17:01.01] Jack Davis: The Restaurant?

[00:17:02.05] Don Marshall: Restaurant. They had the guy Ding Ding who was the delivery guy there and stuff, so it was installations and performance which were really part of what was happening. Actually one of the interesting things was Ida Kholmeyer had designed a ... she had a large space on the first floor, and we cut holes in the floor down to the basement, and she installed fans, and she had these inflatable tubes you know very phallic very colorful Mardi Gras colored fabric tulle sculptures that she would step on something and they would inflate that really led Ida to doing all of her sculptures she had really never done sculptures before. So to me,

that was what the Contemporary Arts Center was about sort of the freedom of expression and again.

[00:17:53.18] Jack Davis: How did the director provoke that? Was it a matter of controlling the artists?

[00:18:00.10] Don Marshall: It was a matter of setting up, you know, the environment to allow artists the freedom of expression. You know it was sort of not controlling the actual experience. For example, I wrote a grant to the Division of the Arts to receive some funding to give to each of the artists we had a call to all the local art community, and I was able to just give money to every one of them. I'm a fairly democratic person, I'm not judgmental in my heart it's like let's give everybody an opportunity, and everybody really performs well, and the work of art that you may like is different than the work of art that someone else you know would like, and to me, it's more about creating an environment that's supportive for artists.

[00:18:48.08] Jack Davis: How did you end up with this four-story building, former headquarters of one of the most visible local corporations at the very summer?

[00:18:59.13] Jack Davis: Yeah, it was amazing. I mean, you know definitely, Sydney Besthoff plays a major role in the whole arts and evolution in this community, and I believe it was Luba Glade who was a gallery owner and art critic.

[00:19:14.13] Jack Davis: Art critic for the States-Item?

[00:19:15.24] Don Marshall: For the States-Item, right.

[00:19:17.03] Jack Davis: and Sydney Besthoff was the...

[00:19:18.27] Don Marshall: Head of Katz and Besthoff and Katz and Besthoff owned the building but really had no need for the warehouse space, and they had moved out to, I think, Jefferson Parish for their warehousing. So they had an empty building, and I think it was Luba who was, you know, just a very determined person, very straightforward good thinker who went to Sydney and said, "you know we're starting this Contemporary Arts Center, and we need a place" and uh I think she had a lot of influence on how it happened and all of a sudden this organization with no money had an 80,000 square foot four-story warehouse with two side warehouses and without that, I don't think things would have been... would have evolved like they have.

[00:20:07.20] Jack Davis: And how did you support that?

[00:20:13.09] Don Marshall: Well, it was an interesting sort of slow building of memberships. We had board members and donors like Tommy Coleman and others, Graham Stafford, who was a lawyer here at the time, that were supporting contemporary art, and also just the philosophy was "what can we do with nothing." It was basically how can we, you know, number one by providing the space that was a huge contribution to the arts community, and luckily Sydney Besthoff paid for the utilities it was at that time an un-air-conditioned building, and as we developed the visual arts space, I remember the first sort of substantial traditional show we did was George Dureau had called me before I became director of the Contemporary Arts Center and asked about having him put together a retrospective, and at that time, I was running a space on Wilkinson Row and thinking that was a possibility, but at the same time I was hired by the Contemporary Arts Center and said "Let's do this at the Contemporary Arts Center," and it was kind of interesting because there were artists who felt that that's too traditional for the Contemporary Arts Center but.

[00:21:36.02] Jack Davis: George Dureau was doing traditional?

[00:21:37.07] Don Marshall: Right, right, traditional as a painter and you know that type of thing, and it was an amazing experience because George brought in, what is the architect Katz who is no longer with us?

[00:21:52.29] Jack Davis: Ronald Katz

[00:21:53.08] Don Marshall: Ronald Katz came in, and we toured the building, and he helped us design basically the space. I mean, we sheetrocked the walls with volunteers, and we built track lighting, which was basically 2x4s with clamp-on lights, and then developed a movable wall system with these big 4x10 panels that would be movable, and you know George Dureau always had great taste so it was a very elegant transformation and also I had an American Express Card so I could charge things and everything.

[00:22:30.00] Jack Davis: Charge things to the Contemporary Arts Center?

[00:22:31.13] Don Marshall: Well, to me, from my previous life as having been in a for-profit world and everything, so if we needed carpeting to cover all the holes in the floor or something. So it was sort of a patchwork of a little bit of funding and just a lot of elbow grease coming from the artists while the visual arts scene was growing we decided well there's a huge theater community here in need of space. So we then went into the other half of the downstairs which was more of the warehouse space, the visual arts space was the former drug store, pharmacy and the other half was the warehouse there was actually an ice cream freezer in there, this huge cement thing which we all then got sledgehammers and you know beat down but theater groups like the Sheekey Theater and Diversity Players and a lot of the theater community came together,

and we ripped down walls and painted and created this theater space that then housed numerous theater companies and again it was a situation where the rental would be something like \$100 or 20% of your take. Which was nothing because theater companies made nothing so.. but providing a space for them to create and perform and produce, and we built two theater spaces, and so there was theaters constantly going on in the building for many many years, and it helped those theater companies grow.

[00:24:16.26] Jack Davis: How long did it take for you to start to build a theater space?

[00:24:21.21] Don Marshall: The theater pretty much came within the first year. I mean I was used to historic renovation and sledge hammers and ripping out walls and everything. I can remember being on the top of a ten-foot ladder and falling off and landing on my feet you know like "oh my god what are we doing here." So it was just, you know, you found people, the artists themselves, coming in and helping to, you know, create this space because it was something that they could use.

[00:24:52.03] Jack Davis: And then what kind of impact did you find this was having beyond the building?

[00:24:58.03] Don Marshall: Well, it was, we became this, you know, very much the center for the arts in New Orleans, and this is roughly 1977, '78, '79, '80, and again I kind of knew that, and I enjoyed putting together artists and exhibitions. So if I was to create an exhibition with, you know, 30 artists on the theme that we would have 3,000 people come to the opening so all of a sudden we were the place where you know artists were proud to exhibit and their followings would come to the openings, and it built along that lines and then as the gallery scene developed on Julia Street I went to the galleries.

[00:25:49.11] Jack Davis: Just a block away?

[00:25:50.08] Don Marshall: Right

[00:25:50.25] Jack Davis: And when did that start happening?

[00:25:52.27] Don Marshall: That was... roughly about, I would say, probably about '78, somewhere around there. Actually, my mother's gallery, the Downtown Gallery, was the first gallery on Julia Street which was; my brother and I owned the building that the Children's Museum is in currently, and the Downtown Gallery was there with the family business, the arts supplies store, and then Stern Gallery moved from The Rink onto Julia Street, and then it just kept moving on, it was a perfect location for gallery rows and...

[00:26:27.06] Jack Davis: Without that do you think that would not have happened had the Contemporary Arts Center not have been on the next block?

[00:26:33.02] Don Marshall: It probably would have happened, but I think the Contemporary Arts Center stimulated it tremendously. One of the things that I did, I had previously run some galleries, and in gallery world, there was always a feeling like "We want to keep our patrons away from the other galleries." It was a lack of cooperation, and when I was doing galleries, I would always list the other galleries and try to get them to open on the same night and everything. So when I was at the CAC, I was able to go to the Julia Street galleries and say, "If we all open on the same night, then we'll attract a larger audience, and everyone ends up at the CAC, we'll do an opening with music, and the CAC will benefit with this huge influx of people you know, sort of creating the typical New Orleans celebration", and so all of a sudden instead of having galleries where seven people could come to an opening you would have hundreds.

[00:27:44.16] Jack Davis: And this was the start of the First Saturday?

[00:27:46.20] Don Marshall: First Saturday, right, so that was...

[00:27:48.17] Jack Davis: And eventually, which would lead to the White Linen Nights?

