

PAUL SANCHEZ & COLMAN DEKAY'S

NINE LIVES

A MUSICAL STORY OF NEW ORLEANS

Based on the book **Nine Lives** by Dan Baum

Liner notes by Dan Baum and Margaret Knox, November 2011

New Orleans -- think of it -- it isn't the worst organized city in the United States; it's the *best* organized city in the Caribbean. And forget about Hurricane Katrina. She was a bitch, but she was never the most interesting thing about New Orleans. She wasn't even the first hurricane to bust the levees and flood the city. That was Hurricane Betsy in 1965. And both times, people everywhere said, let New Orleans go. Who needs that place -- corrupt, lazy, libertine, and below sea level to boot?

Well, we need that place, for New Orleans is home to traditions that exist no place else. While other cities dream and scheme and chase the horizon, New Orleans is mistress of the lost art of living in the moment. People here have more time than money, and they *prefer it that way*. In a nation driven by the dollar and the clock, New Orleans is a city-sized act of civil disobedience.

We invite you into the lives of nine New Orleanians -- black and white and in between, rich and poor and in between, male and female. . . and in between. These are real people, none of them famous, who have survived all that God and man have inflicted on the city.

ACT ONE (1965-1993)

Fine In The Lower Nine

Ronald Lewis, Mama, women's chorus

Now, of all the city's neighborhoods, none is more maligned than the Lower Ninth Ward. It lies as far downriver as you can go without leaving the parish. It's out across the Industrial Canal. And on the eve of Hurricane Betsy, it is poor, full of people fresh in from the country. Hell, it's an embarrassment -- to everybody, that is, except those who live here and love it.

Ronald Lewis is one of those who loves it most. He's a son of sharecroppers who migrated in the 1940s from the virtual slavery of Louisiana's sugarcane fields. They have no idea they're poor. All they know is, there's plenty of work on the waterfront, plenty of time for family and friends, and they're living their own Lower Ninth Ward version of the American dream.

Betsy's Coming

(Instrumental)

New Orleans is the marriage bed of the Mississippi River and the Gulf of Mexico and, as in any marriage bed, things can get a little out of hand. The Gulf, in particular, gets cranky around August. Her waters grow hot and her winds begin to swirl.

It's September 1965. The Army has fought its first battle in a place called Vietnam. The Beatles have teenage girls screaming in Shea Stadium. Sandy Koufax has pitched a perfect game. And Hurricane Betsy is headed for New Orleans.

School Song/Fight Song

John Guidos, priest, nun, men's chorus

Part of what makes New Orleans different from the rest of America is that the first European settlers were *not* English Protestants. They were French and Spanish Catholics and, to this day, New Orleans is as Catholic a city as you'll find in North America. The crucifix adorns bedrooms all over New Orleans, including that of John Guidos. He is a good Catholic-school boy. He is a guilt-ridden Catholic school boy. And as the city struggles to recover from Hurricane Betsy, he burns with a dark and mysterious secret. Something about John Guidos is different -- he just doesn't know what. All he knows is playing football for Cor Jesu high school is a mixed blessing.

Blow My Own Horn

Frank Minyard

You don't have to be black to be poor in New Orleans -- ask Frank Minyard. He grew up in a tiny Eighth Ward house, learned to play trumpet and had the run of the French Quarter. But his mama warned him never to go upriver of Canal Street; *They don't like us poor whites up there*. By the time Hurricane Betsy has had her way with the city, Frank has shown those uptown swells a thing or two. He is a fabulously rich gynecologist, devilishly handsome, massively in love with himself. He hangs out at Pete Fountain's club on Bourbon Street, blowing his horn whenever they invite him onstage. He has a race horse, a yacht, a Jaguar -- everything in life he could possibly want . . . except -- maybe -- meaning. Every now and then, without a moment's warning -- a black storm of depression rolls in.

It's Like A Dance

Men eating crawfish, Billy Grace

Billy Grace is a teenager with his nose pressed against the picture window of uptown society. He's close enough to taste it, but not quite there. He's the son of a lowly bank teller who made it to loan officer because he could keep his mouth shut. It is the loan officer, after all, who knows which of the Garden District families are selling off heirlooms to pay the liquor bill. Billy's father wants him to learn the value of a dollar -- and a little humility. So he arranges a summer job -- cleaning dumpsters in the Ninth Ward. Billy finds himself, on a hot afternoon, eavesdropping from a filthy dumpster as some dockworkers enjoy a day off -- and invite Billy to see things their way.

Run Against You and Win

Frank Minyard, Father Theriot, Sheriff Heyd, Coroner Rabin, full chorus

Those blues that came upon Frank Minyard never quite left. He has to figure out a way to give his life meaning. So he returns to his roots, devoting himself to serving the poor of New Orleans. He steals time from his swank practice to run a methadone clinic in a tough neighborhood. But his addicts keep getting re-hooked -- in an unexpected place.

