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Photo from the Al Rose Collection
Joe Robichaux and the New Orleans Rhythm Boys at the Rhythm Club, mid-1930's.

Joe Robichaux:
After the Sun Goes Down

Joe Robichaux was a remarkably versatile musician whose career behind the piano reflected a half-century of musical developments in New Orleans. Beginning as a professional musician in the glory days of classic New Orleans Jazz, Robichaux went on to lead the Crescent City's foremost swing band in the 1930's. His talents graced some recordings from the golden age of New Orleans Rhythm and Blues, and he was a popular, in-demand pianist during the revival of traditional jazz in New Orleans during the 1950's and early 1960's. Certainly under-recorded and thus under-appreciated by a wider audience, Joe Robichaux's talent and role in the history of New Orleans Jazz needs redressing.

Joseph Robichaux was born on March 8, 1900, near St. Mary and Camp Streets in the Irish Channel, a tough but musically fertile section of New Orleans. The Robichaux are one of the illustrious musical families of New Orleans. Joe was the nephew of John Robichaux, perhaps the city's most active dance band leader from the 1890's to the 1930's, well remembered for his band's continued on page 3

Archive Receives Ray Bauduc and Joe Mares Collections

In 1988, the Archive received two donations of great value for future researchers. The first of these, acquired last summer, is THE RAY BAUDUC COLLECTION. The late drummer, who died in January of 1988, showed his collection to former curators Richard Allen and Curtis Jerde during their 1984 and 1985 visits to Bauduc's Houston home. continued on page 2

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On these visits he considered donating his collection to Tulane after his death. Mr. Bauduc’s nephew, J.T. Harris III, a musician-businessman from Houston, honored his bequest and donated the collection to the archive. Many thanks are due to musician Connie Jones who drove Curt Jerde to Houston to pick up Bauduc’s collection.

The second donation came from Joe Mares, founder of the Southland Records label. Mares had contacted Plato Smith (board member of the Friends of the Jazz Archive) about the possibility of leaving his collection of graphic materials to the Archive. With curator Bruce Raeburn’s assurance that his materials would be made available to researchers, Mr. Mares donated a collection which includes photographs and original art work on many New Orleans musicians.

Ray Bauduc, born in New Orleans in 1906, spent nearly fifty years in the music business. Bauduc’s brother Jules, also a drummer, first showed Ray “how to play the right things on the drum.” Although he took a few lessons from Kid Peterson, Ray never wanted to play “legitimate” music, preferring to develop his own style. Accomplishing this kept Bauduc busy throughout his career. He began performing professionally in his early teens and went on to play with such greats as Johnny Bayerdsorffer, Ben Pollock, Red Nichols, Jack Teagarden, Jimmy Dorsey, and Bob Crosby.

The Bauduc Collection is rich with photographs, documenting his personal and professional association with many famous people in the music and film industry. Such familiar faces as Louis Armstrong, Benny Goodman, Paul Whiteman, Rudy Vallee, Lionel Hampton, Judy Garland, and Bing Crosby are represented in Bauduc’s collection. The earliest photo is from Bauduc’s days with the Dixieland Roamers, formerly called the Six NOLA Jazzers. This group pioneered the first live Dixieland broadcast in New Orleans around 1923. The Bob Crosby Band, Bauduc’s favorite, is also well represented. This band included fellow New Orleanians Eddie Miller on sax and clarinet, and Hilton “Nappy” Lamarre, the guitarist-banjoist who had worked previously with Bauduc in Johnny Bayerdsorffer’s band at Spanish Fort in 1925. Bauduc’s association with Lamarre spanned several decades, including a stint as co-leaders of The Riverboat Dandies in the ’50s.

Over 400 sheet music items, including scores and orchestrations, arrived with Bauduc’s collection. Included among the titles are jazz standards, popular songs of the day, and compositions credited to Mr. Bauduc. During his years with Bob Crosby and the Bob Cats, Bauduc collaborated with bassist Bob Haggart, clarinetist, Matty Matlock, and other band members to produce such classic tunes as “South Rampart Street Parade,” “The Big Crash From China,” “The March of the Bobcats,” “The Big Noise From Winnetka,” and “Smoky Mary,” which became signature songs of the Bob Cats. An imaginative drummer, who listed Zutty Singleton and Baby Dodds among his favorites, Ray Bauduc collaborated with Avedis Zildjian on a new cymbal design. Their Zildjian Swish Cymbal replaced a
Chinese-manufactured cymbal no longer available in the 1930s because of the China-Japan war. Later, working with the the Ludwig Co., Bauduc designed the Ray Bauduc Signature sets. One of three sets in his possession at the time of his death was donated to the Archive, along with spare drum heads with band insignia.

