

MARCH 3RD

Soulard Mardi Gras '84



MIRTH, MAGIC & MUSIC

Schedule of Events

FRI., MAR. 2,
7:30 p.m.

The Soulard Mardi Gras Ball

Dinner, open bar, and the Singleton Palmer band! Rex and Comos crowned. Admission limited, so get your tickets now! Costumes or formal attire only.

See page **5**

SAT., MAR. 3,
8 a.m. - Noon

Creole Cajun Cook-Off

Watch area's best chefs compete under tents next to Soulard Market. Amateur and professional categories.

See page **9**

SAT., MAR. 3,
10 a.m. - 3 p.m.

Taste of Soulard

Sample specialties of 11 Soulard restaurants and pubs. Ticket, \$10, entitles bearer to five 'tastes' of his or her choice.

See page **8**

SAT., MAR. 3,
2:45 p.m. - 5 p.m.

Outdoor Concert

Hear blues, reggae, rock, honky-tonk jazz free, courtesy Budweiser, at Gazebo next to Soulard Market.

See page **15**

SAT., MAR. 3,
4 p.m.

Float Contest

See Mardi Gras float entries in all their colorful array! A must for the kids. Judging is at Budweiser parking lot, at 11th and Lynch Streets.

See page **12**

SAT., MAR. 3,
6 p.m.

Mardi Gras Parade

Bands! Floats! Balloons, beads and banners! Rex and Comos enthroned! See centerfold for parade route. Award ceremony for bands and floats takes place at Manufacturers Bank parking lot, 7th and Lafayette, at end of parade. See pages

10-11



The Soulard Mardi Gras is an annual event
sponsored by the Soulard Mardi Gras Association, Inc.,
1017 Russell Blvd., St. Louis, MO 63104

Soulard Mardi Gras Association

Hilary Clements, *President*
Stuart Browner, *Vice President*
Paul Houghland, *Treasurer*
Lynn McQuirk, *Secretary*
Robert Printz
Carolyn Swindell
Sandy Herring



1984 Soulard Mardi Gras Committee Chairmen

Robert Printz, *Chairman, Mardi Gras*
Carolyn Swindell, *Chairman, Parade and
Float Contest*
Sharon Schlarman, *Chairman, Newspaper*
Bill Vann, *Chairman, Poster Contest*

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What is Mardi Gras?

Mardi Gras! The words are synonymous with festivity, feasting and fun. Translated from the French, they mean "Fat Tuesday," the day of carnival before the Lenten fast. Also called Shrove Tuesday, Pancake Day and Fastnacht (the Eve of the Fast), Mardi Gras is a time of jubilation, the welcoming of another year.

Some anthropologists say the celebration can be traced to prehistoric times. In those days, folks didn't have digital watches and four-color calendars, and time was measured by watching the sun and the stars. Sometimes the end of the lunar calendar year didn't quite coincide with the end of the solar calendar year. In that event, a few extra days were simply added to make them come out even — a few days outside time, in a sense, when none of the ordinary customs and rules of society applied. People could pretend they were anything they wanted to be, costuming themselves in outlandish garb and covering their faces with masks. For just a few days, work was forgotten and everyone frolicked and made merry.

That's what the anthropologists say.

As an American celebration, Mardi Gras is best known in connection with St. Louis's sister city at the foot of the Mississippi. Mardi Gras was introduced in New Orleans in 1827, but didn't take its present form until 1857, when the first nighttime parade was held there by a group of merrymakers calling itself the Mystick Krewe of Comus. Today there are more than 60 Mardi Gras krewes taking part. Perhaps the most important of these is the Rex Association, since its leader, Rex, is the King of Carnival. His identity is closely guarded, even from friends and relatives, until the very morning of the parade. At midnight, Rex and his queen appear at the Comus Ball, and there's dancing until dawn.

The flavor of Mardi Gras is captured in the following passages from the book, *Fabulous New Orleans*, by Lyle Saxon (1928).

Ahead of us lay Canal Street, now so tightly packed with people that it was impossible to move forward at more than a snail's pace. The wide street was filled with moving figures. About half of them were masked, the others dressed in everyday garb. High above the streets the balconies were massed with spectators, and in every window and even along the roofs of the buildings there were men and women. Flags fluttered everywhere.

If the street had seemed mildly insane before, it was bedlam now. A happy roar hung over the heads of the crowd, a hum of voices, punctuated with sharp cries, whistles, cat-calls. And everywhere the tinkling of tiny bells — an undercurrent of sound infinitely strange.

And color, color everywhere: red, purple, blue, arsenic green, and the glitter of metal head-dresses and spangles in the sunlight. There were clowns, of every size and of every color of costume; there were hundreds of ballet girls, often ten or more in a group, all dressed in black and white, exactly alike. There were animal disguises: men wearing purple elephants' heads of papiermache; huge donkeys' heads. Sometimes two men would combine in order to represent a comical horse or a violet-colored cow. A man passed by high on stilts, his pink and white striped coat tails blowing out in the breeze. Two men were dressed in black tights, painted with white to imitate skeletons; they were truly terrifying with their skull faces and macabre aspect. Accompanying the skeletons was a fat woman dressed in the uniform of a United States marine; she dragged a squalling child by one arm. "That's only your papa," she said, indicating the taller of the skeletons, but the child, unimpressed by this information, continued to squall.



There was a burst of music near us and a policeman rode by on horseback, clearing a narrow path through the crowd. Robert and I, crushed back against the curb, were almost under the feet of the marching men who came swinging by. It was one of the so-called "little parades" which amuse the crowds before the arrival of Rex, King of the Carnival. On a purple and gilt banner I could read the name of the organization: "The Jefferson City Buzzards"! And with a blare of cornets, they were upon us. First came twelve fat men dressed as little girls, all in white. Their huge stomachs were draped with the widest of baby-blue sashes, and they wore pale blue socks which ended half-way up their fat and hairy legs. All of them wore long flaxen curls surmounted with baby caps trimmed with blue rosettes. Nearly all of them were smoking cigars. They bowed right and left as they marched along and smiled widely, gold teeth glittering in the sunlight. Their "queen" was

an unusually fat man who bulged out of a baby carriage, sucking a large stick of red and white striped candy.