How Very Like Sweet Anne

Billy Grace, George Montgomery, Sweet Anne, Big Anne, Aunt Vickie

Billy Grace, now a college boy, has met a girl named Anne. She invites him for an evening with her family -- and fails to mention that dinner will be served at a landmark Billy has revered all his life. He finds himself ringing the doorbell at the Rex mansion -- the majestic palace on St. Charles Avenue where the Mardi Gras parade stops every year so that the King of Carnival can drink his champagne toast. Anne is New Orleans royalty. And while Billy waits for her to descend the grand curved staircase, he endures that right of passage -- meeting the dad.

I Wish It Was Tomorrow

Belinda Carr

Here's a little secret about New Orleans: Not everybody who lives here likes it. That's right. *The Big Easy, The City That Care Forgot* - it's not for everybody. In the decades following Hurricane Betsy, drug abuse and violence are taking their toll. Belinda Carr, a child of the Lower Ninth Ward, feels as though she's in the wrong place -- as though her soul was on the way to being born in Minneapolis when a lightning storm diverted her into her mama's belly on Egania Street. She studies hard and yearns for a bigger, more orderly world -- the white-picket-fence life, like she sees on the Brady Bunch.

Disrespect

Da Rawlins,, Irma Thomas, women's chorus

You're starting to hear a lot, in the 1970s, about a lack of fathers in the black community. But Wilbert Rawlins Jr. is the most thoroughly fathered kid in the history of western civilization. His dad, Wilbert Rawlins Sr. , Da, is a giant of a man -- physically, morally, intellectually, and musically. By day, he moves hundred-pound sacks of coffee around a warehouse on the waterfront. By night, he puts on a tux and plays drums behind Irma Thomas, "The Soul Queen of New Orleans". In between, he is all over young Wilbert.

Tootie

Tootie Montana, Joyce Montana, Indians

Bring The Mountain To Him

Mayor Morial, Indians, Joyce Montana

Of all New Orleans traditions, none is stranger than the Mardi Gras Indians. They're not Indians, for one thing. They're black men who work an entire year to build a psychedelic Indian suit out of feathers and beads. On Mardi Gras morning, they roam the city in their suits, challenging each other to see who is prettiest. By the mid-1980s, Tootie Montana is the chief of chiefs. Ernest Morial,

the first black mayor of New Orleans, invites Tootie to meet the King of Carnival in a historic summit of black and white Mardi Gras. Tootie's still sewing and his wife Joyce knows it's time to go.

Gloria On The Phone

Gloria Boutté, Frank Minyard

Frank Minyard *did* run against that son-of-a-bitch coroner and win -- and his reward is an endless stream of crises. When you're Frank Minyard, half the people getting in trouble are old pals. Lucky for him, he's got Gloria Boutté to handle it.

Keep Your Eye On That Snake

Mr. Jones, Wilbert Rawlins Jr.

School bands are the cradle of New Orleans music -- the place where musicians first hold the horn. But getting junior high school kids to focus on sheet music is a challenge for Wilbert Rawlins's band director, Herman Jones. Wilbert thinks he knows it all.

Could Have Been Worse

Mama Rawlins, Da Rawlins, Irma Thomas, women's chorus

There are times when young Wilbert Rawlins thinks his father is all talk, with those constant lessons about respect and courage. But one night when Wilbert is sixteen, Da comes home with his hand wrapped up in a bloody bandage; an industrial coffee grinder has chewed off two of his fingers. But Wilbert's mother lays out Da's tux, just like every other night. Da is going to play Miss Irma's gig, because a man lives up to his responsibilities.

Now That Kathy's Gone

John Guidos, Kathy, Nurses

Remember John Guidos, our Cor Jesu football player? He's married now, but he still carries that guilty secret. He likes to dress up in his wife's clothes when she's out of the house, and have a little fun with himself. He manages pretty well, until one night...

These Pies

Wilbert Rawlins Jr., Chicken

Overseen by his towering Da, Wilbert Rawlins Jr. is trying to learn his sousaphone and walk the straight. But his friend Chicken, living on his own in junior high school, has other ideas. Chicken's latest scheme is to hide packets of cocaine in pies he makes himself.

Why Can't I See Tomorrow?

Belinda Carr

It's one thing to dream of leaving the Lower Ninth Ward. For Belinda Carr, it's a lot harder than simply crossing the St. Claude Avenue bridge. She's smart, but she's also pretty, and in her senior year of high school, she makes the classic mistake.

Feel Like A Lady

Drag Queen, Beth/Bob, John Guidos, Straight Lady

When Kathy got a look at that vibrator, she walked out of the hospital and never came back. It's taken John Guidos a couple of years, but he's finally worked up the courage to answer an ad in Penthouse Forum. All it says is, "Do you like to dress?" -- and it gives a place and time. John finds himself at a motel in the suburbs, clutching a grocery bag containing his wig, dress and pantyhose, terrified to knock at the door of Room 202.