Other items in the collection include over 200 records and tapes, scrapbooks, 29 instructional manuals, 1 book, and 2 cartons of assorted manuscript items. Materials from the Bauduc Collection will be on display in the Archive throughout the summer.

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In 1918 Robichaux went on the road with the O.J. Beatty tent show, where he played in a "49 camp" (a taxi dance hall in a tent) for the better part of a year. After a brief stint with the Tig Chambers Band in Chicago, Robichaux returned to New Orleans before departing again with the Washburn and Weaver show, and subsequently, the Tom Morse show. Although the chronology at this time is unclear, Robichaux apparently returned to New Orleans in the early 1920's and joined trumpeter Evan Thomas' Black Eagle Band, playing "the country circuit" in 1922-1923. A period of musical freelancing followed, during which Robichaux "spotted" with top New Orleans band leaders like Oscar Celestin and William Ridgley. He began working regularly with Davey Jones and Lee Collins, an association which would provide Robichaux with his first opportunity to "get on record." By the late 1920's Robichaux had established a reputation as a leading pianist in New Orleans, and would more than hold his own at musicians' hangouts like Moore's Ice Cream Parlor at 2727 So. Rampart, a gathering spot for uptown pianists.

The Jones-Collins band had been enjoying success at the La Vida dance hall and had recently settled in at the Astoria Garden, when Victor arranged a recording session for the band. The Jones-Collins Astoria Hot Eight sides are among the best of early New Orleans Jazz recording and represent what is perhaps Robichaux's finest work in the traditional jazz idiom. The four sides the band cut on November 11, 1929 included a Joe Robichaux composition, "Tip Easy Blues," a superb blues in the "classic" mold. Robichaux's piano style here is quite advanced, his solos filled with irregular rhythms and "modern" chords. Aside from its musical merit, the session is notable in purportedly being the first integrated recording session in New Orleans, with Sidney Arodin "passing" on clarinet for the date. A month after the Jones-Collins session Robichaux cut four sides with vocalist Christina Grey for Okeh. Recorded in New Orleans, only two of these were released.

By the early 1930's Robichaux had put together his own six-piece band, The New Orleans Rhythm Boys, to work at the Entertainer's Club. The thirties were to be Robichaux's decade; his band grew in size and popularity. The national success of New Orleans Jazz in the 1920's had caused the best of New Orleans musicians to leave the city. Robichaux capitalized on the popularity of the emerging Swing style to take his new big band to the top of the local market. In 1933 Brunswick brought the band to New York, where they recorded a mix of original compositions, arrangements of jazz standards, and tin pan alley material.

The Brunswick sessions (which were released on Vocalion) are among the very few recorded examples of the New Orleans Swing style of the
1930’s. On them Robichaux made use of a somewhat unconventional line-up, consisting of Eugene Ware, trumpet, Gene Porter, tenor saxophone, Alfred Guichard, alto saxophone and clarinet, Rene Hall, banjo, Walter Williams, guitar, Ward "Bucket" Crosby, drums, and Robichaux on piano. On the recordings Ward Crosby’s kick drum is thunderous (as if the front head may have been removed to compensate for the lack of bass) while his cymbal work is lost in the studio’s acoustics. Despite these shortcomings the rhythm section develops a powerful, straightforward drive, with Robichaux’s piano carrying the bass line. Hall’s banjo work and Robichaux’s piano impart a “raggy” feel in marked contrast with the four-beat “bounce” of such name bands as Basie’s or Krupa’s.

The Brunswick-Vocational sides have been criticized for weak arrangements (apparently by Robichaux) as often as the reed and trumpet have been praised. All solo work here is markedly excellent and the arrangements, if not consistently sophisticated, do contain passages of real interest and excitement, in such numbers as "The Riff," "42nd Street," "King Kong Stomp" (topical in 1933), and "After Me The Sun Goes Down." There is a surprising reference to "Peer Gynt" in the introduction to "Why Should I Cry Over You," a quote that reflects Robichaux’s versatile background.