[00:27:51.06] Don Marshall: It then became thematic, it was just, I think, probably Art for Art's Sake which was one of the first ones that was actually a little bit different. That was a fundraiser for the Contemporary Arts Center that I think Diane Coleman and Jeanne Nathan and others put together, and artists would exhibit work, and the center would get a percentage, but it evolved into an annual event, and the fundraising part went away, but it was still the first Saturday in October that the galleries would open and people would go out, and it just became systematic with that gallery opening being roughly once a month that at the CAC we would try to also change exhibits at that time and so there would be this big impact, sort of guerilla marketing. No one had any money, and then eventually it would be, well, you know, if everybody created an invitation, I can remember many times sitting there stuffing an envelope with all of our mailing labels, and I knew more about bulk mailing than I should, sending these out so that people would get these invitations to come to these multiple openings and you can see sort of the impact of. Now we have tens of thousands of people coming out on certain Saturdays experiencing art, sort of breaking down the fear that you know that in the past people were afraid to go into galleries, you would go into a gallery, and the director would kind of look at you and check you out and realize you didn't have enough money to buy anything there and whatever, we then created this experience that really broke down those barriers so that I think that it had a huge impact of the community then coming into the galleries experiencing art, buying art, and supporting the community.

[00:29:50.26] Jack Davis: This is, we now call this, The Arts District...

[00:29:53.15] Don Marshall: Right

[00:29:54.08] Jack Davis: But when did that start? Did that start in the 1970s?

[00:29:57.23] Don Marshall: It would be the late '70s when everybody sort of said, "My goodness, we have four galleries." I mean, galleries were attracted then to Julia Street, and back to your question, the CAC and the coordinated openings then meant if you had a gallery, you really had to be on Julia Street. Arthur Rogers was originally on Magazine Street and had a fantastic gallery there, but then when he moved to Julia, others moved to Julia because of the synergy that was going on, and you know, luckily, you have sort of the tourists and convention business. With wealthy people coming to conventions, the convention center and Julia Street was right there so they would get a little bit of fallout from that.

[00:30:46.10] Jack Davis: Was that in the '70s? Or did that develop rushing into the 1980s?

[00:30:52.29] Don Marshall: The late '70s and '80s, by 1979, you had a couple galleries on Julia Street, and previously to that in the '60s and '50s, galleries were all in the French Quarter, and then you saw some moving to Magazine Street. You had Stern move from Royal Street to Prytania Street at The Rink, and Arthur Rogers was the new kid on the block, and he opened up on Magazine Street, and there was Josh Paillet had his gallery for fine photography further down on Magazine Street. So Magazine Street, which is still a very viable gallery street became the second place, but then everyone, the bigger galleries, moved to Julia Street in the late '70s.

[00:31:38.27] Jack Davis: And did you, do you recollect being in partnership with the Preservation Movement, which was simultaneously designating the old 19th-century buildings like on Julia Row what somebody would call the Warehouse District as historically significant in creating the Historic District and Landmark Commission, was that part of development of this Arts District?

[00:32:13.00] Don Marshall: Subconsciously, probably yes, but there wasn't any real interaction. PRC was on Julia Street, but I know with the arts movement and particularly the Contemporary Arts Center my interest was also in architecture so we were always doing architectural shows and trying to embrace the architecture community and we had some great traveling shows, there was a show called Collaboration: Artists and Architects, which was a national show and people like Michael Graves working with a contemporary artist and that brought in the architects and designers. We had a wonderful show on the Memphis style. The great thing about the Contemporary Arts Center was that we were flexible. Unlike a museum where you book things two years in advance, if someone contacted me and said they had a show of Memphis furniture

which was the rage across the world at that time, we could book it in three months, and all of a sudden we were really showcasing something that was of interest to that community.

[00:33:23.03] Jack Davis: Were you getting any help from the media at this point?

[00:33:26.24] Don Marshall: The media..... I mean, there was, uh, the print media got it, and it's been interesting to see the evolution of art criticism in this town because the Contemporary Arts Center was very fortunate in its early days of the Times-Picayune in particular. I guess it may have been Figaro or Gambit; I forget which one followed which one but.

[00:33:57.28] Jack Davis: Figaro preceded Gambit, but.....

[00:34:03.12] Don Marshall: And you had art criticism, whether it was Roger Green or George Jordan writing about the arts and writing about exhibitions on a regular, maybe twice a week basis and everything. You don't have that anymore, and I think that's one of the sadnesses of one of the ways journalism and media has changed so radically that you don't have that kind of coverage, and so you had this support where we would do exhibitions, the galleries across town would have exhibitions a critic would write about it and really promote it, it was free advertising and we don't have that anymore.

[00:34:46.15] Jack Davis: You mentioned Luba Glade earlier, a critic who helped found the center, but she also wrote for, I think, The Currier.....

[00:34:56.01] Don Marshall: I think she started with The Currier - states ---- and she was gutsy. I mean, she could rip apart an exhibition or be very supportive and stuff. I mean, you had that kind of intelligent debate going on, which I think is critical to really as much for the artist as the arts community, but the one thing that has been very fantastic about New Orleans is that it embraced the artist for the longest time when you, it's kind of funny when you look at a social page in another city, you're never going to see artists. You may see a very fancy black-tie benefit for the museum or something, but in New Orleans, we've always sort of celebrated our creative spirit, our artistic spirit, our differences. So there was a real support system coming from the media, not necessarily the television, but I think the print media has been a critical component for building that kind of support in stimulating the community.

[00:36:14.21] Jack Davis: Were the artists better off, were there more artists who were better off in terms of their recognition and financial success as a result of this?

[00:36:22.26] Don Marshall: I think so. I mean, you had, during that period of time, really the mid-'70s to mid-'80s, you had a very sophisticated gallery system, you had some tremendous artists who were coming on the scene, and the galleries were very professional, and you also had

a business community. We had Pan American Life Building, Skidmore, Owings and Merrill came in and commissioned artists on Poydras Street. We had done an exhibition called "Major Works" at the CAC, and 40 artists were selected by our curator to create a major work, and that kind of happened at the same time that Skidmore, Owings and Merrill was purchasing artwork for the Pan American buildings, so all of a sudden a giant painting by Robert Warrens or Ida Kohlmeyer were purchased. So you had collections being built of contemporary artists of this time. It happened across the country where if you look back, you can see the oil companies who were building art collections, then all of a sudden, by the mid-'80s or '90s, they were selling those off and everything, but we had a business community that was supporting some of the major artists of that time, which I'm not sure if that exists anymore.

[00:37:55.05] Jack Davis: I was just thinking of Joe Canizaro with his two ... sculptures in front of what was then Louisiana....

[00:38:04.12] Don Marshall: Right, beautiful pieces.

[00:38:07.00] Jack Davis: There still there. Well then, what happened? You mentioned the oil companies, and New Orleans was enjoying an economic boom of some intensity in the 1970s, and do you think that was supporting the galleries at the Contemporary Arts Center, the artists? Was it putting more art in offices and homes as a result of the prosperity?

[00:38:32.12] Don Marshall: Yeah, the economic climate in New Orleans was at a peak at that point, and everything, and you had wealthy people who were working with these companies, and they were purchasing art and everything. I'm not sure the timing on the change from all the energy businesses moving back to Houston, but it was probably 1986 or something where you start to see migration from the city, and I think at that point, you start to see within the cultural institutions financial problems happening, and everything and just sort of the struggles of I can remember after the Contemporary Arts Center ran Le Petit Theater and seeing-

[00:39:21.10] Jack Davis: And that was. you stayed at the CAC.

[00:39:23.23] Don Marshall: For nine years, I was there from 1977 to 1986 and went to Le Petit Theater, and Le Petit Theater was at one of its many ups and downs, a down period always on the verge of bankruptcy, and I had experienced theater by running two theaters at the Contemporary Arts Center so it was kind of a nice challenge to focus on theater and was able to build up the whole organization within a couple of years by I think smarter programming and marketing but at the same time the symphony folded. So all of a sudden, Le Petit Theater went from almost bankruptcy to being the largest subscription organization in the city, and it was.. by default, and I mean we were swinging up, and large organizations with huge financial burdens were collapsing, and everything.

[00:40:33.10] Jack Davis: The 1984 World's Fair was in the Contemporary Arts Center neighborhood, arts district neighborhood, and it left behind interesting restoring of the warehouse district and residential use of those buildings, but it wasn't a financial success. Did it have an impact on art?