King for a Day

Ronald Lewis

All year, Ronald Lewis breaks his back on a street car track repair gang. But he also belongs to a Social Aid and Pleasure Club. The clubs are an old New Orleans tradition from the days when African Americans could not buy insurance and had to pool their money to care for and bury one another. That's the social aid -- the pleasure is all about parades. Every club steps out one day a year -- in matching finery -- for that emblematic street party New Orleans calls the second line. On that day, dancing beside a brass band, the working man is king.

ACT TWO (1993-2007)

Jump Out Boys

Tim Bruneau, men's chorus

You haven't yet met Tim Bruneau. He's not from here. He's a Texan. After a stint in the Military Police, he joined the New Orleans Police Department -- for fun! Tim's a tough guy, a hard-core conservative who doesn't have much patience for theories of poverty and racism. The root cause of crime, he knows, is the scumbags who commit it. He joins the NOPD tactical unit -- the notorious Jump-Out Boys -- and enjoys delivering rough justice on the streets.

Full-Time JoAnn

JoAnn Guidos, full chorus

Enough with the secrets and the sneaking around! On New Year's Eve, 2000, John Guidos makes himself a promise: From now on, he's full-time JoAnn.

Walking On Glass

Belinda Carr

After two failed marriages. Belinda is determined to go it alone with her three children. The only thing stronger than Belinda's will, it turns out, is fate.

We Are The Band

Wilbert Rawlins Jr.

Wilbert is on track. He graduated from Southern University and achieved his dream of becoming a New Orleans public school band director. Busted instruments, tattered uniforms, kids from broken homes -- building a band in New Orleans is about more than teaching music and tonight, they face off against Mr. Jones and the McDonough 35 Marching Band.

The King Of Mardi Gras

Billy Grace, George Montgomery, Sweet Anne, Big Anne, Aunt Vickie

Let's drop in again at the Rex mansion, that grand wedding cake of a house on St. Charles Avenue that is the eye of the Mardi Gras hurricane. Billy has gone from supplicant to Lord and Master. He is married to his sweet Anne, and with his beloved father-in-law George beside him, he prepares to ascend to the pinnacle of New Orleans society.

Quit Your Job

Wilbert, Belinda

Belinda held Wilbert off for about fifteen minutes before realizing she'd finally found her man. As newlyweds, they rarely get a night out on the town. So the last thing they need is to run into a bunch of tough kids in the French Quarter.

Kajun's Pub

JoAnn

JoAnn has bought two side by side buildings on St Claude Avenue and both are total wrecks - listing, peeling and full of former tenants junk. But just as she reinvented herself, she is reinventing a cinderblock ruin in a rough part of town into New Orleans' most inclusive bar.

Billy's Fall From Grace

Billy, Sweet Anne, Big Anne, Aunt Vickie

For all his smarts and all his stature, Billy Grace has made the classic New Orleans mistake. He's gone into business with the city -- a venture from which no man emerges unscathed. All he wants is to help collect a mountain of back taxes. But here at the mouth of the Mississippi River, no good deed goes unpunished.

Hey Mr. Wil

Wil, Belinda

Belinda can't quite bring herself to let Wilbert take care of her and work stress is taking its toll on both of them. She's got the white-picket-fence house in New Orleans East, but her bags are packed.

House Of Dance and Feathers

Ronald Lewis

Maybe it is swinging a sledge hammer in the hot sun on New Orleans's street car tracks all day that makes Ronald Lewis love his city's party culture so much. He sews feathered suits with the Mardi Grad Indians and he parades with his social aid and pleasure club, saving every beaded crown, parading shoe, and embroidered sash. He arranges it in his tiny garage as his own museum of New Orleans culture, the *House of Dance and Feathers*.

Slam Bam Thank Me Ma'am

JoAnn Guidos, mens' chorus

JoAnn's son is in port on shore leave. She doesn't want to freak out his Navy friends. But what else can be said? JoAnn freaks people out.

Katrina and the Flood

(Instrumental)

It's August 28th 2005, and along about nightfall the wind starts up. It gets louder and louder until it seems like it can get no worse. But it does. Stronger. Mightier. Screaming like a thousand whistles.

You And Me

Tim Bruneau, Marie

Tim Bruneau, the hard-ass cop, doesn't yet know that the levees have broken when, amid the storm debris, he finds the body of a young woman. Nobody answers his call to collect her so he loads her into the back seat of his cruiser and wanders the city seeking a place for her. It takes a dead woman to uproot his contempt for the poor of New Orleans.

Where Are The Bodies?