The Brunswick executives apparently liked the Rhythm Boys because they learned material quickly. The company utilized them, as the Levee Loungers, on sides by Jazz/Pop vocalist Chick Bullock. Unfortunately, an offer to become a Brunswick house band came to naught when the New York City musicians’ union objected to the New Orleans band. Brunswick went so far as to lease the Robichaux band an apartment for a year, but after a number of months of little activity Robichaux and his band returned to New Orleans. A 1936 session recorded for Decca in New Orleans was never released, and the later sound of the expanded Rhythm Boys can only be guessed at. Among the large number of musicians who passed through the Robichaux band during the 1930’s was Earl Bostic, who took the Robichaux arrangement of his own tune, "Let Me Off Uptown," to Gene Krupa’s band in New York. Krupa recorded it, apparently with Robichaux’s arrangement.

The Rhythm Boys were very popular in New Orleans and throughout the South, where they shared bills with the bands of Jimmy Lunceford, Duke Ellington, Count Basie, Claude Hopkins, Andy Kirk, and the Mills Brothers. Eventually, Robichaux’s band grew to fourteen pieces and for a time featured an excellent female vocalist, Joan Lunceford, and a tap dancer, Baby Briscoe. Many fine musicians played with the Rhythm Boys over the years, including Freddie Kohman, Willie O’Connell, Sam Dutrey, Clement Tervalon, Waldron "Frog" Joseph, Dennis Guichard, John "Turk" Girard, Henry "Kildee" Holloway, Maurice Geston, Charles "Ollie Papa" Thomas, and others. Eugene Ware, veteran of the Brunswick-Vocallion sessions, stayed with the Rhythm Boys at least up to the late 1930’s. About 1936 the Rhythm Boys temporarily left the Rhythm Club in New Orleans for a tour of Florida and Cuba. The show included singer-dancer-guitarist Pleasant "Smilin’ Joe" Joseph and played to packed houses in Havana and surrounding towns.
The Rhythm Boys stayed active throughout the 1930's, but in the early 1940's it proved impossible to keep the band together. For much of the 1940's Robichaux was playing at Dan's International Bar in the French Quarter in a back-to-back baby grand duo (with whom is unclear) and doing solo gigs at the Absinthe House on Bourbon Street. The early 1950's found Robichaux in demand as an accompanist. He worked with Ricard Alexis' Tuxedo Jazz Band in 1951, and in 1953 went to San Francisco with Creole songstress Lizzie Miles for a stint at the Club Hangover. Lizzie Miles considered Joe Robichaux her most sympathetic accompanist and they often worked together until her death in 1963. Robichaux could also be found backing Pleasant Joseph and working with Paul Barbarin during the early and mid-1950's, often at Sid Davilla's Mardi Gras Lounge. For a time Robichaux was one of Imperial Records' house pianists and appeared on a number of classic New Orleans Rhythm & Blues recordings, including (probable) Smiley Lewis' 1954 hit "Real Gone Lover," for which Robichaux received partial writer's credit.

A new stage in Joe Robichaux's career began in 1957 when he replaced Alton Purnell in the George Lewis Band. Robichaux would play with Lewis until the former's death in 1965. Although this was the most prolific recording period of Robichaux's career his work with Lewis is generally disappointing. Robichaux was mainly reduced to keeping straight time in ensemble passages, surely an underutilization of the rhythmic abilities he had manifested early in his career. William Russell, for one, testifies that Robichaux's piano skills remained undiminished right up to the end of his life. But with George Lewis Robichaux achieved a new popularity, touring Britain, Scandinavia, and Japan to wildly enthusiastic receptions and packed concert halls. Robichaux was a familiar figure at Preservation Hall in the early 1960's, working with John Casimir, Kid Howard, and other leaders. He was scheduled to play Preservation Hall on January 17, 1965 when, relaxing on a couch at his home, he suffered a heart attack and died.