[00:40:56.03] Don Marshall: Tremendous impact. I think that, in a sense, that sort of 1976 to 1984 was the real period, sort of in a sense of golden age of arts in New Orleans. You had the architectural community exploding with really brilliant people who would come in and were working in the city, and whether it was through Perez for the World's Fair or some of the other architects here, there was an excitement in architecture. Again, young baby boomers who were educated, who were doing creative things and looking in a more worldly view of post-modernism or whatever, so that I think that the World's Fair stimulated, I think the final stimulus of a period where you could sort of track the contemporary growth of the city. That I think after the World's Fair, we kind of, with the economy changing and losing the energy companies and stuff I think after the World's Fair we started to settle back into becoming a very stay traditional city struggling financially, struggling to support the arts organizations, and it really wasn't until post-Katrina that kind of shook things up economically. Katrina has brought a great deal of money into this community; it's brought a lot of young people, creative people who have discovered New Orleans because of Katrina, coming down to volunteer or all the consciousness of the importance of New Orleans right now I think there is a second contemporary wave of artistic talent.

[00:42:58.06] Jack Davis: You see them as parallel or comparable, that wave from 1976-1984 and the present post-Katrina years?

[00:43:07.16] Don Marshall: I think it's two periods, and they're very similar because, again, in the '70s, you had the baby boomers, the educated baby boomers who were coming out of art schools, performing arts schools, visual arts schools who were creating a much larger arts community. I mean, before that time, post-World War II, you didn't have a lot of people coming out of arts schools. That was the last thing your parents wanted you to do. You sort of had this, ok, we have more people now, so yes, we are going to have more people who are artists, and you had that wave of young creative people idealistic, who made their living in the arts, and then I think demographically and all that good stuff that it hasn't been until this post-Katrina period than you had this explosion of the numbers of young people coming out of educational institutions. You look at post-Katrina New Orleans, and the theater department at NYU has had a huge impact of all these young kids coming from New York to New Orleans and starting The Nola Project and moving to New Orleans. I mean, the city is thriving with young, educated people in the arts, and I think it's just a massive number of people like we had back in the '70s.

[00:44:48.25] Jack Davis: What's serving the purpose now of the Contemporary Arts Center?

[00:44:52.22] Don Marshall: Well, I think you've in the visual arts the St. Claude Arts District, you've got a lot of really young idealistic people, and they've created galleries and cooperatives, and it's been interesting to watch the evolution of that whole scene of St. Claude which was you know before Katrina, depressed, and the influx of these young people and the coffee shops that opened and the galleries that opened and the bike stores that opened, the healing center. You can see this slow rebirth of that particular part of town; there's also theater spaces that are small. As far as the traditional institutions, I think it's really been the Ogden that has understood the importance of supporting the local artists. I mean, the Ogden really has evolved into presenting major exhibitions on New Orleans artists and continues to do that. I think that, in a sense, the visual arts the Ogden has kind of taken over from the Contemporary Arts Center in that role.

[00:46:17.21] Jack Davis: And the Ogden started up just before Katrina, really cranked up its presence and energy right after Katrina. Does what you see on St. Claude in that artist district now remind you of Julia Street and the Contemporary Arts Center?

[00:46:38.22] Don Marshall: It reminds me of the artists and the energy and the smartness of these artists coming together and wanting to have a place to exhibit work. A lot of it's non-commercial. I think there's a missing element today in that the Contemporary Arts Center was a central location that brought basically the support system of uptown New Orleans, the financial support system of uptown New Orleans, and engaging people with money with the artists. Living downtown now in the Bywater, I know that most of the artists who go to the opening, the people who go to the openings are from that neighborhood and don't have the money. We are missing the support system, I think, for supporting the artists that are here, and I think that's still a critical need for the city.

[00:47:41.13] Jack Davis: To take things back to the period that we were talking about in the '70s and '80s. The World's Fair, what was great artistically? What stands out in your mind artistically about the World's fair?

[00:47:54.08] Don Marshall: Well, I think the design element, one of the sadnesses for me, is the Wonderwall going away. It seems like, why couldn't we coat it in polyurethane? Well, I mean, the Wonderwall was the ultimate post-modern design to try and disguise the power lines going down Convention Boulevard, and it had nooks and crannies of shops and flying angels and flags, and it looked like some sort of Renaissance fair.

[00:48:27.26] Jack Davis: Giant alligators and mermaids and Neptunes.

[00:48:31.18] Don Marshall: And certainly even some of the things we have today, I believe some of the drinks on Bourbon Street were created there and stuff, so there was a real excitement of newness and the opportunities. Unfortunately, doing a fair in New Orleans in the summer, when it's so hot, I think had a lot of problems, and you look at the location of New Orleans, you can only draw from the people north of you unless you are selling to the fish or something so, but you had the Wonderwall.

[00:49:06.25] Jack Davis: It was a design by Frank Gehry. That nobody had heard of in 1984...

[00:49:13.11] Don Marshall: Right, his amphitheater. Which unfortunately no longer exists I mean the amphitheater, the Wonderwall I remember that there was I guess the Emperor's Walk or something that was sort of hidden but I guess the Chinese government must of paid for it but it was this wonderful area that was sort of a walkway with these timbers and very traditional Chinese architecture and then the water park that was there for the kids and you didn't have that many kids going but I guess that kind of pre-dates the wonderful experience at the zoo So you had so many really interesting elements you also had in the Louisiana Pavilion a major exhibition of the visual arts and everything and different artists got great exposure I think the always entertaining and wonderful George Schmidt had his own studio there that artists and people could pass by and engage with him as he created works of art and then I guess the Federal Fibre Mill building you had Nick Spitzer creating this whole music cultural experience of presenting Cajun artists and zydeco artists and folk artists and things so there was a great deal of excitement it made just have been too big for the city to do.

[00:50:42.08] Jack Davis: Did that mask the idea of the impending end of the oil boom and the support of the arts, or did you feel it was that that decline was underway already even as the fair was going on?

[00:50:56.06] Don Marshall: I don't think we noticed any change, I think it was maybe the bookend, and it was sad to see all the political problems and the controversy and the news coverage the negative coverage at the World's Fair, and it was something too large of a vision for this city to maintain. Now if you did it today with the tourism that we have, it would probably support itself in some way, but I think it was sort of, you know, too early or in New Orleans, I have always found you plant the seed of something, and you get a few people out whether it was Jazz Fest or the French Quarter Fest when just a few in the know go and then if you're able to sustain it over the years it becomes a monster, look at... I was in.

[00:51:58.25] Jack Davis: A good monster?

[00:52:00.25] Don Marshall: A good monster, but still sort of... I was at Le Petit Theater and involved with the early days of the French Quarter Fest, and it was a nice little quite wonderful

experience and charming and very European and everything, and now everyone in the world comes, and so you have a huge number of people experiencing that, but I think had the World's Fair almost been an annual thing, using that site by now we would be turning away millions of people coming for it and stuff.

[00:52:38.10] Jack Davis: I want to get into music and Jazz Fest, but before we leave the art scene, you were instrumental in launching a Mardi Gras organization that was a reflection on the Contemporary Arts Center.

[00:52:55.04] Don Marshall: Well, it was... Krewe of Clones, which was a ...

[00:52:57.07] Jack Davis: 19. what 77?

[00:52:58.25] Don Marshall: Let's see. 19... Krewe of Clones was probably 1977 and that was a good example.... '78 ok, and probably '78 I think '77 we were still doing our things but a very talented artist named Denise Vallon who graduated from UNO she had done a performance piece as her thesis as a Mardi Gras ball and Denise I can remember meeting her I was upstairs on the second floor trying to take down these gigantic fluorescent light box figures with Wayne Amadee an artists who had done a tremendous amount of volunteering at the Center in their early days were struggling trying to take all these lighting fixtures which had been in this sort of gigantic open office area in the K&B warehouse to create a theater space and we are up on some used table or something struggling and then Denise walks in and starts talking about her projects and art and I'm going "yea yea yea" you know not trying to kill myself and again that attitude of the CAC of embracing whoever came through the door and so you know that led to basically taking her senior thesis and doing it at the Contemporary Arts Center. We did the first Krewe of Clones in the gallery. We created the Arts of Mardi Gras exhibition with Joe Bart's sculpture and different artists who had been doing Mardi Gras works and somehow had enough money or whatever to hire the Neville Brothers, payed an artist who had moved here and lived here for many years from Houston, Kevin Khons who was an amazing young graphic designer. Kevin did a backdrop for the Neville Brothers of New Orleans underwater, and he had this whole panoramic view of New Orleans with the Superdome underwater, the entire city, and I kind of think back to the times, and I think oh my God, what have we done. I don't even know if those artistic panels still exist anywhere, but it was performance art, and I think Steve Sweet came in as the burning Rault Center building. We had the headless Jayne Mansfield as one of the Queens and everything, so all these people come here for this party, the first Krewe of Clones, which was just a party at the time; it was performance art and a performance by the Neville Brothers and a huge success. The CAC was a great party place. The next year I wrote a grant to the state for a project called Sculpture in Motion, and we hired visual artists, including Len Emory, to create floats that we then pulled through the Warehouse District toasting the king and queen at the Hummingbird Grill.