If the street had seemed tight-packed before, it was even worse now. Elbows came in contact with my forehead, feet smashed down upon mine; I was buffeted about, almost thrown down as the crowd became more congested around me. But Robert dragged me back to him with an effort, and in another moment I found myself seated with my legs around his neck, high over the heads of the others. And as I emerged from that undercurrent which had seemed to drag me down, I had the feeling of a swimmer rising upon the crest of a wave. And there before me, stretched out as far as I could see, was a mass of maskers, and beyond them a series of glittering mountains were moving toward me. . . . The Carnival King was coming.

History of the Soulard Mardi Gras

'Mardi Gras is not just for New Orleans anymore'

As many things do, the Soulard Mardi Gras really began in a downtown St. Louis bar. It was a bleak January evening in 1980.

"There were five of us sitting there, talking about what a dull winter it was," remembers Hilary Clements, a 10-year resident of Soulard. "So we decided to throw a big party — a Mardi Gras party."

Each of them, they decided, would invite 20 couples. Clements was the only one who lived in Soulard. Bob Birkman and Jim Rabbit lived in the County; Bill Coleman had an apartment downtown; and Bill Stubbs hailed from O'Fallon, Illinois. So the guest list would include folks from the entire metropolitan area.

That first Mardi Gras party, held at Clements' house on February 9, 1980, featured a Dixieland band, New Orleans style food, and a King's Cake. "We had a parade permit to march to McGurk's while the band played 'When the Saints Come Marchin' In,'" Hilary says. For many of the guests, it was the first time they had been to Soulard. For others, it was a rediscovery — and a surprise.

The next year there were at least three more Mardi Gras parties in Soulard, at the homes of Paul and Jane Houghland, Jim and Judy Marquis, and Peter and Leslie Sortino.

"Mardi Gras is not just for New Orleans anymore," announced the St. Louis Globe-Democrat in an article on February 26, 1981, which went on to describe the planned festivities. At 11:45 the private parties would converge on Russell Boulevard for a parade, led by trumpeter Don Scherrer and his band. Many of Soulard's restaurants and pubs would be open, offering beer at reduced prices.

"That night," said Hilary, "when we opened the door to start the parade, there were 5,000 people on the street in front of my house. The steam from all those warm bodies just rose up like fog!"

The parade had a float, constructed on a 1938 flat-bed truck, and a horse-drawn carriage. Swelled by costumed revelers from all over the area, the crowd of party-goers danced in the streets. Mourners in black coattails and top hats carried a coffin down Geyer Street, which had been closed to traffic, while others in the procession waved torches and black umbrellas.



Hilary Clements

"There were so many people in Soulard that night that most of the restaurants ran out of food," says Hilary. "We had a great time!"

Soon afterward, with the support of Soulard's restaurants and taverns, Clements formed the Soulard Mardi Gras Association. And 1982 was the year of the first big parade. Jack Carney was Grand Marshal, and the University of Missouri Marching Band came with the baton-twirling Golden Girls.

Nineteen-eighty-two was also the year of the Big Snow. Twenty inches fell on February 1. "The city did a tremendous job helping us to get ready for that parade on February 20," Hilary says. "They came down with bulldozers and high lifts and hauled it away, and they salted the streets. They worked 12 hours a day that Thursday and

Friday, and on Saturday the sun came out and the temperature got up to 60 degrees — and we had 65,000 people down here!"

The first Mardi Gras Ball was held the following year at the Boilermakers Union Hall next to McDonald's on Broadway. People came from Louisville, Kentucky, and from Terre Haute, Indiana, to dance at the ball. They came from Springfield, Illinois, and from Springfield, Missouri, and from Jefferson City, Columbia, and Cape Girardeau. They came in taxis and Caddies and Chevies, mink coats and Minnie Mouse masks, tuxedos and Terry Bear costumes. To the music of Singleton Palmer, they danced — Rio Rita with Red Ryder and Fatima with Flash Gordon. And they dined on catered Cajun cooking while the blue-lit carved-ice sculpture slowly melted.

The parade the next day drew a bigger crowd than ever. This time there were many floats, and the Anheuser-Busch Clydesdales participated, high-stepping to the music of many bands.

"We've had a lot of support from Budweiser," acknowledges Clements, "and from members of our Association, and from a super group of hard-working volunteers. And we've had the backing of many businesses, both in and outside of Soulard. Without all this help, we couldn't put the whole thing together. It's been a real team effort."

As the 1984 Soulard Mardi Gras draws closer, Hilary's telephone is busy most of the time. But he's not a worrier. Like a bulldog, he plows ahead, confident that everything will fall into place. In fact, he's already planning for next year.

When Hilary was thinking about buying a house back in 1974 and a friend suggested he look in Soulard, he said, "Where in the hell's Soulard?" Now that he knows, he's been less than shy about spreading the word. Hilary loves Soulard. To him, Mardi Gras is but one way to say, "Hey, join us! This is a beautiful place to be!"

It's amazing, the things that begin in downtown St. Louis bars.



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Come, Come, Come to the Mardi Gras Ball

The second annual Soulard Mardi Gras Ball will get under way at 7:30 p.m. on Friday, March 2, at the Boilermakers Union Hall. The hall, at 1547 South Broadway, next to McDonald's, is the only place in Soulard that is large enough to hold 250 to 300 people, a Dixieland band, an open bar, tables laden with food, a corps of caterers, and a zillion balloons.

If you don't have your tickets yet, better hurry. A limited number of admissions, at \$75 a couple, are still available.

Costumes or formal attire is required, says Mardi Gras chairman Hilary Clements (and he means it, folks). So let your imagination run wild and come up with an ensemble that will knock their socks off. The best-costumed gentleman, selected by a panel of judges during the ball, will be

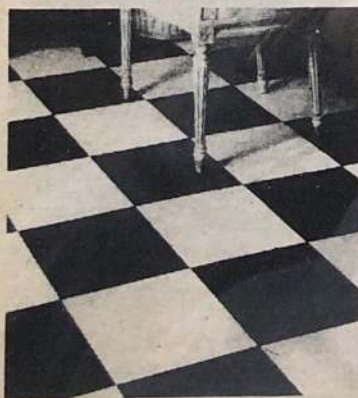
crowned Rex, King of Carnival. The winning lady will become the Comos, his Queen. Together they will reign over the Soulard Mardi Gras festivities on March 3, and will be enthroned on the official Mardi Gras Association float during the parade.