Frank Minyard, National Guardsman, 82nd Airborne

Frank Minyard pulls himself up the steps of his flooded office after a two-mile swim -- and gets stranded for five days. He is finally airlifted to FEMA's disaster morgue at an abandoned school north of the city. He knows that hundreds if not thousands have died. He knows how he and FEMA will go about identifying them. What he doesn't know is that a decision has been made at the highest levels of the federal government to let the dead of New Orleans rot on the streets and in their attics until somebody can make a profit collecting them.

JoAnn

JoAnn Guidos, Phoebe, Mitch, full chorus

The city is destroyed. One bar is open. Kajun's Pub is full of people too poor, too frightened, too drunk, or too foolish to evacuate. Helicopters are roaring overhead and it is a steamy hot as a sauna. Presiding over it all is a big tough woman with a long barrel shotgun in the corner and a .38 tucked in her jeans. JoAnn.

The Silence Grows

Billy Grace, Mayor Nagin, businessmen

Billy is determined to save his flooded city. We're in a conference room in Dallas, where he has gathered a dozen of New Orleans's wealthiest men -- men he is sure will be willing to sacrifice for their city.

Should've Beens

Frank Minyard

The crisis is past. Frank Minyard's an old man. He's made big sacrifices for the poor and the dead of New Orleans. He's made mistakes. But he's also been heroic. And at the moment other men would have been basking in the glory of a lifetime of service, Frank finds himself looking back.

To Be Continued

TBC Brass Band

Those kids Wilbert ran into in the French Quarter have formed a successful brass band they call *To Be Continued*. Scattered by the storm, its members all make it home, and now we're at the nearly deserted corner of Canal and Bourbon Streets along with Wilbert and Belinda as *To Be Continued* blows for an audience of FEMA contractors and National Guardsmen.

The Sadness Of The Rex Mansion

Billy, Sweet Anne

We're in the Rex mansion during the first Mardi Gras after the storm, but the grand house is eerily silent. Like so many people after Katrina, Billy has considered giving up on New Orleans. It takes the Lundi Gras death of George, his father-in-law and mentor, to make him renew his dedication to the house, the city, and the life.

Rebuild Renew

Ronald Lewis, Belinda Rawlins, Wilbert Rawlins, JoAnn, Frank Minyard, the People of New Orleans

You see? New Orleans is not Hurricane Katrina and Hurricane Katrina is not New Orleans. This place has been here at the mouth of the Mississippi River since before the United States was, and it will be there when all of us are but a memory. So stand up and put your hands together!

NARRATOR 1965: John Boutté

RONALD LEWIS: Wendell Pierce, Shamarr Allen, Detroit Brooks

MAMMA, NARRATOR NOW: Lillian Boutté

JOHN GUIDOS, JOANN GUIDOS: Michael Cerveris

DR. FRANK MINYARD: Paul Sanchez

BILLY GRACE: Luke Winslow King, Kevin Griffin, Bryan Batt

WILBERT RAWLINS JR.: Shamarr Allen, Vance Vaucresson

PRIEST, DRAG QUEEN BETH/BOB, 82ND AIRBORNE, SAILOR: Vatican Lokey

NUN, NURSE, STRAIGHT WOMAN: Debbie Davis

BELINDA CARR: Tione Johnson, Tanya Boutté, Dana Gourrier

DA RAWLINS: Vance Vaucresson, Herman Roscoe Ernest III

RAWLINS BOYS: Vance Vaucresson II, Chad Robert

IRMA THOMAS: Arséne DeLay, Irma Thomas

HERMAN JONES, NATIONAL GUARDSMAN: Jesse Moore

GEORGE MONTGOMERY: Harry Shearer

BIG ANNE: Barbara Davis

SWEET ANNE, KATHY: Tara Brewer

FATHER THERIOT: Caleb Guillotte

KID ON THE CORNER: Dana Gourrier

SHERIFF HEYD: George Sanchez

CORONER RABIN: Rob Savoy

MAN EATING CRAWFISH 1: Walter "Wolfman" Washington

MAN EATING CRAWFISH 2: George Porter Jr.

MAN EATING CRAWFISH 3: Washboard Chaz

ADMITTING NURSE: Tasha Sanchez

GOSSIPY NURSE 1: Angelle Thibodeaux

GOSSIPY NURSE 2: Christy Moore

GOSSIPY NURSE 3: Shelly Moore Sanchez

JOYCE MONTANA: Tricia "Teedy" Boutté

SPY BOY: Peter Boutté

FLAG BOY: Vance Vaucresson

INDIAN DRUMMER: Ruben Watts

TOOTIE MONTANA: Glen David Andrews

MAYOR MORIAL: Jacques Morial

MA RAWLINS: Margie Perez

COP WITH BULLHORN: Robbie Moore
TIM BRUNEAU: Alex McMurray
MITCH: Craig Klein
PHOEBE: Michelle Shocked
PRECINCT CAPTAIN: Mike Mayeux
MARIE: Arséne DeLay
TO BE CONTINUED BRASS BAND: To Be Continued Brass Band
MAYOR OF NEW ORLEANS: Mitch Landrieau
SAILOR: Chris Wecklein
DRAG QUEEN: Colman deKay