It is unfortunate that Joe Robichaux was underrecorded in his prime years as band leader and arranger. The result has been a diminished awareness of his importance in the New Orleans music scene during the Swing era. Joe "Dragon," as he was called because of his appearance, was anything but a "termagant" in life and lacked the aggressiveness that so often characterizes the successful show biz figure. But he was a veteran showman - he was known to stand for his solos, or raise his hands high above the keys, bringing them down for a flurry of flashy chords and right hand runs. He was always eager to play, often showing up early for gigs. While waiting to be paid at the end of the night, Robichaux would stay at his piano stool, playing for the sheer love of music. His was a dedication to his art unusual even among professional musicians. After his European tour with the George Lewis band Robichaux praised the devotion of European Jazz musicians and fans to the music that was his life. He was concerned with the decline of Jazz as a popular art form in his own country and even wondered whether it could survive. Only time will tell if, after the passing of Joe Robichaux and his generation, the sun really goes down.

Ben Maygarden

Bauduc and Mares

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Bauduc lived a few blocks away from Paul Mares, leader and cornetist of the New Orleans Rhythm Kings, and would often hear musicians such as Emmett Hardy, Arnold Loyacano, Sidney Aroldin, Irving Fazola, and Leon Roppolo, who used the Mares' home to hang out and rehearse. Mares, who idolized Joseph "King" Oliver, organized the N.O.R.K. to play at Friars Inn in Chicago in 1922, where they were a big hit. According to George W. Kay, the Rhythm Kings inspired an entire generation of Chicago jazz musicians, including the Austin High School Gang and The Wolverines. Some of the Rhythm Kings' greatest hits were "Clarinet Marmalade," "Milneburg Joys," and "London Blues," which they recorded with Jelly Roll
Morton in what was probably the first-ever racially mixed jazz recording session. Ray Bauduc admired the Rhythm Kings and felt that the band never received its proper place in jazz history. These sentiments echo those of Joe Mares Jr., Paul's brother, who donated his collection to the archive in December.

Musical talent ran in the Mares family: father Joe Mares Sr. played trumpet and performed concert music at West End; brother Vic took lessons from Charlie Scaglione and played tenor sax; and a sister played piano. Joe, Jr. took clarinet lessons from Leon Roppolo, but never managed to learn his style. Roppolo, whom Joe Mares considered the greatest clarinetist to come out of New Orleans, played from the heart and never played the same solo twice. Joe gave up the clarinet on the advice of brother Paul who told him, "You've got to be good, or it's no good." Joe Mares didn't lose his interest in jazz, however, choosing instead to act as a producer, managing the careers of musicians like Pete Fountain, Al Hirt, and George Girard, who would have been one of the great ones had he lived. Joe went on to form the Southland Records label in the early 1950s, giving the world a chance to hear some of the great musicians who stayed in New Orleans, like Johnny Wiggs, Armand Hug, Thomas Jefferson, and Raymond Burke. Joe made the last recordings of both Papa Celestin, who passed up a chance to record with a major label to record for Mares, and Tom Brown, the man credited with taking the first New Orleans jazz band to Chicago, but who had never before recorded as a leader.

In his 1966 interview with Walter Richter and Tim Luckenbach, Mares relates some humorous anecdotes from his long career. For instance, while rehearsing with a band which included Thomas Jefferson on trumpet and Frog Joseph, one of Mares' favorite trombonists, Jefferson hit a bad note. Asked why, Jefferson responded that a fly was bothering him. Humouring him, Joseph said he saw the fly on the wall, to which Jefferson replied, "I don't see it, but I hear it walking." Another time, after finishing an engagement at Disneyland in 1956, Mares, seeing Al Hirt tired and asleep on a hotel floor, tied him up with a lamp cord and woke him up by screaming "Hotel on fire!" Words fail to describe how Hirt attempted to escape.

Joe Mares' graphics collection contains photographs of jazz greats like Louis Armstrong, the New Orleans Rhythm Kings, Sharkey Bonano, and others -- all professional associates of Mares during his long musical career. The Archive will display material from Mares' collection, containing more than 150 items, beginning this Fall.