In addition to Rex and Comos, a best-dressed couple or group will be chosen at the ball this year. So get together with your friends and come up with something special. A fantastic costume need not be expensive.

At last year, the Mardi Gras Ball will jump to the music of Singleton Palmer and his band, that special New Orleans sound that puts goosebumps on a gator's hide. And the Creole-Cajun style feast will be prepared and catered by Chefs de Cuisine.

Here's what's on the menu:

Salad Jean Lafite
Sole Americaine
Pork Apricot
Zucchini Provencale
Rice Pilaf
Cauliflower Polonnaise
Bananas Foster
Coffee Dom
Rolls and Butter



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Illinois artist wins Mardi Gras Poster Contest

Shannon Murray Kriegshauser, a freelance illustrator and graphic designer from Hanna City, Illinois, submitted the winning design in the Soulard Mardi Gras Poster Contest, sponsored by Budweiser.

Her poster depicting a rabbit reveler in top hat and tails is now appearing throughout the Greater St. Louis area to advertise the event.

Well over 100 poster designs representing professional and amateur artistic talent from local and surrounding areas were entered in this year's poster contest. Entry forms had been distributed to art schools, including the art departments of Washington University and St. Louis University, and to art galleries, graphic design studios and advertising firms. The entrants were given the task of best depicting the theme of the 1984 Soulard Mardi Gras, "Mirth, Magic and Music."

"We were extremely pleased with the high quality of the work we received," said Bill Vann, poster contest chairman and one of the judges. "It was a tough decision."

The winner was announced at John D. McGurk's, 12th and Russell, during the Soulard Saloon Safari, which kicked off the Mardi Gras celebration on November 10. As a capacity crowd watched, Ms. Kriegshauser was presented the first prize, a check for \$500.

A graduate of Indiana State University with a degree in commercial art, Shannon Kriegshauser has produced illustrations for a variety of magazines, including *Success*, *The Cleveland Plain Dealer*, and *Art Directions*. She has served as magazine art director for PJS Publications in Peoria, as an illustrator and designer for Mathey-Strong Outdoor Advertising, and as a designer for Dynamic Graphics and its subsidiary, Dynamic Graphics Educational Foundation, of Peoria.

In 1981 she established Kriegshauser Design. She is also a partner in a media consultant firm, Shelton/Kriegshauser/Leunig.

Her poster, reproduced in full color, is available free at the business establishments participating in the Soulard Mardi Gras.

Local artist Dana Goe created last year's poster, and the 1982 contest winner was Susan Ray Rensing. Their posters are becoming hot collector items. Glazed and framed, the full-color reproductions are appealing hung singly or in a group.

Although the posters are reproductions, not original artist's prints, a limited number of the 1984 posters have been hand-signed by the artist and are available for \$25 each from Hilary Clements, chairman of the Soulard Mardi Gras, 421-3125. He also has a few of the 1982 and 1983 posters for sale to collectors. These may also be purchased from Posters and Prints Unlimited at 1206 Russell, next to McGurk's.



Displaying her winning poster design, Shannon Kriegshauser, center, is congratulated by Bill Vann, left, poster contest chairman, and Jack Hanzlovic, Budweiser brand promotion manager for Anheuser-Busch.

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"Mirth, Magic, and Music,"
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hauser's winning poster.
More than 100 designs were
entered in this year's con-
test.



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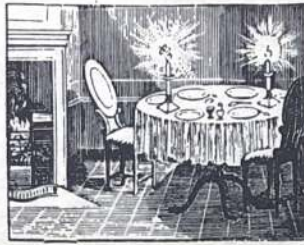
1722 S. Broadway 421-7130
(in front of Manufacturers Bank)

Ummm! Have a Taste of Soulard!

With so many interesting new restaurants and pubs in Soulard, the visitor is often hard-pressed to make choices. These neighborhood establishments offer not only good food and drink to feed the body, but also friendliness and warmth to nourish the soul.

It's not unusual to bump into a dozen friends in a half-hour at John D. McGurk's. Or to find pleasant company at Pleasant Company. Or to spend an evening listening to Beethoven piano concertos at Tammany Hall. Every one of Soulard's restaurants and taverns is a neighborhood social center.

On March 3, eleven of these Soulard businesses invite you to participate in "A Taste of Soulard." You'll get a chance to sample their Mardi Gras food specialties as well as their distinctive atmospheres.



Tickets for "A Taste of Soulard" go on sale February 7, and may be purchased from any of the 16 businesses participating in the Soulard Mardi Gras.

Buy one \$10 ticket and "spend" it any way you choose. Each ticket has five stubs, each good for one "taste." If you fall in love with the cozy fireplace and yummy French onion soup (dripping with melted cheese) at Tucker's, your ticket lets you stay and have a second bowl, or a third. You can even spend your entire ticket there and pig out on five bowls, but then you'd miss out on the red beans and rice at Big Jake's and Uncle Ben's. And the Jambalaya at Soulard's. And the eggroll, fried won-ton and crabmeat Rangoon at China King. Unless you buy two tickets.

Tickets for "A Taste of Soulard" may be purchased at any of the business establishments participating in the Soulard Mardi Gras. Tickets may be used only between 10 a.m. and 3 p.m. on March 3.