DISC ONE

1. FINE IN THE LOWER NINE 4:42

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

John Boutté - vocal; Wendell Pierce - vocal; Tom McDermott - piano; Detroit Brooks - guitar; Herman Roscoe Ernest III - drums; Matt Perrine - bass; Rick Trolsen - trombone; Jason Mingledorff - saxophone; Kevin Clark - trumpet; Tim Laughlin - clarinet; Skinny Parcheesi - additional piano

Backing Vocals: Vance Vaucresson, Tara Brewer, Debbie Davis, Arséne DeLay, The Dixie Cups (Barbara Hawkins, Rosa Hawkins, Athelgra Neville)

Speaking Voice: Lillian Boutté

2. BETSY'S COMING 3:45

(Matt Perrine BMI)

Boing Zapp Whee BMI

Produced by Matt Perrine

Jason Marsalis - drums; Matt Perrine - tuba, trombone; Jack Craft - cello; Matt Rhody - violin; Tom Fischer - saxophone; Alex McMurray - guitar, banjo; Larry Sieberth - piano; Eric Lucero - trumpet

3. SCHOOL SONG/FIGHT SONG 3:18

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Michael Cerveris - vocal; Vatican Lokey - vocal; Debbie Davis - vocal; Joe Cabral - vocal; Ford Dieth - vocal; Larry Sieberth - Hammond B-3; Matt Perrine - tuba, trombone; Eric Bolivar - drums; Ray Moore - clarinet; Janna Saslaw - flute, piccolo flute; Kevin Clark - trumpet

4. BLOW MY OWN HORN 5:05

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Paul Sanchez - vocal; Shamarr Allen - trumpet solo; Eric Bolivar - drums; Matt Perrine - tuba; Tom McDermott - piano; Tim Laughlin - clarinet; Rick Trolsen - trombone

5. IT'S LIKE A DANCE 2:43

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Arranged by George Porter, Jr., Johnny Vidacovich, Alex McMurray, Washboard Chaz and Luke Winslow King

Walter "Wolfman" Washington - vocal, guitar; George Porter, Jr. - vocal, bass; Washboard Chaz - vocal, washboard; Luke Winslow King - vocal, guitar; Alex McMurray - guitar; Johnny Vidacovich - drums

6. RUN AGAINST YOU AND WIN 5:31

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Paul Sanchez - vocal; Caleb Guillotte - vocal; Mark Adam Miller - vocal; George Sanchez - vocal; Rob Savoy - vocal; Vatican Lokey - vocal; Doug Belote - drums; Matt Perrine - bass; Tom McDermott - piano; Tim Laughlin - clarinet; Rick Trolsen - trombone
Backing Vocals: J.B. Davis, Debbie Davis, Tara Brewer, Arséne DeLay, Eric "Shoeless" Pollard, John Sanchez, Mark Adam Miller

7. HOW VERY LIKE SWEET ANNE 4:00

(Paul Sanchez BMI/Colman deKay BMI/Matt Perrine BMI)
Paul Sanchez Music BMI/Namloc Music BMI/Boing Zapp Whee BMI

Kevin Griffin - vocal; Harry Shearer - vocal; Arséne DeLay - vocal; Barbara Davis - vocal; Tara Brewer - vocal; John Rankin - guitar; Andre Bohren - piano; Matt Perrine - trombones

8. I WISH IT WAS TOMORROW 3:33

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI
Arranged by David Torkanowsky
Strings arranged by Sam and Jack Craft

Tionne Johnson - vocal; David Torkanowsky - piano; Sam Craft - violin; Jack Craft - cello

9. DISRESPECT 3:17

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI

Vance Vaucresson - vocal; Arséne DeLay - vocal; Matt Perrine - bass; Eric Bolivar - drums; Alex McMurray - guitar; Larry Sieberth - Hammond B-3; Kevin Clark - trumpet
Speaking Voices: Vance Vaucresson II, Chad Robert

10. TOOTIE 2:42

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI
Arranged by Peter Boutté, Vance Vaucresson and Ruben Watts

Tricia "Teedy" Boutté - vocal; Glen David Andrews - vocal; Peter Boutté - vocal; Vance Vaucresson - vocal; Revert "Peanut" Andrews - trombone; Ruben Watts - congas, percussion, tambourine; Mark Bingham - bass

11. BRING THE MOUNTAIN TO HIM 1:41

(Paul Sanchez BMI/Colman deKay BMI/Peter Boutté BMI/Vance Vaucresson BMI/Ruben Watts BMI)
Paul Sanchez Music BMI/Namloc Music BMI/ Black Iron Rail Music BMI
Arranged by Peter Boutté, Vance Vaucresson and Ruben Watts