Alma Williams
The Local and International Dave Winstein

In preparing his recent article in *Footnote* on Sam Morgan, Jempi De Donder went through some fifty interviews in the Hogan Jazz Archive. His herculean task yielded fascinating insights through this narrow approach. Yet while oral history is sometimes the only direct source on a person there are always other ways of getting information. De Donder, of course, used them to a degree, but the Sam Morgan folder in the Archive’s files contains many cross references to other information, some notes, a photocopy of a handbill, and a copy of my liner notes for VJM VLP 32, a 12" LP. These are only some of the sources available to writers and researchers. Because many researchers are not aware of the full range of the Archive’s resources, a primary goal of *The Jazz Archivist* is to provide them with a better grasp of these resources and their use.

An oral historian can best prepare for interviews by making use of such information as well as previous interviews. Frank Netto and Godfrey Hirsch, for example, often mentioned Dave Weinstein, who has previously been interviewed himself. One might find useful facts in city directories and telephone books. Newspaper indexes lead to information on Weinstein and the magazine of the local chapter of the American Federation of Musicians records his joining the union on July 20, 1928. Another magazine has an article on an early morning radio program on which Dave worked. Even jazz books can be useful.

Concerning Weinstein, a reed player in numerous local bands, the researcher is in luck: the amount of material on him in the Archive is staggering. Like Sam Morgan, he grew up in the French Quarter, but Dave’s life was better documented, as he first became an American Federation of Musicians official as early as 1935 and later served as President of Local Chapters 174 and 174-496 and as International Vice President of the AFM. Dave arranged for the donation of the Local Chapter’s records to the Hogan Jazz Archive. These now occupy two file cabinets plus nine linear feet of shelf space. Dave’s personal

![Photo courtesy of Frank Netto. WWL Staff Orchestra, ca. 1933. Back row, l. to r.: Tony Almerico (2nd); Dave Weinstein (3rd); Leo Adde (7th); Frank Netto (8th); Pinky Vidacovich (far right).]

donation to the Archive consists of 208 issues of the *International Musician*, the Official Journal of the American Federation of Musicians in both the United States and Canada. Although the interviewers have not been through all of this material, these other sources provide so much material that much time might be wasted asking about easily available facts and writing up the responses. Dave’s interview of

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Alternative Aspects of Sheet Music in
the Hogan Jazz Archive

To preserve the written musical record of jazz is the main purpose of the Archive's sheet music collection, but an often overlooked function is the socio-historical record preserved on its music covers. An inventory was begun in June of 1988 on one of the Archive's largest recent accessions, the Maxwell Music Transfer, revealing a wide variety of music ranging from Mozart and Mendelssohn to Jolson and Berlin. Though the collection has yielded few selections directly related to jazz, it provides the researcher with a rich cultural record. This article will review a few representative items drawn from the inventory and discuss their historical and cultural significance.

Sheet music reflects the popular culture of its time. American life in the early nineteenth century, while centering on the family, simultaneously became more cosmopolitan, with increasing literacy, appreciation of arts and fashion, and greater involvement in clubs and societies. These aspects are present in the cover art of three works by Francis H. Brown, "Midnight Schottisch," "Happy Family Polka," and "The Rival Schottisch," which depict, respectively, a ballroom dance, a family gathered around the hearth, and a courting couple. Increasing literacy expanded popular interest in the 1840's in the romantic novels of Sir Walter Scott. "4 Couplets du Tournoi," from a French musical series based on Ivanhoe, exemplifies the romantic values of chivalry and knightly valor popular at the time, particularly in the South. Finally, "The New Costume Polka" and "The Bloomer Schottisch" celebrated the bloomer fashion craze.

Tokens from the mid-century tours of the Germania Musical Society and Jenny Lind, which helped broaden the American awareness of concert music, are also located in the sheet music collection. A lithograph of the Germania Musical Society, dating from their American tour in 1848, appears on the cover of an unnamed musical selection. A second record of their tour survives

From the Maxwell Music Collection
"4 Couplets du Tournoi" by Belanger and Concone.

From the Maxwell Music Collection
Germania Musical Society
on the cover of "Tennent Polka," by F.B. Helsmuller, which notes that the piece was played by the Germanians in Boston.

Overshadowing even the Germanians was the tour of Jenny Lind, "The Swedish Nightingale," which included seven concerts in New Orleans, attracting immense audiences from the entire region. The lasting effect of Lind’s tour on American musical tastes is evident from many musical arrangements attributed to her concerts. Examples of these are two selections from "La Fille du Regiment," and another from "La Somnambula,"

subsequent to her concerts in New York and Boston. Lithographs on each depict Jenny in costume, acquainting Americans not only with the artist but also with the operatic setting of the piece. Such lithographs demonstrate a third function of the sheet music collection, as a source of musical history.