Have a Taste of Soulard at:

- | | | |
|---|---|--|
| 1 Cajun's Fried Chicken
1340 S. 7th
(Two-piece Chicken Combo Snack) | 2 Big Jake's and Uncle Ben's B-B-Que
728 Lafayette
(Red Beans and Rice) | 3 Carnegie's
706 Lafayette
(Turkey Creole Soup) |
| 4 Soulard's
1731 S. 7th
(Jambalaya) | 5 Pleasant Company
1732 S. 8th
(Jambalaya) | 6 China King Restaurant
1728 S. Broadway
(Egg-Roll, Fried Won-Ton, and Crabmeat Rangoon) |
| 7 Adolfo's
2101 Menard
(Humita — Mexican Cream of Corn Soup) | 8 John D. McGurk's
1200 Russell
(Oyster Sandwich) | 9 Tucker's Place
2117 S. 12th
(French Onion Soup) |
| 10 Tammany Hall
2330 Menard
(Bouillabaisse) | 11 Lynch Street Regulars
1031 Lynch
(Chicken Creole Soup) | |

TAMMANY HALL

TUCKER'S PLACE

ADOLFO'S Mexican Kitchen

Carnegie's
at Soulard

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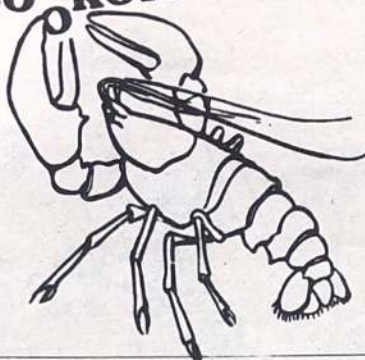
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Creole/Cajun Cookoff

On the morning of March 3, the air will be redolent with the aroma of New Orleans-style food as the first National Creole Cajun Cookoff gets under way in Soulard.

From 8 a.m. until noon, the region's best chefs in both amateur and professional categories will be cooking up a storm under tents erected in the courtyard next to the Soulard Market. Sponsored by Budweiser Light, the cookoff offers \$1,200 in prize money to the best entries.

The judging will take place at noon. The carefully prepared Creole/Cajun specialties will be sampled and evaluated by a team of leading gourmets. Winners of the cookoff will be announced at 3 p.m.



Bouillabaisse Bites

Pastis, an aniseed-flavored liqueur which turns cloudy when mixed with water, is a popular drink among fishermen in Marseilles, home of the world-famous fish stew called bouillabaisse. Bouillabaisse Bites are humble reminders of that glorious dish. If Pastis is not available, Pernod may be substituted.

- 12-24 medium shrimp, shelled and deveined**
12-24 medium sea scallops
2 cups tomato sauce
1 bay leaf
2 cloves garlic, minced
1 can (10-oz. size) whole baby clams
1 teaspoon basil
1 pinch saffron
1 tablespoon Pastis
1 teaspoon salt
1/2 teaspoon pepper

Skewer desired number of shrimp and scallops on 8-inch bamboo cocktail skewers, allowing 1 shrimp and 1 scallop per skewer; wrap tail of shrimp halfway around scallop.

Mix together tomato sauce, bay leaf, garlic, clams, basil, saffron, Pastis, salt and pepper. Place in saucepan, bring to gentle simmer and cook, slowly, 20 minutes.

Meanwhile, preheat oven to 350 F. Arrange skewered fish in bottom of shallow baking dish. Drizzle sauce over skewers. Bake uncovered 25 minutes.

Transfer skewered bites to heated serving platter. Spoon sauce over bites. Serve warm with garlic bread.

Yield: 12-24 Bouillabaisse Bites.

Creole Buffet

Here are two surprisingly easy Creole casseroles that provide a pleasant change from the familiar Jambalayas and Gumbos that invariably appear at Mardi Gras celebrations; they're low-cost, too. Prepare them both for your party and place one at either end of the buffet table; have a colorful tossed green salad and a basket of hot rolls in the center.

Jumbasetta

- 2 pounds lean pork**
1/4 cup cooking oil
1 teaspoon salt
1/2 teaspoon pepper
3 cups whole tomatoes with juice
1 cup stuffed green olives
2 medium onions, chopped
2 cups grated Cheddar
1 package (16-oz. size) elbow macaroni, cooked

Preheat oven to 400 F. Cut pork into 3/4-inch cubes; saute in cooking oil, sprinkling with salt and pepper. Add tomatoes, olives, onions, and Cheddar. Heat through, stirring constantly. Add cooked macaroni and place in large casserole; bake 45 minutes.

Yield: 6-8 servings.

Crab Creole Dip

The Mardi Gras-inspired Crab Creole Dip offers exciting nibbling any time of the year; in hot weather or cold. Crisp strips of green and red pepper make colorful dippers.

- 3/4 cup crabmeat**
2 tablespoons minced onion
3 tablespoons chopped pimiento
1 tablespoon lemon juice
2 tablespoons tomato paste
1/2 teaspoon cayenne pepper
1/4 teaspoon ground celery seed
1 cup dairy sour cream
1 jalapeno pepper

Carefully sort through crabmeat to remove cartilage (canned, frozen, or fresh crabmeat may be used). Combine in mixing bowl with onion, pimiento, lemon juice, tomato paste, cayenne, and celery seed.

Gently fold in sour cream. Transfer to serving bowl and place jalapeno pepper in center. Serve with pepper strip dippers.

Yield: 2 cups dip.

Note: To stretch dip, add up to 1 cup additional sour cream.

TUNA CREOLE DIP

Substitute 1 can (7-oz. size) white tuna for crabmeat.

SHRIMP CREOLE DIP

Substitute 3/4 cup chopped, cooked shrimp for crabmeat.

Brazil Nut Pralines

Put 1 pound shelled Brazil nuts, 1 pound granulated sugar, and 1 cup water over fire to cook. When nuts begin to shine with a covering of syrup, remove from fire and stir until syrup is very sugary. Then return it to fire, dissolve sugar again, and stir until nuts are well covered with sugar. Pour on a buttered pan and place in oven to dry.