Peter Boutté - vocal; Vance Vaucresson - vocal; Ruben Watts - congas, bottle, tambourine
Speaking Voice: Jacques Morial

12. GLORIA ON THE PHONE 3:40

(Paul Sanchez BMI/Colman deKay BMI/John Boutté ASCAP)
Paul Sanchez Music BMI/Namloc Music BMI/Boutté Works ASCAP

Paul Sanchez - vocal; Matt Perrine - bass; Alex McMurray - guitar; Larry Sieberth - piano; Eric Bolivar - drums
Speaking Voice: Arséne DeLay

13. KEEP YOUR EYE ON THAT SNAKE 3:16

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI
Arranged by Calvin Johnson
Additional recording by Crestway Lab
Recorded by Jerry Henderson and Calvin Johnson

Jesse Moore - vocal; Shamarr Allen - vocal, trumpets; Calvin Johnson - vocal, saxophone, clarinet; Arsene DeLay - vocal; Debbie Davis - vocal; Kirk Joseph - tuba; Jermal Watson - drums; Stephen Walker - trombone

14. COULD HAVE BEEN WORSE 4:45

(Paul Sanchez BMI/Colman deKay BMI/Irma Thomas BMI)
Paul Sanchez Music BMI/Namloc Music BMI/Irma Jackson Music BMI

Irma Thomas - vocal; Margie Perez - vocal; Herman Roscoe Ernest III - vocal, drums; Matt Perrine - bass; Tom McDermott - piano; John Gros - Hammond B-3; Jason Mingledorff - saxophone; Shane Theriot - guitar
Backing Vocals: Tara Brewer, Debbie Davis, Arsène DeLay

15. NOW THAT KATHY'S GONE 4:04

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI

Michael Cerveris - vocal; Tara Brewer - vocal; Debbie Davis - vocal; Herman Roscoe Ernest III - drums; Matt Perrine - bass; Shamarr Allen - trumpet; Shane Theriot - guitar
Backing Vocals: Bill Lynne, Davis Rogan, Vatican Lokey, Debbie Davis
Speaking Voices: Natasha Sanchez, Christy Moore, Angelle Thibodeaux, Shelly Sanchez

16. THESE PIES 3:31

(Shamarr Allen BMI)
POME Music BMI
Arranged by Shamarr Allen
Recorded and produced by Shamarr Allen
Recorded at POME Studio

Shamarr Allen - vocal, keyboard, drum loops, bass; Vance Vaucresson - vocal

17. WHY CAN'T I SEE TOMORROW? 1:45

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI
Arranged by Chip Wilson and Michiel Huisman
Strings arranged by Sam and Jack Craft

Tanya Boutté - vocal; Chip Wilson - guitar; Michiel Huisman - guitar; Sam Craft - violin; Jack Craft - cello

18. FEEL LIKE A LADY 4:15

(Paul Sanchez BMI/Colman deKay BMI/John Boutté ASCAP)
Paul Sanchez Music BMI/Namloc Music BMI/Boutté Works ASCAP

Vatican Lokey - vocal; Michael Cerveris - vocal; Debbie Davis - vocal; Herman Roscoe Ernest III - drums; Matt Perrine - bass; Tom McDermott - piano; Shane Theriot - guitar
Backing Vocals: Debbie Davis, John Sanchez, Eric "Shoeless" Pollard
Speaking Voice: Colman deKay

19. KING FOR A DAY 3:33

(Shamarr Allen BMI)
POME Music BMI
Arranged by Shamarr Allen
Recorded and produced by Shamarr Allen
Recorded at POME Studio

Shamarr Allen - vocal, trumpet, trombone, keyboard, drum loops, bass

DISC TWO

1. JUMP OUT BOYS 3:42

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI
Arranged by Alex McMurray, Mary Lasseigne, Russ Broussard, Sonia Tetlow and Mike Mayeux

Alex McMurray - vocal, guitar; Mary Lasseigne - bass; Sonia Tetlow - guitar; Mike Mayeux - guitar; Russ Broussard - drums
Backing Vocals: Mary Lasseigne, Sonia Tetlow, Mike Mayeux, Rob Savoy, John Sanchez, Eric "Shoeless" Pollard
Speaking Voice: Robbie Moore

2. FULL-TIME JOANN 3:16

(Paul Sanchez BMI/Colman deKay BMI/Michael Cerveris BMI)
Paul Sanchez Music BMI/Namloc Music BMI/Super Gibbo Music BMI

Arranged by Mike Mayeux, Billy Gaudin and Sam Craft

Additional recording by Ground Floor Productions, recorded by Mike Mayeux and Rick Nelson and produced by Mike Mayeux