[00:56:12.18] Jack Davis: During Mardi Gras?

[00:56:13.09] Don Marshall: During Mardi Gras season.

[00:56:15.23] Jack Davis: That would have been '79?

[00:56:16.14] Don Marshall: In '79, yeah, or somewhere right around there, and it kind of basically Krewe of Clones then engaged. New Orleans is a neighborhood city with a lot of groups that sort of hang out at neighborhood bars and everything. So you had a lot of these different groups, and some of them had already had this marching tradition, and they formed their own krewes, and the museum had a krewe. I remember one time they dressed as Van Gogh and threw ears at the public and everything. It was an outrageous parade for artists, and at the same time, everybody was an artist, everybody who was in a krewe was an artist, and you came up with creative ideas, and we always had an interesting theme, and I'm not sure the number of years it went on, but it kept growing in each year, again planting that seed, you start off small and all of a sudden it's out of control.

[00:57:20.08] Jack Davis: Was there any precedence to rethinking the traditional Mardi Gras? Was this the first one?

[00:57:29.20] Don Marshall: Well, I think New Orleans has had its Momuses and other things, but this was sort of again fresh. All these new baby boomers, creative people, really celebrating New Orleans culture and allowing them to participate in Mardi Gras, and so it was really coordinating all these individual groups, them coming up with some crazy ideas. I wish we had been collecting the throws which had been given out and everything, and there were always some outrageous sort of x-rated things that were happening, and occasionally we would try to legitimize and have performance artists from New York or one year Emory Clark did art cars, and we had artists designing cars and changing them and that actually, it's interesting, art cars we had all these artists we were working closely with the artists in Houston. Houston had a contemporary arts museum, and all those artists who were gaining national reputations came over and designed some art cars. Houston now has an art car museum because of that parade, we didn't continue the tradition, but they had taken it on and do a great job with it.

[00:58:47.09] Jack Davis: I think you were about to talk about the Clones, changes...

[00:58:52.26] Don Marshall: It's great, and in fact, in the last year, it was very large. We had finally moved the ball to the president, which we greatly miss in this town if only we still had it, but we had, I think it was the Neville Brothers, Jimmy Buffet, and Bette Midler, and it was quite an evening, and I think the theme may have been celebrity tragedies you know and stuff like that

and I think Jeanne Nathan was what was the actress who drowned... anyway... There was a boat, and then she was Natalie Wood, and everybody went off on their crazy tangents and the Contemporary Arts Center, at the same time, was becoming because of its growth and the need to become institutionalized, and its support system there were forces within the board that felt this was not the image that we should have for the Contemporary Arts Center, and so there was this push back of... you know-

[01:00:00.17] Jack Davis: About when was this?

[01:00:02.19] Don Marshall: Um. this was probably 1984. I think 1984 was celebrity tragedies or something like that; right around that time, you had a few members of the board from Uptown who didn't like the image of whatever we were doing in the streets of New Orleans. Although it was making quite frankly a lot of money. I think the last ball I was involved in, we cleared 20,000 dollars for the CAC, which was a lot of money at that time, and then there were some internal bickering with the different krewes, and there was, uh...

[01:00:34.25] Jack Davis: Sub-krewes

[01:00:36.05] Don Marshall: The sub-krewes and there was, the group that kind of controlled the Clones, Denise Vallon and others were reacting, I think to the board and saying we had to control this and we can't do this and can't do that. There was sort of this revolution within the organization, and it kind of exploded or imploded, and at that time I was, my whole life had changed. My wife had come down with cancer in '83, passed away in '84. I was changing, at one point, I moved on to Le Petit Theater. Right at that point also, the implosion of the Krewe of Clones, and it really it ended there, which kind of made me sad, so when I moved on to Le Petit Theater, there was a couple of years when people were trying to get the Clones back together, and it didn't work. I had seen in the paper where a couple of sub-krewes were marching and were busted by the police department, and I think some of the Krewe of Clones people had called the police on them for whatever bad blood or whatever, and I thought, "you know, we need to organize these people" and thought "Well here I am at La Petite theater, let's do a Mardi Gras fundraiser" and I called some of the sub-krewe heads and invited them to my house and said: "I'd like to form a French Quarter version of the Clones" I remember as a kid seeing the parades going down Royal Street which was just glorious.

[01:02:30.11] Jack Davis: Traditional parades before, they were... restricted

[01:02:32.20] Don Marshall: For good reason, the flambeaux carriers going down Royal Street and everything. Oddly enough, I went to file for a permit and found out if we started the Saturday, two Saturdays before Mardi Gras, we were technically outside the Mardi Gras season, the Mardi Gras season started on that Sunday, if we did the parade on Saturday, we could march

through the French Quarter. So I purchased the permit, contacted the krewes, got dragged... I forgot what production we were doing at Le Petit Theater but dragged Becky Allan and company and everybody to the streets, and we basically formed up on Wilkinson Row, had the krewes, decided at that point to hire brass bands as the marching music, and there were no floats for the first couple years, and sort of took off and were walking down past St. Louis Cathedral, and there was nobody there, and we were going down Chartres Street, and there was nobody there and all of a sudden we turn and come back down Royal Street and of course all the tourists were there and going "my God, what is this weird group of people with brass bands and everything".

[01:03:49.23] Jack Davis: What did you call it then?

[01:03:50.13] Don Marshall: It was the Krewe du Vieux Carré, it was Le Petit Theatre du Vieux Carré, so it was the Krewe du Vieux Carré, which has been basically, it's now the Krewe du Vieux and everything, but it was started sort of as a fundraiser for Le Petit Theater which wasn't a good fit for the organization. I mean, here I was sort of coming from the Contemporary Arts Center tradition and finding myself in a very traditional New Orleans organization, so it didn't ever become associated with the theater. I kind of did on the side like I'm often to do, have these side projects and everything so... and then just the krewe's themselves, the strength of their passion for this thing has really taken it to another level.

[01:04:42.29] Jack Davis: So Krewe du Vieux continues ever stronger? You were even the king a couple of years ago?

[01:04:49.08] Don Marshall: Well, for the 25th anniversary, and it's funny; I mean, I like to start things. I like the ideas behind it; that's how I got involved and started the Tennessee Williams Festival and the festival. I like the ideas that New Orleans needs to do these things, or it's a crazy idea, so for the first year, the Krewe du Vieux, basically, I financially underwrote all the activities. The second year was sort of a participant, but I knew at that point that all these passionate krewes were up and running, so I didn't participate for the third or fourth or fifth or sixth or seventh year or whatever, and then I moved away briefly and then I was invited to participate again in one of the sub-krewes and then for the 25th anniversary they honored me by selecting me as the king. Which is a fun experience, and if you had never ridden down Royal Street on a float throwing cups to screaming thousands of people, it's really a great experience; it was fun.

[01:05:58.10] Jack Davis: Let's keep going unless you would like to take a break.

[01:06:02.22] Don Marshall: I'm fine...

[01:06:03.26] Jack Davis: Let's shift it to music... and particularly Jazz Fest, so if the art scene in New Orleans didn't continue to get support from the economy.

[01:06:19.02] Don Marshall: Right

[01:06:19.27] Jack Davis: In the 1980s, it seems that the music scene took off from this 1970s base of discovery and kept getting bigger and bigger. Why?.....