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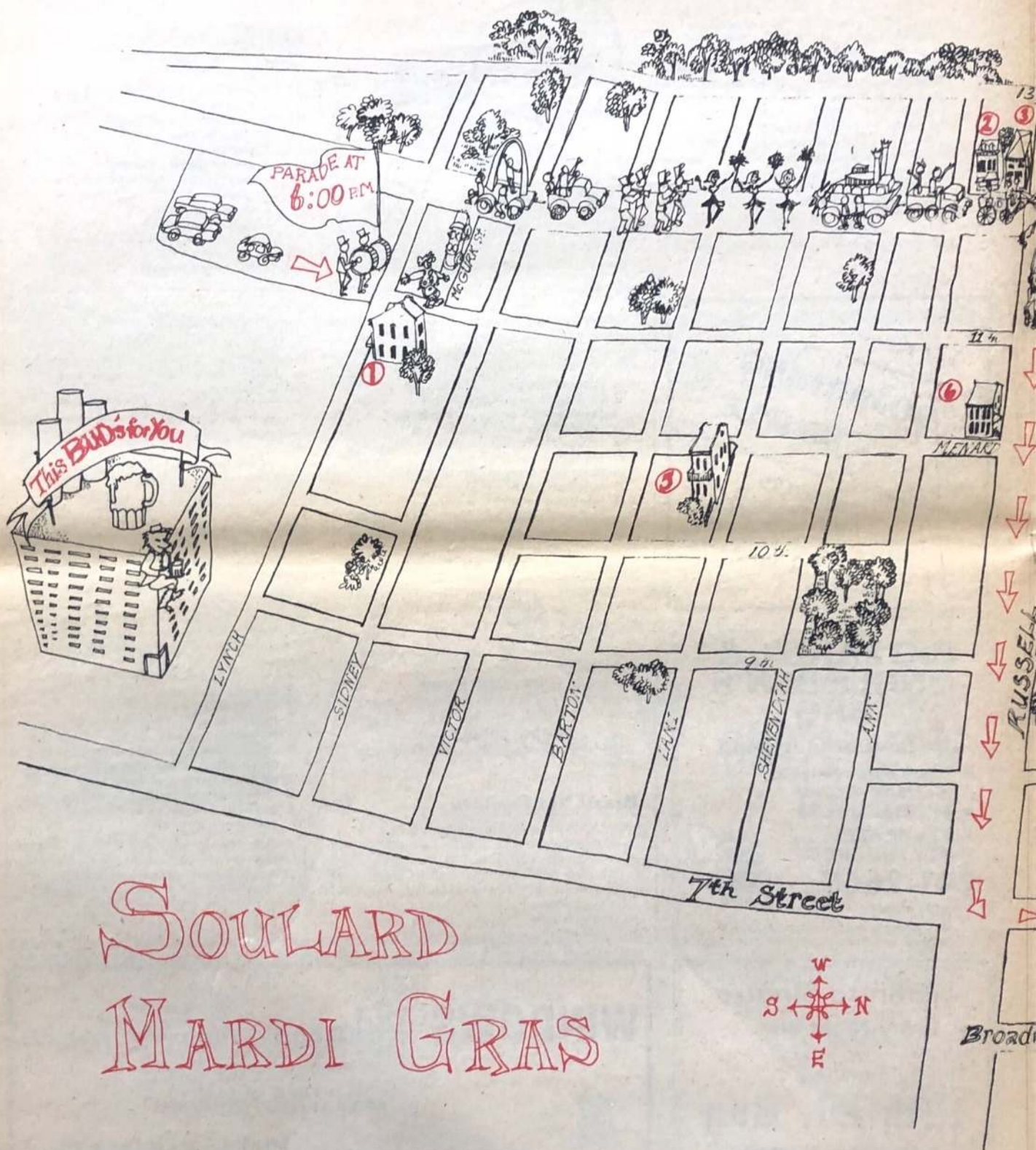
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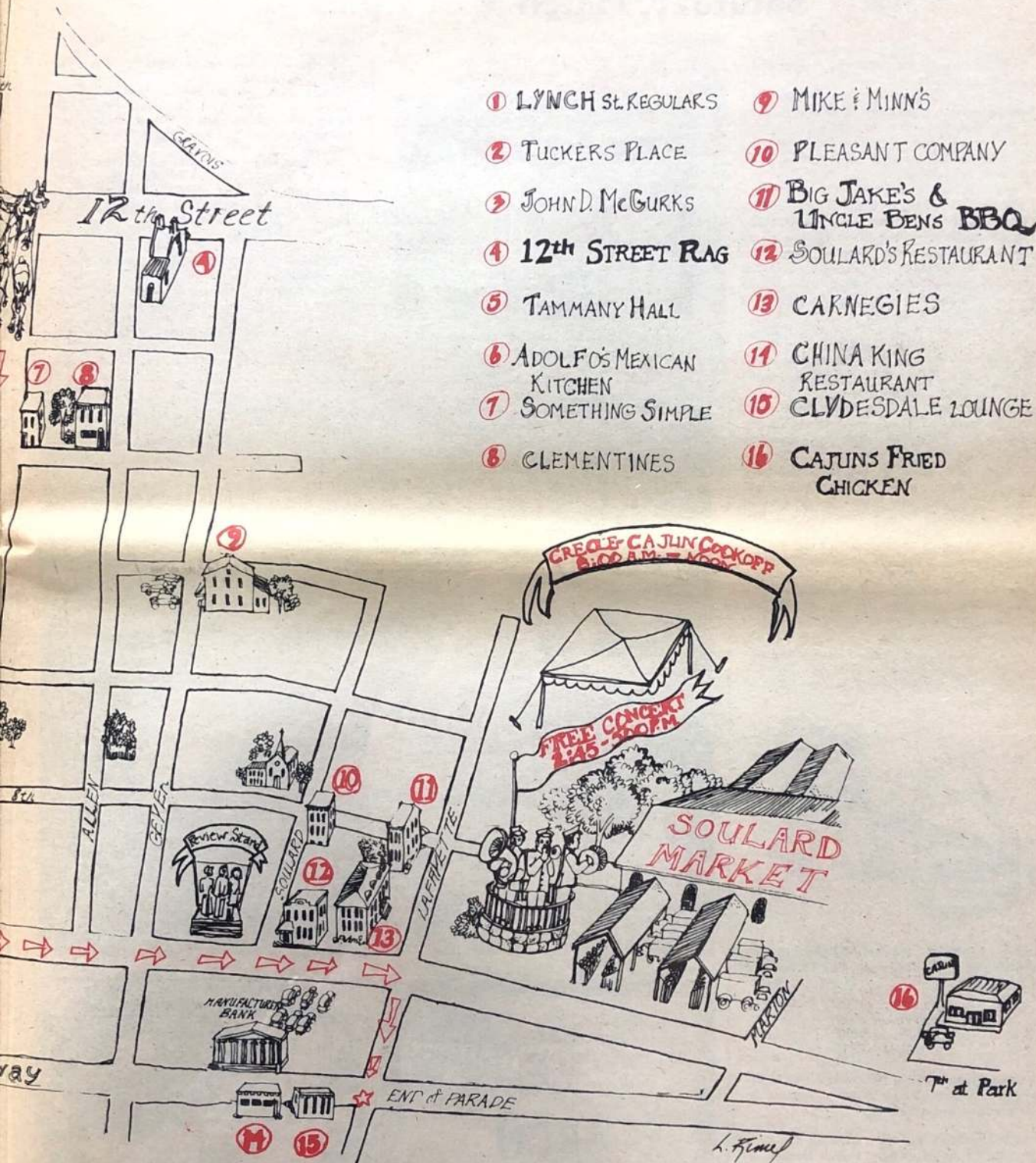
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The Mardi Gras Float Contest

Saturday, March 3, at 4 p.m.