Michael Cerveris - vocal; Jason Butler - keyboards; Matt Clark - guitars; Mark Bingham - guitar; Herbert Stevens III - congas, percussion; William Terry - bass; Rick Nelson - accordion, synth, bowed bass; Sam Craft - violins, keyboards; Mike Mayeux - synth bass
Backing Vocals: Billy Gaudin, Debbie Davis, Margie Perez, Eric "Shoeless" Pollard

3. WALKING ON GLASS 3:13

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Arranged by John Rankin

Strings arranged by Paul Sanchez, Lucia Micarelli, Sam and Jack Craft

Tanya Boutté - vocal; John Rankin - guitar; Chip Wilson - guitar; Michiel Huisman - guitar; Lucia Micarelli - violin; Sam Craft - violin; Jack Craft - cello; Andre Bohren - percussion, toy piano

4. WE ARE THE BAND 2:51

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Recorded and produced by Shamarr Allen

Recorded at POME Studio

Shamarr Allen - vocal, trumpet, trombone; Jarrel Allen - drums; Bennie Pete - tuba

5. KING OF MARDI GRAS 4:34

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Harry Shearer - vocal; Kevin Griffin - vocal; Barbara Davis - vocal; Eric Bolivar - drums; Matt Perrine - bass; Tom McDermott - harpischord; Alex McMurray - banjo; Tim Laughlin - clarinet;
Backing Vocals: Debbie Davis, Tara Brewer, Arséne DeLay

6. QUIT YOUR JOB 3:10

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Vance Vaucresson - vocal, handclaps; Dana Guerrier - vocal, handclaps; Alex McMurray - acoustic guitar; Sam Craft - violin; Jon Gross - tuba; Arséne DeLay - handclaps

7. KAJUN'S PUB 4:19

(Paul Sanchez BMI/Colman deKay BMI/Michael Cerveris BMI)

Paul Sanchez Music BMI/Namloc Music BMI/Super Gibbo Music BMI

Michael Cerveris - vocal; Paul Sanchez - guitar; Alex McMurray - guitar; Matt Perrine - bass; Dave Easley - slide guitar, slide sitar; Eric Bolivar - drums; Sam Craft - violin; Jack Craft - cello; Mike Dillon - tabala
Backing Vocals: Debbie Davis, Arséne DeLay, Eric "Shoeless" Pollard

8. BILLY'S FALL FROM GRACE 2:23

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Bryan Batt - vocal; Debbie Davis - vocal; Arséne DeLay - vocal; Tara Brewer - vocal; Larry Sieberth - piano

9. HEY MR. WIL 2:02

(Paul Sanchez BMI/Colman deKay BMI)

Paul Sanchez Music BMI/Namloc Music BMI

Vance Vaucresson - vocal; Dana Gourrier - vocal; Alex McMurray - acoustic guitar; Sam Craft - violin

10. HOUSE OF DANCE AND FEATHERS 4:23

(Shamarr Allen BMI)

POME Music BMI

Recorded and produced by Shamarr Allen
Recorded at POME Studio

Shamarr Allen - vocal, trumpet, loop, keyboards, bass, percussion, trombone

11. SLAM BAM THANK ME MA'AM 2:57

(Paul Sanchez BMI/Colman deKay BMI/Michael Cerveris BMI)
Paul Sanchez Music BMI/Namloc Music BMI/Super Gibbo Music BMI

Michael Cerveris - vocal; Vatican Lokey - vocal; Chris Wecklien - vocal; Matt Perrine - tuba, trombone; Eric Bolivar - drums; Ray Moore - clarinet; Janna Saslaw - flute, piccolo flute; Kevin Clark - trumpet; Richard Scott - accordion

12. KATRINA AND THE FLOOD 4:09

(Shamarr Allen BMI)
POME Music BMI
Arranged by Shamarr Allen
Recorded and produced by Shamarr Allen
Recorded at POME Studio

Shamarr Allen - vocal, trumpet, trombone, keyboard, drum loops, bass

13. YOU AND ME 3:38

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI
Arranged by Shamarr Allen
Additional recording at POME Studio, recorded and produced by Shamarr Allen

Alex McMurray - vocal, guitar; Arsène DeLay - vocal; Paul Sanchez - guitar; Spencer Bohren - slide guitar; Shamarr Allen - loop, keyboards, bass, percussion
Speaking Voice: Mike Mayeux

14. WHERE ARE THE BODIES? 3:41

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI

Paul Sanchez - vocal; Jesse Moore - vocal; Vatican Lokey - vocal; Doug Belote - drums; Matt Perrine - bass; Tom McDermott - piano; Alex McMurray - banjo; Tim Laughlin - clarinet; Rick Trolsen - trombone; Kevin Clark - trumpet

15. JOANN 3:56

(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI

Michael Cerveris - vocal; Craig Klein - vocal; Michelle Shocked - vocal; Eric Bolivar - drums; Matt Perrine - bass; John Gros - Hammond B-3; Shane Theriot - guitar
Backing Vocals - Susan Cowsill, Debbie Davis, Tara Brewer, Arsène DeLay, John Sanchez, Eric "Shoeless" Pollard, Vatican Lokey