[01:06:39.19] Don Marshall: Well, the visual arts scene has pretty much remained local, you know, I mean, we celebrate our artists here, occasionally an artist will be recognized nationally, but in the music scene, you've had this huge tradition; international recognition, of New Orleans. Primarily people think internationally of New Orleans as a jazz center, the birthplace of jazz. but... you know, I loved... again, I feel very lucky to have been born in the 1950s, so by the time I was in junior high and high school, we were going to dances with Irma Thomas and Benny Spellman and Deacon John and Valencia. We were part of that whole R&B explosion, and out of that came the Neville Brothers. And I think the Neville Brothers are the one group that brought national attention to New Orleans music again. You had a lot of national attention for the R&B movement here, Allen Toussaint and all the amazing work that he was doing, but that kind of fell out of favor with the national scene, which was now... you know, you had Woodstock, and you had an explosion, and the whole music culture exploded starting with Woodstock, but New Orleans could have been left behind totally had it not been for the Neville Brothers, and they came out of the R&B movement and stuff, but they were recognized nationally so that kind of put a different focus. I mean, you were at least getting Rolling Stone and other publications to recognize New Orleans music, and at the same time, we have always had this family tradition in the city that's what's pretty unique is the music families of New Orleans and the neighborhoods and the fact that kids would go to their grandparents' house or uncle's house and there would be music. I've always been amazed by some of the things we've done and realized that: this jazz musician is really what they are today because their aunt taught opera at Xavier. You had that whole Creole music tradition and everything, very formal, classical training, yet it was sort of the basis for jazz in many respects, but you had Tipitina's forming, which was sort of like the Contemporary Arts Center about the same time when that was a support system. We were doing at the CAC a lot of music performances and stuff, gotten some grants from the National Endowment for the Arts for the jazz performances, and actually, it was the first place where punk music was being allowed to be performed, but I think with Tipitina's and the Neville Brothers you had this, the parallel to the visual arts energy that was going on where they were happening simultaneously

[01:09:51.25] Jack Davis: And along with music was, locally consumed as the... because I remember when Rolling Stone decided to put the Meters... put the Meters in the Rolling Stone magazine in 1972 with Timothy Kraus, one of their best writers discovering that.

[01:10:14.17] Don Marshall: Discovering, right.

[01:10:15.16] Jack Davis: While that was happening, people were being "discovered," and to go back, I'd like to go back to the Jazz Fest. You mentioned you attended the first of the Jazz Fests at...

[01:10:31.28] Don Marshall: At the Fair Grounds, right.

[01:10:33.08] Jack Davis: I was there too, and you know, um... I thought that was a ball... the Jazz Fest... fed into this Tipitina's uh, new ability found at Tipitina's because would you agree with me, there was an increasing consciousness of the riches of music that New Orleans and Louisiana has weren't getting enough attention previously.

[01:11:04.08] Don Marshall: You had ... I mean, it's interesting to look back on things and just see what happened and had that not happened, we wouldn't be where we were today. With the Jazz Fest, you had in the late sixties, the business community coming together saying, "we need to do an event that recognizes jazz and impacts tourism," and there were some major jazz festivals put together that were basically indoor concerts in municipal auditoriums... yea with Louis Armstrong and I mean just when you look up the lineup of this pre-Jazz Fest, as we know it, time period in the late sixties it was pretty phenomenal, but it didn't make it financially. This group of business people who were persistent and they were smart enough to bring in George Wein, who had been doing Newport, folk, and jazz festivals was sort of the main person who could really help. His belief, not to speak for him, was that there was so much here that he felt you could celebrate the different aspects of New Orleans culture. Whether it was the food, with Vaucresson being one of the first vendors and is still a vendor today, and the different things we think of New Orleans cuisine being presented, you know, in a festival environment, there was the night time concerts, but there was the outdoor festival which was kind of a unique experience.

[01:12:51.25] Jack Davis: And that's what George Wein said distinguished the New Orleans Jazz and Heritage Festival from his successful Newport Jazz Festival because you had the heritage fair aspect...

[01:13:06.20] Jack Davis: Was he the one who insisted on that?

[01:13:08.21] Don Marshall: I believe so. I think that was his real passion and belief that we need to look and celebrate all these different aspects of what makes New Orleans still a unique cultural community.

[01:13:22.21] Jack Davis: So the first Jazz Fest that he produced in 1970 in Congo Square with only a few hundred people showing up.

[01:13:31.25] Don Marshall: Right, we say there were more performers than there were audience members, and you had these wonderful photographs of somebody performing on this very tiny stage with three people there. I mean, there was a very strong connection with Preservation Hall and the Jeffreys, and I think they were very instrumental in the growth, and that brought in Sister Gertrude Morgan and uh... Joseph Bornstein, his involvement in the community in the '60s is monumental, but Noel Rockmore and the artists coming in. One of my favorite things about looking at the Jazz Fest in 1970 the films of the Mardi Gras Indians parading down Canal Street. I don't know if there had ever been a Mardi Gras Indian parade down Canal Street before that, but I think it took someone like a George Wein to sort of see all of this that we often take for granted or not even aware of...

[01:14:34.00] Jack Davis: I would think that the Mardi Gras Indians would be an example of something that was sort of a secret, even in New Orleans, even at that time.

[01:14:41.26] Don Marshall: I have to confess, growing up in New Orleans, and though I had been to Preservation Hall... as a kid, I didn't know... right, that was a neighborhood thing. You didn't know the Mardi Gras Indians existed, and I think that's one of the great things about Jazz Fest is it started off the right way by celebrating all the different cultures in this city and crossing cultural lines and racial lines and everything. This could have been the first Mardi Gras Indian parade that came out of the neighborhood. Through the years, just by exposing the culture, whether it's to the New York Times photographer or whatever, I think that Jazz Fest doing that early on has been responsible for the continued growth of these unique traditions in the city.

[01:15:42.05] Jack Davis: The racial element comes up. To make these discoveries, culture has to cross these racial lines, and one of the things that George Wein has said shed some light on the 1960s in contrast to the early 1970s. He said he was asked in 1962 by some New Orleans businessmen who wanted to promote Jazz Fest to come here, but he found that they were still bound by segregationists' ideas that he wasn't sure if he brought any musicians that they would be able to stay in a hotel.

[01:16:22.18] Don Marshall: Well, you had laws against that.

[01:16:24.15] Jack Davis: He declined to found the Jazz Fest of 1962.

[01:16:28.23] Don Marshall: I believe it was in 1968 when the Pro-Bowl, the NFL Pro-Bowl, was to be in New Orleans and when African American athletes were not allowed to stay in our hotels, then the pro bowl moved, I think to Dallas or something. Then people kind of said oops,

we need to fix this problem. Whether it was their personal belief or not that they realized that New Orleans could not exist with that kind of racism and discrimination and stuff, and George being married to an African American woman, I think he understood the complexities of these situations and stuff. So once that happened in '68, and the business community kind of said, "We can't do this anymore," that changed a lot of things in New Orleans, and then Jazz Fest then could proceed now...

[01:17:28.06] Jack Davis: George Wein did also... correct me on this, as I understand, in 1968, he was approached about running Jazz Fest, but he was told that the mayor Victor Schiro would have been embarrassed having a festival promoted by a producer who was married to an African American woman.

[01:17:50.18] Don Marshall: It's possible, and certainly we can all... I don't know. I know in George's wonderful book he covers a lot of that, so I think there was a lot of sensitivity there and some real problems.

[01:18:06.03] Jack Davis: Before the 1970 Jazz Fest on Congo Square, we've had the elections of 1969 and 1970 in which Moon Landrieu made it clear that he was going to integrate the city as much as America wanted. Do you think that had an effect on a successive Jazz Fest?

[01:18:27.17] Don Marshall: It certainly had a supportive effect. I mean, I think it had an effect on all of us living here and everything, and the times are finally somewhat changing. Moon Landrieu was brilliant in embracing the African American community, bringing people into government, and trying to do things the way they should have been done. I think these things helped develop a better climate for Jazz Fest. At the same time, you had George Wein saying to Quint Davis, who was a student at Tulane, Allison Kaslow, Allison Miner Kaslow, to go out in the community and go to Mardi Gras Indian practices and find what is the real culture here and in a sense, let's give some support to artists like Professor Longhair and James Booker that had been neglected for so many years. I think again. I think Jazz Fest has a great deal of great karma for starting off the right way in being open and honest and celebrating the true culture of New Orleans. I think that George Wein helped direct us in that way, and you know, over the years, just the growth of Jazz Fest. It's phenomenal the numbers of people who come from away. We have passionate people coming from all parts of the country who make an annual trek to New Orleans. They get exposed through our culture; they love our culture, they become addicted to our culture, and they move to New Orleans. The numbers of people who I have come into contact with that move to New Orleans because they came to Jazz Fest for the first time and couldn't believe that people in America could enjoy culture like we do on a regular basis, so hats off to George Wein and all those in the early days for recognizing the true New Orleans and bringing it forward and really celebrating it and that has had a tremendous impact on the continuation and support for the music traditions. It's fun at Jazz Fest to see the excitement in all the music clubs, and the streets

are packed with people from away and locals who are going to every club imaginable. I've never seen so many options for experiencing music at one point in time as at Jazz Fest time and stuff.