Music performed by the Boston Brigade Band provides a glimpse of Bostonian culture in the early nineteenth century. In addition to furnishing lithographs of city militia companies on maneuvers and parade, the covers commemorate the first public performance of the music by the Brigade Band. Each song is dedicated to a militia company or its officers. One example is "Greys’ Quick Step" by B.A. Burditt, dedicated to Capt. John C. Park and officers and members of the Greys, and performed for the first time by the Boston Brigade Band at the encampment at Portsmouth on July 31st, 1839. The
lithograph shows the Greys on a tour of camp duty from Portsmouth to Haverhill. The artist illustrates the parade uniforms of band members with their instruments, set against the background of a country road between Exeter and Haverhill. Another example is Burditt’s "Aurora Quick Step," illustrating the Boston City Greys' encampment at Baltimore in July, 1844. This piece is dedicated by the Boston Brass Band to Col. N.A. Thompson of the City Greys. Though Burditt, a member of the Boston Brass Band, dedicated most of his music to the military, he chose to dedicate "The Washingtonian Quick Step" to Samuel F. Holbrook, President of the Total Abstinence Society of Boston, an arm of the early nineteenth century temperance movement.

Generals, battles, and politicians received attention by the composers of their time. Santa Anna's surrender to General Sam Houston inspired Edwin Meyrick's "The Texian Grand March," which he dedicated to General Houston. Charles Grobe similarly honored General Zachary Taylor with "The Battle of Buena Vista," published in 1847. Grobe continued to compose music on military themes, including "The Battles of Palo Alto and Resaca de la Palma" from the Mexican-American War, and "The Battle of New Orleans" from the Civil War. A Civil War song dedicated to Jefferson Davis, P. Rivinac's "Our First President Quickstep," was published in New Orleans by A.E. Blackmar & Bro. in 1861.

Political backers used songs in campaigns to bolster their favorite candidate or smear their opponents. To combat rumors begun by Tammany Hall that Grover Cleveland had sired an illegitimate child, supporters of Cleveland's unsuccessful 1888 presidential campaign published
"Cleveland's Luck and Love Grand March." The cover displays prominent portraits of Cleveland and his wife Frances, and bears the legend "Dedicated to the Two most popular Democrats." Despite Teddy Roosevelt's refusal to try for a third presidential term in 1908, Republican campaigners tried to persuade T.R. to change his mind, producing a number of songs aimed at Roosevelt and party members. "Four More Years of Teddy" by Alice Yarnell urges: "Teddy, Teddy, Will you come, Come to the people's call? / Finish what you have begun, They're calling all and all," while the cover cartoon shows Uncle Sam roping Teddy to the President's chair. Bransen and Williams' "It's Up to You: Would You Rather Be a Tammany Tiger or a Teddy Bear?" invokes similar themes. Popular political issues also found their way into song. At the turn of the century, two songs, "Cuba Free For Ever March" and "Cuba Free or Die," appealed to the United States to intervene in the Cuban rebellion against Spain. The sinking of the U.S. battleship Maine, which brought the United States into that war, was commemorated by O'Dea and Cohn's "The Heroes Who Sank With the Maine."

Drawn from the Maxwell Music Accession, the above songs are just a few examples of the alternative uses of sheet music. The wide variety of printed music present in the Archive represents a valuable, under-explored source of information for researchers in disciplines other than music.

Kahne Parsons

Dave Weinstein  continued from page 7

22 September 1988 by Curator Bruce Raeburn, former Curator Curt Jerde, and this writer provokes much thought and leads to more questions. For instance, Dave's discussion of Abbie Brunies' band with Sidney Arodin makes one wish that Dave had seen the photograph of the band at the New Slipper Club about 1933, printed on page 35 of Frank Driggs and Harris Lewine's Black Beauty, White Heat.