16. THE SILENCE GROWS 2:19

(Paul Sanchez BMI/Colman deKay BMI/Matt Perrine BMI)
Paul Sanchez Music BMI/Namloc Music BMI/Boing Zapp Whee BMI

Bryan Batt - vocal, Jesse Moore - vocal, Vatican Lokey - vocal, Paul Sanchez - vocal, Matt Perrine - electric bass, acoustic bass, tuba, trombone; Barney Floyd - trumpet; Eric Bolivar - drums; Jana Saslaw - flute, piccolo flute; Tom Fischer - clarinet, tenor sax; Sam Craft - violin; Jack Craft - cello; Lee Floyd - banjo; Paul Sanchez - guitar

17. SHOULD'VE BEENS 2:22

(Paul Sanchez BMI/Colman deKay BMI)
Namloc Music BMI/Paul Sanchez Music BMI
Arranged by Alex McMurray, Doyle "Trumpet Red" Cooper, Paul Sanchez and John Herbert

Paul Sanchez - vocal; Alex McMurray - banjo; Doyle "Trumpet Red" Cooper - trumpet; John Herbert - harmonica; Andre Bohren - snare with brushes

18. TO BE CONTINUED 3:47

*(Paul Sanchez BMI/Colman deKay BMI/John Boutté ASCAP)
Paul Sanchez Music BMI/Namloc Music BMI/Boutté Works ASCAP
Arranged by To Be Continued Brass Band and Shamarr Allen*

To Be Continued Brass Band - vocals with members Bernard Adams - tuba, Christopher Davis - trumpet, Darren Towns - bass drum, Devin Vance - trombone, Edward Jackson - trombone, Joseph Maize Jr. - trombone, Samuel Cyrus- snare drum, Sean Roberts - trumpet

Backing Vocal and co-producer - Shamarr Allen

19. THE SADNESS OF THE REX MANSION 3:57

*(Paul Sanchez BMI/Colman deKay BMI)
Paul Sanchez Music BMI/Namloc Music BMI*

*Bryan Batt - vocal; Tara Brewer - vocal; Paul Sanchez - guitar; Alex McMurray - guitar
Speaking Voice: Tionne Johnson*

20. REBUILD RENEW 3:59

*(Paul Sanchez BMI/Colman deKay BMI/Shamarr Allen BMI)
Paul Sanchez Music BMI/Namloc Music BMI/POME Music BMI
Additional recording at POME Studio, recorded and produced by Shamarr Allen*

Lillian Boutté - vocal; Detroit Brooks - vocal; Allen Toussaint - piano; Jarrel Allen - vocal; Michael Cerveris - vocal; Mem Shannon - guitar, vocal; Anders Osborne - guitar, vocal; Mayor Mitch Landrieu - vocal; Paul Sanchez - vocal; John Boutté - vocal; Shamarr Allen - vocal; Axel Rice - vocal, trombone; Hunter Burgamy - vocal, guitar; Khalid Allen - vocal, guitar; John Michael Bradford - vocal, trumpet; Elijah Scarlett - vocal, saxophone; Herman Roscoe Ernest III - drums; Matt Perrine - bass; Jason Mingledorff - saxophone; Kevin Clark - trumpet; Shane Theriot - guitar; Jason Butler - Hammond B-3; Bonerama Horns (Mark Mullins, Craig Klein, Greg Hicks - trombones); Joe "Sashay La Bimbo" Sanchez - timbales, cowbell

Backing Vocals: Tara Brewer, Debbie Davis, Arsène DeLay, Craig Klein, Mark Mullins, Greg Hicks, Keng Harvey, Vance Vaucresson

Musical Arrangements by Matt Perrine except where noted

Producer: Paul Sanchez

Co-Producers: Matt Perrine, Shamarr Allen, Mark Bingham and Wes Fontenot

Executive Producers: Chris Joseph, Scott Shalett, Colman deKay and Jane Boettcher

Associate Producers: Bill and Pat Posnick, Rick Duplantier, Rob Clemenz, Mark Hughes, Mary de Ben, Michele Gaudin and Mary Jane Giddens

Videographer and Studio Assistant: Justin Butts

Recorded at Piety Street Recording in New Orleans, LA except where noted

From November-December 2010 and August-October 2011

Studio Manager: Shawn Hall

www.PietyStreet.com

Recorded by: Wes Fontenot

Additional Recording by: Mark Bingham

Mixed by: Mark Bingham

Mastered by: John Fischbach, Paul Marinaro

Assistant Engineers: Paul Marinaro, Alex Diaz-Hall

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Lyrics, song notes and other information available at www.MysteryStreetRecords.com

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