[01:21:28.25] Jack Davis: But that's the case now and has been for a long time, but Jazz Fest took off quickly in the 1970s.

[01:21:40.02] Don Marshall: Again, you had, I think, parallel to what we discussed about the creative people in this city, you know, the architects, the artists, the musicians that there was an audience that was sort of parallel to the Woodstock generation. you had all of that going on at the same time. music was exploding nationally, and it was fortunate that Jazz Fest was an early festival that was allowed to organically grow, and I think moving to the Fair Grounds, which is an amazing facility for a festival. All the infrastructure that's there people don't really appreciate or understand has allowed it to grow to the point where it can handle the numbers of people that come to Jazz Fest, and they still, even though they are often in a large crowd, they are still. I think Jazz Fest is the happiest place in the universe when it's happening. People are happy to be there; they are happy to be able to really experience the culture and celebrate with us and everything.

[01:23:03.15] Jack Davis: Did you get help from Sydney or the business community? I mean, you were on the board.

[01:23:09.24] Don Marshall: I was on the board at the time. There's been a real growth in support. I mean, the city and the police department, the fire department, the medical community have always been extremely supportive of Jazz Fest. It's basically creating a city within a city, and over the last couple of years, certainly because of the tourism financial support that the stayers or the city may have come into play for Jazz Fest, so there's been a real positive relationship there. Jazz Fest, as it matured, has developed a phenomenal support system with sponsorship. If you look at other major festivals across the country, their sponsorship support is marginal, and Jazz Fest, because of the types of people that it attracts it's basically the right demographics. It's educated people that are passionate about life and...

[01:24:24.19] Jack Davis:... The baby boomers you were talking.

[01:24:28.14] Don Marshall: The baby boomers are aging as we're all out there slowing down a bit, and it is... we're constantly looking at bringing in the next generation. That's why new talent, younger talent, younger audiences are important to us, but the support of Jazz Fest when you look at post-Katrina with shell coming in as the title sponsor, which Jazz Fest had never had a title sponsor, the amazing support that Shell has given the city and Jazz Fest was phenomenal. I don't know whether because it's a Dutch company that understands cities and floods and could corporately think, "We understand you," but that Acura stage, Honda Motor Companies, People's

Health Network here in New Orleans and everything it's an amazing model and when I look at the fact that it was started from day one as a cultural event and a non-profit and I've had a lot of experience running non-profits, and I know that the life of a non-profit is a tough one of trying to financially survive for the brilliance of people coming together and forming jazz fest which is an event and somewhat of a fundraiser that supports a foundation that then distributes support to the community. We have an extensive number of grant programs and other events and a free music education program that will soon have its own beautiful home next door here on Rampart Street. I don't know if any other non-profit in this country exists that's like the jazz and heritage foundation.

[01:26:29.12] Jack Davis: How long did it take for the foundation to start generating income ... was it in the late '70s or?

[01:26:38.16] Don Marshall: It sort of the late '70s, and then I remember, it was actually because of my role with the Contemporary Arts Center I became a member of the board here, and that was sort of the, I guess '78, '79, eightyish or somewhere in the period and actually I was fortunate to be on the board when we started the grant program. I remember looking at the state and the ... process in sort of crafting a form and everything so we can give out money to other organizations and artists, so a non-profit that gives money to other non-profits and artists is again a unique thing.

[01:27:24.16] Jack Davis: And that role was established pretty early, right? And the founders George Wein or the investors like Arthur Davis, could have privatized it and turned it into a for-profit.

[01:27:36.22] Don Marshall: It could have certainly been a for-profit organization, and there's historically a little bit of history about people fighting over that, and I think Allison Miner and others were instrumental in saying this needs to be a non-profit organization, and fortunate for this city that that's what happened.

[01:27:59.28] Jack Davis: In the... by the time 1970s the Jazz Fest board had achieved a degree of community representation that wasn't typical of New Orleans, and I think... but the majority of the board of the foundation was African American.

[01:28:26.01] Don Marshall: I'm not sure the percentage. I know there's an interesting part of our history that we're now, we have an archive, and I've been fortunate enough to spend a lot of time with the archive and look at our history, and I'm interested in it, and I was also fortunate to be on the board when in the late '70s when the African American community basically came to the board and said you're excluding African Americans in certain areas certainly on the musical stages we had African Americans performing but as far as the vendors and the craftspeople it

was traditionally a pretty much White type of thing, and the crafts movement in the United States has been people in North Carolina throwing pots and doing those wonderful things and stuff, very creative. But you had, say, the vendors on Canal Street, African American vendors who were excluded and felt that they were excluded, and there were other areas of Jazz Fest where the community felt it was being excluded so you had sort of a protest movement going on and people coming into the board meetings and demanding that change happen. There were a lot of important people who were involved in the movement, and again much of the credit of this organization, it confronted those issues, and we're looking at doing something on the history of Congo Square where a lot of these things were happening. At first, Congo Square, which is an area of Jazz Fest which has merchants and performance stages and demonstrations, and exhibitions, was called Coindo, and there was a community group of artists and writers, and others who came together and actually formed an organization and the Jazz Fest basically commissioned them to run Coindo, so Coindo was the predecessor to Congo Square, and so I feel very good that this organization dealt with these issues properly and didn't turn people away and listened. The Jazz Fest evolved to the most diverse board in the city of a non-profit. Most organizations have boards of directors that are either all White or all Black in this city. I think Jazz Fest has consciously made an effort to be reflective to this community not only on race but economic background.

[01:31:24.08] Jack Davis: Do you think that's had an impact on other organizations, as an example for them?

[01:31:31.02] Don Marshall: I don't know if people are really as aware about that. It's a good question. I don't know; it probably has had some effect. I think that there are organizations who attempt to do that, but it's, non-profit boards are a really complex situation, and I know just being involved in them, there's always the give, get, or get off type of philosophy, so that means we only want board members who are going to give money or get money from their friends. Which when you take that attitude, it's usually basically going to be looking at the White, Uptown establishment and stuff. That kind of fact with non-profits, particularly Eurocentric type of cultural organizations and everything but again, because of the diversity of this board, we were able to develop programs that support this community in many different ways, and there's a pretty amazing history that the numbers of types of programs that have or we've tried to respond to community needs is amazing and having the financial ability to do that which most organizations don't so it's just a unique model that Harvard Business School should be studying or something.

[01:33:02.22] Jack Davis: But that was in place and evident by the time we got to 1988 or certainly the 1984 world's fair.

[01:33:07.29] Don Marshall: Right, by that time.

[01:33:11.13] Jack Davis: Another thing, another strain that we have been following is the food... and the music being discovered and Jazz Fest providing a platform and Moon Landrieu's election providing sort of an end to the segregation. We have discovery of food in New Orleans even though we have had food for hundreds of years. Did that show up at... Jazz Fest seemed to be one the main showcases for that, but you would call...

[01:33:50.11] Don Marshall: I think it exposed a lot of neighborhood traditions, and you know... New Orleans has always had a rich food history; great restaurants, internationally known restaurants, and certainly when you had sort of the new movement in the '70s with Paul Prudhomme, I can remember going to his place on Chartres Street for lunch, and it was five dollars, and we would all be hanging out having this incredible meal, and everything and the food community started to get a lot more national exposure, and again that whole younger baby boomer element was looking for food experiences as entertainment and everything, and I think it was sort of the next wave of the food arts in New Orleans and again we're seeing it post-Katrina but Jazz Fest I think because it went into a lot of neighborhoods and cultures that weren't really recognized at that time and presenting this amazing food that was being created in neighborhood kitchens and things. It helped parallel this growth and helped really- get us to the point where we are today because it's a festival where you go to a lot of festivals where there is hot dogs and hamburgers and funnel cakes, and god knows what else and that's just not allowed at Jazz Fest. We do have Lucky Dogs because that is a New Orleans tradition, but I mean, it's been a place where you're getting some of the most amazing food served to thousands of people. I mean, how they can turn out a meunière sauce for thousands of people each day or these amazing crawfish...