What's a parade without the excitement and grandeur of floats?

This year, Budweiser and the Soulard Mardi Gras Association have invited parade enthusiasts to enter their floats in a pre-parade competition beginning at 4 p.m. on March 3. The judging will take place at the Anheuser-Busch parking lot at 12th and Lynch Streets.

Nearly \$2,000 in prize money is up for grabs in this contest. First prize is \$1,000, second prize is \$500, and the third prize winner takes home \$250. In addition to these prizes, a special award of \$200 will go to the best float entered by a neighborhood organization. It's possible, in other words, for a neighborhood association to win the \$1,000 first prize and the \$200 special prize, for a total of \$1,200.

Entry blanks for the Float Contest are available from the Soulard Mardi Gras Association. If you plan to enter, do it NOW. Contact Hilary Clements, 421-3125, or Carolyn Swindell, 771-1194. There is no entry fee.

Float contest forms are due February 10, and should be mailed to: The Soulard Mardi Gras Association, Inc., 1015 Russell Blvd., St. Louis, MO 63104.

Floats will be judged on the basis of creativity and adherence to the theme of this year's Mardi Gras, "Mirth, Magic and Music." Recommended maximum height is 15 feet; length, 45 feet, and width, 10 feet. It's an evening parade, so all floats should have lighted or reflective material.

One important float will not be competing for prizes. That's the "official" new float of the Soulard Mardi Gras Association, built this year by Association volunteers and friends. It will carry Rex and Comos, the King and Queen of Carnival, in their first public appearance after being crowned at the Mardi Gras Ball. Enthroned in regal splendor they will ride, framed by the silver Arch, with the red and white Soulard Mardi Gras medallion at their backs.



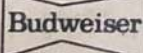
Dozens of colorful floats will be judged prior to the BIG PARADE. Budweiser has contributed to the prizes.

- 1st Place: \$1000
- 2nd Place: \$500
- 3rd Place: \$250
- Non-Profit: \$200

(A special prize of \$200 will be awarded to the best float sponsored by a neighborhood or non-profit organization.)

For information and a FLOAT CONTEST Application Form write:

Soulard Mardi Gras Association, Inc.
1017 Russell Blvd.
St. Louis, Mo. 63104
Or call: 421-3125



'Crunch' Poland, left, and Ron Morgan will serve as Grand Marshals in the parade.

Morgan and Crunch will be Grand Marshals in the Mardi Gras Parade.

Ron Morgan, long-time morning personality, is a recognized influence on St. Louis radio. His background includes stints in Detroit, Houston and Dallas, but he says St. Louis is the city he relates to best.

The most recent addition to the 'Morgan in the Morning' Show is Carolyn Poland, whose on-air nickname is 'Crunch.' She has worked in Los Angeles, Boston, Detroit and Dallas as a team member in morning drive. A native St. Louisan, Crunch shares Ron's commitment to community involvement.

Whatever St. Louis needs to know in the morning can be found with Morgan and Crunch. Their bright, witty and topical comments are augmented with listener calls. News, weather, traffic and sports are interwoven with number 1 adult stereo music, making Morgan and Crunch the best wake-up call you ever had.

Join Morgan and Crunch on March 3 in Soulard.



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Don't Miss the Parade!

Saturday, March 3, at 6 p.m.



This annual tradition in Soulard is fast becoming the talk of the town. Last year thousands of people came to Soulard to join the fun. All three TV news teams covered the event. It's a gigantic party for anyone who wants to come. Enter a float or just join the Spirit of Mardi Gras.



If you love a parade you'll want to be part of the fifth annual Soulard Mardi Gras Parade through the historic Soulard neighborhood on March 3.

It starts at 6 p.m. in the Anheuser-Busch parking lot at 12th and Lynch Streets. The parking lot is also the staging area for the floats and marching bands and the judging site for the pre-parade Float Contest at 4 p.m.

The parade route is indicated on the centerfold map: north on 12th Street to Russell, east on Russell to 7th, and north on 7th to Lafayette. The parade ends with the presentation of prizes and trophies to the winning floats and bands in the parking lot of Manufacturers Bank, 7th near Lafayette.

The bands will be judged on the basis of musical and marching ability and the quality of their auxiliary units. The winners will take home some really heavy prizes. First prize is three chrome-plated Clydesdale horseshoes, weighing some 16 pounds apiece, mounted on a Belgian block cobblestone base. The second prize trophy has two Clydesdale horseshoes, and the third prize, one horseshoe.

The Anheuser-Busch Clydesdales will be in the parade along with a bevy of colorful floats and some of the best high school marching bands in the region. Parade Grand Marshals are Morgan and Crunch, of KSD radio.

Parade Entries (Partial List)

Bands

Riverview Gardens High School
Marching Band
Lebanon, Ill., High School Band
Hillsboro High School Marching
Hawks
Valley Park Hawks Band
McKinley High School Band &
Drill Team
Principia Marching Band
Eskridge High Marching Trojans

Plus many other participants

Anheuser-Busch Clydesdales
U.S. Coast Guard Color Guard
Bierbaum Drum & Bugle Corps
Colonial Fife & Drum Corps of
Godfrey, Ill.
Schnuck's Markets
American Legion Memorial Post #317
Color Guard
St. Louis Knights of Columbus Clowns
Maplewood Moose Clown Unit #1086
Feld Truck Leasing
Club 44, YMCA
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771-8641 in HISTORIC SOULARD

Soulard Is St. Louis's Oldest Neighborhood

In the 1790s the Spanish Government appointed Antoine Soulard, a French refugee, Surveyor-General of Upper Louisiana.