[01:35:57.21] Jack Davis: Of the musical genre, there was this food that already existed...

[01:36:04.07] Don Marshall: Exactly, I mean, we are so fortunate to have all of these things...

[01:36:09.29] Jack Davis: Do you think that as playing part of a role at Jazz Fest, Richard Collin was the first restaurant critic in New Orleans, first in his underground gourmet books and later writing in the States-Item?

[01:36:24.01] Don Marshall: Right, the States-Item. I mean, it was so important to have that going out to everyone celebrating the greatness of our food. I don't think that; I mean, again, like the visual arts and music, we did have critics supporting what was going on, the newspaper was a key part to exposing and promoting the wonderful things that we have in this city.

[01:36:55.19] Jack Davis: Justin Nystrom is an expert in the history of New Orleans food, and maybe give him a chance to jump in here with some questions.

[01:37:08.06] Justin Nystrom: Numbers are changing, great! I'm really interested in your comment about all these young faces coming to town, these young baby boomers late '60s, early '70s, and new faces, and I'm... as a follow up, where did you go to college?

[01:37:30.03] Don Marshall: I went to Washington and Lee University in Lexington, Virginia. Very traditional southern gentleman school.

[01:37:36.26] Justin Nystrom: And there's a tradition of New Orleans going to Washington and Lee, a deep tradition. How many of these new faces were people like yourself who went off and got educated like Washington and Lee or Princeton or whatever and came back and did amazing things? And how many were these new people?

[01:37:57.23] Don Marshall: I think there was probably an even split. New Orleans has always attracted people, and when I look back at the '70s and the people that I knew well. The artists, again, I think journalism had a huge impact. It was a real rush of really vibrant, great journalists that have come out of the city, and a lot of them moved to this city for different reasons, and I think it would probably be an even split between those who are from here but a large number who were attracted here for various reasons. For their art and culture, journalism, architecture, and when I think about it most of the dynamic people that I was engaged with at the CAC and in culture and stuff were from out of town who came here and stayed.

[01:39:13.03] Justin Nystrom: That was my next question because you mentioned you kind of pegged 1986 as a year the arts really took a downturn because of other factors. Did you know how many creative people did we lose to other cities?

[01:39:27.27] Don Marshall: I don't think a lot. You know, I think that some have moved on professionally with their careers. We look in journalism, those who are now with the New York Times. Those who are living in Washington and doing PBS shows and things like that. In the arts community, most stayed. They really settled in New Orleans. Musicians, I would say pretty much the same thing. You have you know great artists that would come here and stay here. I think New Orleans is this magnet that doesn't let go of you. In some professions, yes, you move on professionally to bigger things. You know, I think that this combination of very talented, creative musicians and artists here that grew up here, and then creative people that really want to be here have found a way to make it work, is pretty exceptional.

[01:40:29.16] Justin Nystrom: Now, how would you compare what you were all able to create in the Contemporary Art Center with movements in other towns? Because there were young baby boomers going in other regional cities, trying to transform what had been the previous generation's style of consuming and appreciating art. Do you feel that New Orleans compares favorably with places like Atlanta and Houston in this regard?

[01:40:58.22] Don Marshall: Very much so. I mean particularly in the arts. I would say that if I looked at the arts community here and the arts community in Atlanta or Texas. It's interesting because the support system for New Orleans artists when you went into a gallery. Most of the art shown was by New Orleans artists. When you went into galleries in Houston or Atlanta, it was New York artists. Now some of this has changed. Again, as these huge numbers of artists being created out of art schools and growing up, that Houston has now become a better supporter of the Texas artists than it was originally. When the CAC first started, I think that we were making New Orleans its own center. Certainly, New York with PS1 was our sister organization. They had a lot of New York artists they were supporting, but also, New York is an international city. Los Angeles the same situation. Great California artists that were being supported by these artist spaces, but it kind of brought New Orleans to the same level as other major international American cities.

[01:42:18.25] Justin Nystrom: That is great when you mentioned PS1. One of my follow-up questions was, did you partner with anyone outside of New Orleans?

[01:42:29.01] Don Marshall: We did occasionally, basically, you know, for a lot of reasons, our partners were Houston and Atlanta. You know, geographically, expense, you know, it was easy to have shows travel between two different areas and stuff. We were sort of a regional hub of working with those organizations. Occasionally, we would do something with PS1. I remember one time, the artist Emery Clark who is best known for her paintings and her artwork, had created these art cars. You know she had gotten one of these model car companies to donate 500 models. They were distributed to artists from around the country. A lot of New Orleans artists created this wonderful environment, so this racetrack with all these artist-created cars and you know it was invited to be a part of one of these openings to PS1. So, we all flew up to New York in April. It was snowing. What is this, April snow? And going to PS1. Emery had this incredible installation, and Popeyes had just opened on 42nd Street. We were giving away free Popeyes. The entire PS1 audience was in that room enjoying Popeyes and the art. In the next room, it was Jeff Koons, who was a major, now internationally known artist. And nobody was in his exhibitions. So, between the New Orleans art and the Popeyes New Orleans fried chicken, we overwhelmed New York at that time. It was mainly interaction between Houston and Atlanta.

[01:44:14.18] Justin Nystrom: Never really thought of Popeyes as cultural imperialism.

[01:44:14.18] Don Marshall: It is, it is. Look at it. I mean, look at those wonderful ads they're doing now, you know. I love the fact that the French Quarter looks so spectacular.

[01:44:25.25] Justin Nystrom: They're beautifully shot. They really are. You know what. You mentioned of the baby boomer generation reminded me of the discussion I had with someone

about Easy Rider and the importance of Easy Rider in attracting young people for good to New Orleans.

[01:44:46.11] Don Marshall: For good.

[01:44:50.08] Justin Nystrom: And this person had a more mixed view. Tell me your impressions of Easy Rider and what that meant.

[01:44:54.08] Don Marshall: Well, I mean again, you know, I look back at my timing and stuff. And you know, going off to college. Leaving New Orleans in 1968, and leaving the state, although I was still, you know, in the South. Being a freshman in college when Woodstock started. I did not attend Woodstock. I am kind of glad that I didn't, or maybe wish I had when I hear friends who actually went with some of the experiences they had but, you know, part of that whole youth revolution. Again, it was baby boomers protesting the Vietnam War, protesting Civil Rights issues, and stuff. Of course, you had the whole drug marijuana culture going on. Much bigger proportions than we had today. And Easy Rider sort of being this glorification of coming to New Orleans and having the surreal shots of the cemeteries and everything. It kind of helped, you know, again. Attract people to New Orleans and everything. I think that New Orleans. I remember The Warehouse with all the great performances there and the Doors. The whole music explosion with The Warehouse. It was a major impact on the music scene here. I think that Easy Rider was one of the first sort of mass media exposures of New Orleans to a larger audience that wasn't just the Germans and Japanese loving Dixieland music and stuff. It was sort of an interesting place to be. We had our own sort of counterculture movement going on in the French Quarter. I remember Mike Stark started with his free clinic with all the different things that were happening in the quarter at the time. It was pretty amazing. It was part of that new generation of people looking for change and being creative.

[01:47:01.04] Justin Nystrom: There is sometimes a criticism that I certainly hear, that I am sure you've heard that because New Orleans, particularly Uptown, spends so much money on Mardi Gras. That it leads to less money being left over for really great culturalist institutions. How do you feel about that?

[01:47:27.20] Don Marshall: It's a question that always sort of is there. Um, it's hard to say whether the Mardi Gras debutante thing of New Orleans is part of our tradition. And, you know to me, often what is interesting is that, um, you know, we talk about New Orleans and its diversity and its population. That we still remain a fairly segregated community. And to be part of that is because, historically, we developed a parallel universe. You know, you have Rex, and you have Zulu. You have the Illinois Club debutante parties, and you have this cotillion and stuff.

People have evolved survivals in their different racial and ethnic groupings in New Orleans, which is pretty unique. To answer your question, yes, there are things that particularly. Mardi Gras is expensive. It does take money to be part of that world. And certainly, when I hear about some of the debutante parties. The money that is spent on it. That could potentially take away from that person's donation to the museum, opera, and the symphony. At the same time. I am happy that it exists. You know, I think it is as much a part of our culture as a lot of our cultural institutions. It is a cultural institution in its own way. We just have to... I mean, I've always been a person that tries to figure out how to make things work with no money. Coming from New Orleans, you want the big ideas. If we all work with this, we can make things happen. You know the rest is history. I think that has helped New Orleans develop institutions and organizations that survived a lot less financially, but maybe there is a little bit more passion that goes into these types of activities if that makes any sense.

[01:49:53.29]: Justin Nystrom: I think it does, it does. Um, I just have one more question, and you can decline to answer if you choose to do so. You had said that some of the board members in the Contemporary Arts Center were not enthusiastic about the Krewe of Clones parties. Can you give us an example of some sort of outrageous behavior that they felt was unbecoming?

[01:50:22.03] Don Marshall: There was a wonderful artist in New Orleans. Um, now I'm having a senior moment. Who was basically a self-sculpture artist. She would create the human figure. I remember there was a fun exhibit that I put together, and Sandra Blair was her name. She was an amazing artist. She created the scene of the Sistine Chapel, Michelangelo's painting of The Creation of Man. And, so you had all these nude figures with extraordinarily large genitalia in the window on the corner of Camp and Joseph Street with the RTA bus stopping there, and of course, at some point, we had the police coming to shut us down because RTA riders were complaining about this obscene art that they could. We had these wonderful and still have these wonderful windows at the Contemporary Arts Center. I always felt that was the best exhibition space. So you know, Krewe of Clones sort of had that kind of mentality, so I remember Sandra Blair creating these giant figures. Nude figures that were going through the streets of New Orleans, that you know, were offensive to some people, and so that kind of artistic freedom is just one example of all the other sort of crazy kind of ideas. You know, a Mardi Gras parade in the streets, people are drinking, having fun, celebrating, being crazy, costuming. You know you are going across the line of what people would expect to see in Oklahoma. And so, that was just one example of the shock of your more established philanthropist. You know, Uptown, conservative, wherever. You don't have to live Uptown. You have a lot of wonderful people who live uptown. Um, but you know, as the CAC was desperately looking for financial support from the traditional funding base of New Orleans. That often was sort of being used as the excuse of why we weren't getting that funding. I don't believe it. I know a lot of very fun, creative, you know, philanthropic people who live in this city, who enjoy that. And now you'll be surprised at who's out there doing those types of things. I think for a couple conservative members, that was

sort of the horror of us doing this type of lude behavior in the streets in New Orleans. It's Mardi Gras. You know.

[01:53:18.12] Justin Nystrom: Definitely, another take on the word exhibition.

[01:53:23.28]: Don Marshall: Right, it is.

[01:53:26.23] Justin Nystrom: Um, those are the follow-ups that I have.

[01:53:29.19] Jack Davis: Can I ask without. One thing that we didn't talk about was one of the art forms, was architecture. We had in terms of how it got expressed in the majority of cases, where all the money was spent. We had all these talented architects coming to town, working for the big firms but mostly doing small projects. And the expression of corporate architecture in New Orleans, for the most part, are late international styles, 1970s, or early 1980s, flat top boxes on Poydras Street. Um, why didn't we do better than that in terms of design distinction? We certainly, on a street that has a fairly distinctive building in the form of the Superdome on one end.

[01:54:29.18] Don Marshall: We're so fortunate to have the Superdome, which is like this amazing structure that you know, I think, form, created what it ultimately looked like. Um, and you know, we do have some good examples of modern architecture, whether it's the original Pan Am Building or the Skidmore building on Canal Street. Or some of the Curtis and Davis brilliant buildings.

[01:54:55.14] Jack Davis: Or the International Trade Mart.

[01:54:57.15] Don Marshall: Right

[01:54:59.24] Jack Davis: By Edward Durell Stone at the foot of Canal.

[01:55:00.29] Don Marshall: And you know, I think.

[01:55:01.21] Jack Davis: But those are 1960s buildings.

[01:55:03.10] Don Marshall: 1960s. I think architecture in New Orleans is negatively impacted by the money that's here. When I look at the International Trade Mart as it exists now. And I'm a proponent of keeping it. I think there can be some interesting things done to it. You know, in the envelope. I remember as a kid seeing the brochure of the original design that Edward Durell Stone had done, which was this marble tower, and you know, with its Islamic influences and

everything. Very much like the Huntington Hartford. And realizing than just as with, I guess, the Pan-American building on Poydras Street. I think the whole complex they originally brought in Philip Johnson to do, um, with architecture, you're talking about a great deal of money to reach the design elements that a great architect wants, and New Orleans has always been a cheap town. You know, and economically, I think that has, I can imagine the discussions that Stone must have had with the International Trade Mart people about, well, that's going to cost X-million, we, you only have half of that, so you are going to have to come down to these materials. I think money has negatively impacted the architecture of this town. We're lucky that New Orleans had this rich history, pre-Civil War and even after the Civil War into the 1880s. And these wonderful styles that we helped developed. But you are not going to find a lot of great architecture here because we don't have the money to really support those ideas.

[01:56:56.03] Jack Davis: So even the vibrancy of the art movement of the 1970s couldn't reach into the corporate decision-making that would have affected the corporate towers for the oil companies on Poydras Street.

[01:57:10.21] Don Marshall: We were lucky that they were purchasing art for the building and stuff, but I don't think that. New Orleans is not the headquarters of very many big businesses. And certainly, the ones that we had, you know, in the '70s and the early '80s have moved on. We are fortunate on Poydras Street by the Superdome to have had at one time Freeport-McMoRan and those buildings. And some of those are fairly interesting. I just don't think that when you see the great contemporary architecture around the world. You are talking about places that are thriving economically, whether in China or the Middle East or South Korea, wherever. One of the things that I always think about New Orleans's architecture is that we were fortunate after the Civil War to be too poor of a city to tear down what we had. You look at other cities, where, yes, we did tear down Tremé and some big mistakes, but buildings were really left to sort of rot. I can remember in the French Quarter back in the late '50s and early '60s. Those buildings were still in terrible shape. And that's a case where regulation prevented demolition. But Uptown New Orleans, we didn't have the wealth, I was going to say. Well, let's tear down that old building and build some new fabulous structure. I think we've been fortunate to recycle what we have because I think were somewhat strapped financially.

[01:59:05.06] Jack Davis: When I think about architecture in New Orleans in the 1970s, we rediscover those things to recycle. We realize how much historic architecture there was here and how, how it was worth it to say. But at the same time, the other part of the architecture equation was the new building, and even though we were a prosperous city, or at least it seemed to be for a few years in the 1970s. We didn't seem to get distinction in the new architecture growing up, but I'm basically just re-asking the question you just answered.

[01:59:43.15] Don Marshall: I think we were sort of a junior city. Houston and Atlanta, again, watching with my parents, I remember their company out of New York, going to Houston where they opened a branch of their business out of New Orleans. Houston looked like Kenner, you know when we were growing up. There was nothing there, and going to Atlanta as they opened their branch operation in Atlanta. Atlanta wasn't anything like it is today and everything. And those two cities, for different reasons economically, have just skyrocketed, you know. And you can see that in the architecture. The money that's put into those incredible buildings. We were always. Even when we were doing a little bit of thriving, you know. One Shell Square is a nice building. I guess a clone of the one in Houston and everything. But generally, we were a semi-bustling community on a budget. You know, and you just didn't have that kind of, oh, let's throw a lot more money into making this even more spectacular. And there hasn't been, you know, maybe because we do appreciate our historic structures. There isn't that kind of interest that you see in other cities in, you know, new design. Um, I think that is probably a challenge for a lot of people. Even watching, you know, Make It Right, sort of, you know. And I'm glad they were thinking in these terms. How do we do a contemporary adaptation of a New Orleans thing? It wasn't just like let's do the most contemporary thing possible. We may be waved down a little on our love and appreciation of historic architecture.

[02:01:39.20] Jack Davis: But is there anything we, um, didn't give you a chance to say?

[02:01:44.06] Don Marshall: Who knows? Who knows? so (laughter)

[02:01:48.17] Jack Davis: Thank you so much for this talk and the thoughtfulness and I've learned some stuff. So I appreciate it.

[02:01:54.13] Don Marshall: Great. Great. I enjoyed it too. Thank you.