Frequently without funds to pay those in its employ, the government often paid in land grants. The land received by Antoine Soulard was located south of what is now Chouteau Avenue.

Through long and complex court battles with the U.S. Government in the early 1800s, the Soulard family managed to keep most of its land. This land is now the northern portion of the Soulard Historic District.

During the first half of the last century, area farmers began bringing their produce to sell at the location which is now the Soulard Market. At first, they sold directly from their wagons. In the 1840s, Soulard's wife, Julia, donated two blocks of her land to the city to be forever used as a public market. Following the Civil War, the city erected the first market building on this site. The building was destroyed in 1896 by the great tornado which devastated much of the south side of St. Louis. The city replaced the structure following the tornado. The current market building, designed in the Italian Renaissance style, dates from 1928. Its design is based on that of the Foundling Home in Florence, Italy.

The Soulard neighborhood is the result of the southward expansion of the city's population. Its earliest homes were constructed in the 1830s and 1840s in the blocks closest to the market. Construction of homes peaked in 1890 and continued at a slower rate through World War I.

Home design took on a distinctly European flavor in Soulard. There are many reasons for this. The builders themselves were European immigrants who couldn't, in most cases, afford the services of an architect. They designed their homes in the styles they remembered from the "old country." Most of Soulard's homes are not built in a single style, but rather in a mixture of styles reflecting the builder's preference.

Another European trait shows up in the proximity of the houses to the street. With no public and little private transportation, Soulard was built as a walking neighborhood. Residents needed to be close to work, businesses and shops. Thus constricted by necessity, the neighborhood's land values were high — the reason for its narrow lots and three and four storey houses.

Soulard is the first apartment district west of the Mississippi River. At the turn of the century, the neighborhood became home to large numbers of immigrants, perhaps partly because it reminded them of the neighborhoods they had left behind. Most of the new arrivals couldn't afford to buy at first, and this naturally resulted in apartment con-

struction. Eighty percent of Soulard homes were built as multi-family dwellings.

The architecture of Soulard ranges from the modest, sturdy brick houses in the northern and eastern sections to the more elegant Victorian townhouses in the western parts of the neighborhood. But in spite of their differences, the structures were built with the same care and attention to detail and the same respect for their occupants, whether beer barons or factory workers.

Like many urban neighborhoods, Soulard fell on hard times in the 1950s and 1960s. About half the population fled to the suburbs, abandoning the houses to neglect and decay. Many were lost. But during the 1970s, new residents began to discover Soulard, finding charm in its alley houses and stables, value in its well-constructed homes, convenience in its location, and friendliness among its people.

Today, a great many of the once-abandoned homes have been meticulously restored, and renovation continues at a steady pace. New pubs, restaurants, craft and antique shops have opened in the neighborhood. A vigorous neighborhood organization, the Soulard Restoration Group, is actively supporting restoration and preservation, community improvement, beautification and stabilization of the neighborhood.

Soulard continues its heritage as a place for families, a place to have fun, and a place to put down roots. St. Louis's oldest neighborhood is, to many of its residents, St. Louis's best.

By Skip Gattermann



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Sat., March 3, 2:45-5 p.m.
at the Gazebo
next to the Soulard Market
Lafayette Street between
7th and 8th
sponsored by Budweiser**

**Performing groups:
Tommy Bankhead and the
Blues Eldorado
Ja-Da**



Ja-Da is a new reggae rock band on the St. Louis scene. Led by Tom Wood, the group mixes instrumental and vocal sounds with happy results.

Wood had something new in mind when he founded the group. "We wanted to be an alternative," he says. "Eventually, we plan to concentrate only on original music."

The five members of Ja-Da have backgrounds in jazz, blues and rock, and many years of experience among them. Currently they play some original pieces written by Tom and electric guitar player Glenn Jernigan.

Ja-Da's is a "fun" sound. Don't miss them — 2:45 p.m. at the Gazebo next to the Soulard Market.

Tommy Bankhead and the Blues Eldorado

What goes better with Mardi Gras than good ole blues? Locally based Tommy Bankhead and the Blues Eldorado will perform at a free concert, sponsored by Budweiser, during the Mardi Gras celebration on March 3. If you like blues, you'll love the Blues. They'll be at the Gazebo next to the Soulard Market from 4 to 5 p.m.

"I always did love music," Bankhead says. "I used to want to play so bad I would take a piece of baling wire, tighten it up with a pop bottle, and play it with a piece of glass."

Bankhead and the Blues Eldorado have cut an album on the Deep Morgan label. The album, which features some of Tommy's original music, will be available at the concert.



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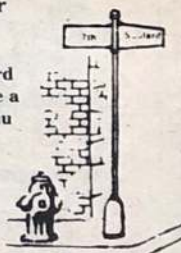
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It Can Be Done!

The stereotype of the typical restorationist is that of a young, career-minded person, standing knee-deep in plaster dust, with a Swedish Ivy plant hanging in the window of his rundown inner city townhouse.

Well, Soulard has news for you! That stereotype is as outdated as the plumbing in an about-to-be-restored Soulard house. Many people who are about the business of restoring Soulard houses may fit the above stereotype, but many do not. Soulard restorers are young, middle aged, and even in their senior years. They are single women who have learned how to wrestle wall board, handle a power saw, and drive a straight nail. They are also married couples, of course, and some even have children.

I know you are thinking, restoring with children! Exposing those tender innocents to plaster dust in the lungs, water which probably comes through lead pipes, and forty degree temperatures in their bedrooms — why, those parents should be shot.

Think again. The children of restorationists are probably tougher, more flexible and better able to adapt to the restoration experience than their parents. In fact, the whole experience can be beneficial. In a very unscientific study done by a group of Soulard parents some amazing things were learned.

Floors can be refinished even though they are covered with Tonka trucks. Return of the Jedi figures, and Play-Doh. Four-year-olds make excellent wallpaper strippers. And most restorationists' children get straight A's in shop class, having been taught in the proper use of saws and hammers since they were in toilet training. These children learn to climb stairs at an earlier age than their peers, as their parents usually put their bedrooms on the third floor. They learn about electrical wiring, plumbing, and wall construction at an early age, because it is usually exposed. They

make better ball players, as the challenge of playing on a vacant lot sharpens their batting accuracy.

What are the implications of all of this? Most restoration children seem to take more pride in their homes because they help to create them. They seem to have a better sense of community and are proud of their neighborhood. They appreciate the trees on their block, because they helped plant them. They seem to have a good sense of what a family is all about, having worked so closely with family members to make a house a home.

I'd say that living in a neighborhood such as Soulard is one of the best opportunities a kid could possibly have while growing up.

By Skip Gatermann

Soulard

I like the friends I have made here best. I enjoy going to Trinity Lutheran School. My big house with a big room of my own is neat. Being able to walk everywhere in Soulard is great. I like going to cub scouts. My neighborhood has pretty much everything I like except it doesn't have trolley cars and it doesn't have trees big enough to climb.

By Tom Gatermann



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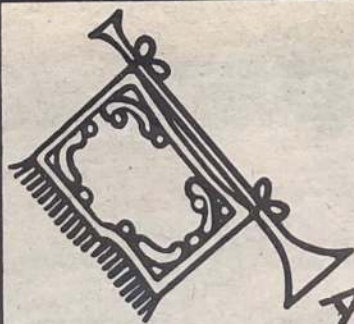
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Ramey Exhibits At Tammany Hall

The 1976 Soulard Fall House Tour brought artist Roy Ramey to Soulard. He was looking for a suitable place to locate his studio and home. His search ended in an attic with a view and a 15-year lease.

Ramey's watercolors are currently on display at Tammany Hall, 2330 Menard Street. Many of them depict street scenes in Soulard.

Little escapes the eye of the 73-year-old artist. There is always something more to be added, a detail that has been overlooked. From cornels and cornices to arrowhead points on cast iron fences, the details of historic Soulard architecture are treated by Ramey with great care and love.

An inveterate story teller, Roy tells about hitchhiking from Maine to California during the

Depression, about doing portraits in a speakeasy for \$1.50 a sketch, about working on farms and in factories, and about his experiences in the Navy.

He enlisted when he was 32. World War II had arrived, and he was volunteered by a superior officer to be in the submarine service. When Roy speaks of the closeness of the men on his sub, he is speaking about life and its gifts.

People his age, Ramey says, are sometimes boring because they tend to live in the past. But Roy's day-to-day philosophy keeps him going. "People should celebrate every minute of their lives," he says.

The fruits of Roy Ramey's philosophy are his paintings, each one a fresh celebration of life.

/By Pam Mundy

regular fries

the jack in the box girl
called today,
with molded styrofoam smiles
and chrome counter teeth.
to tell me no longer
will i be her Big Mac.
nor even a ham and cheese.
only another order
of regular fries,
hanging around the parking lot
smoking cigarettes
with the other guys.

Steve Snodgrass

Poetry in Soulard

Soulard is known for many things. The Soulard Culture Squad would like it to be known for poetry.

The group grew out of the organized poetry readings that began to take place in the neighborhood in late 1982. Its founding member, Zeno, says that the idea is to "bring poetry back to the common people."

"We want to take poetry into the taverns, where it used to be," he says, adding that the theme of the Soulard Culture Squad is "Poetry, Literature and Politics in Soulard."

Squad members, who range in age from 10 to 82, recite their own compositions and those of others. Anyone can participate. All you have to do is ask Zeno. /By Pam Mundy

Soulard Bi-Centennial

It's the bi-centennial, and the marching bands and the flag carriers and the speech makers are ready to celebrate patriotism. Lucky for us in Soulard, whose homes can be saved for historical parade, where recently it was considered more profitable to run us out, to level the cold reminders of pre-affluence, the old neighborhood which good Americans left behind when they could. Shall we tell our children that the dream is not in the post-mortem glorification of escape from industry, but here in Soulard where those who remained and those who have chosen to come enjoy the congruence of need. We labor at our own level, and celebrate one another.

Karen Smead Mondale

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Mardi Gras T-shirts and Tote Bags

Almost everyone collects t-shirts, don't they? This year's official Soulard Mardi Gras t-shirt is one no collection would be complete without.

Even if you don't collect t-shirts, this one is a nifty souvenir. And it's not going to shrink up or sag out of shape when it's washed. It's a Hanes 100 percent cotton, white and long-sleeved, with the Mardi Gras logo on the front and "Soulard" marching down the left sleeve.

In addition to the t-shirt, an official souvenir canvas tote bag is being offered this year. The bag sports the same logo as the shirt, and is roomy enough to stash all you'll need for the big day in Soulard. The straps are long enough to slip over your shoulder.

Both souvenirs are available from all Mardi Gras Association business members. Some of these businesses have put their own names on the right sleeves of the t-shirts.

The t-shirts are \$10 and the tote bags are \$8. Get yours before they're gone.

A Mardi Gras Toast

Antoine's Special

- 1 teaspoon Pernod
- 1 jigger chilled red Dubonnet
- 1 jigger dry white vermouth

Rinse 4-ounce stemmed wine glass with Pernod and shake out excess Pernod. Pour chilled Dubonnet into wine glass; float vermouth on top of Dubonnet.

To float vermouth on Dubonnet: Pour vermouth slowly and steadily over back of teaspoon with tip of spoon held against inside of glass.

Antoine's Extra-Special: Increase Pernod to 1 ounce; after rinsing, do not pour out; continue with instructions in original recipe.



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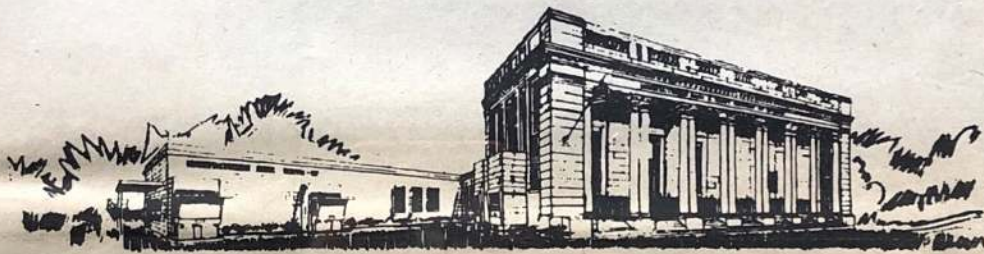
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