Dave Weinstein was born on September 18, 1909 within a stone's throw of St. Louis Cathedral in that multicultural neighborhood now known as the French Quarter. He was always very interested in music as a child even though he didn't come from a musical family. In addition to listening to phonographs in his family's furniture store, he heard a rich variety of music ranging from Italian bands to pairs of strolling blues guitarists. (This latter tradition continued into the 1970s, although it has not received much attention.) Some of these guitarists this writer recalls are Edward T. "Noon" Johnson, who sang in Bunk Johnson's 17 May 1945 recording session and also played bazooka; Sam Rankins, Johnson's partner; Charles Dowden, an obscure left-hander; and Jewell "Babe" Stovall, who usually played alone.

Dave readily acknowledges that all of the white musicians were influenced by the blacks. He said, "Blacks have a peculiar style in almost anything they do...Anything they did, they had to do with flourish."

The diverse musical styles he heard in the French Quarter initially influenced Weinstein's playing. In his formative years, he was the youngest member of the Roma band, one of two Italian military bands in his neighborhood. These spawned several musicians who gained fame later. One, Irving Henry Prestopnik, who was of Irish and Hungarian descent, played with the Roma band when it had twenty-nine pieces. It was in this Italian band that he may have received his famous surname, Fazola. Tony Parenti and Mario Finazzo, who recorded with Parenti, were members of one of these bands. Weinstein recalls Mario Finazzo as a fine man and a fine tuba player. This exposure to the European thoroughness of the immigrants in these bands helped young musicians. Weinstein himself was the son of Jewish immigrants.

Weinstein bought his first saxophone on 3 January 1925 for one hundred twenty-five dollars, minutes after Werlein's Music Store opened that day. After two years, Jean Paquet began teaching him clarinet. He doesn't remember when he started to play by ear, but it was probably when he was with neighborhood bands.

Soon after Dave became a member of the union in 1928, he began playing with some of the first bands of which he has fond memories: butcher Joe Clesi's and Tom Early's. Early passed the Weinstein furniture store on his way to work at City Hall and heard Weinstein practicing. Early hired him, and he played his first job at the Inn-by-the-Sea either in Pass Christian or Henderson Point, Mississippi. His memory is hazy on the location. Once some band members poured powdered coal (used in the heater on the train) into the F-holes of Early's bass until it was so heavy he could hardly pick it up. Such practical jokes were common in this era. Incidentally, Dave states that you were not considered a professional musician in those days unless you were in the union, otherwise you were merely a skilled amateur.

Dick Allen

Dick Allen continues his series on Dave Weinstein in the next edition of The Jazz Archivist.
Dear Mr. Maygarden:

Your article in *The Jazz Archivist* ["Putting the House in Order: Documenting Jazz Photography," *The Jazz Archivist* III 1-2 (1988)] received in today's mail is an excellent one which brings forth many unanswered questions regarding proper identification of the many thousands of known and unknown old photos which continue to be discovered and published.

However you err when you state my book, *Black Beauty, White Heat*, whose co-author incidentally is Harris Lewine not Levine, published a partial photo of the Desdunes band. I used two different photos of the Sidney Devisgnes band in the chapter devoted to New Orleans but none of Desdunes although I have a print of the photo you show on page 26.

Because of the great expense in publishing a work like *Black Beauty, White Heat* and the extreme difficulty in obtaining a contract with a publisher for such a work, many hundreds even thousands of worthwhile and important historical photos had to be omitted from *Black Beauty, White Heat*.

I deliberately chose to illustrate, to the best of my ability as a researcher and owner of one of the largest collections of this kind of material, only the period from 1920 to 1950. We began our search to fill out areas needed for the book at the Hogan Jazz Archive and were given most impressive help by Curtis Jerde and his staff. Mr. Lewine and myself are saddened by his having to give up the curatorship due to health problems.

Space limitations and the need to include as much information as was possible caused many of the photos in our book to be incompletely and, occasionally, incorrectly identified. I assume all responsibility for the latter and attribute it to intense pressure to get the manuscript finished by the publication deadline. We had already missed an earlier deadline because there was simply too much information to be reduced to the caption style necessary for so many illustrations. I know of no publisher in the United States today willing to underwrite a book of such comprehensive scope as *Black Beauty, White Heat*. Much of its expense was undertaken by my partner when our publisher gave us roughly half of the total cost of publication. We produced and had the book printed ourselves which is why it is printed on the kind of expensive coated stock with the superb reproduction *Black Beauty, White Heat* has. To do a book of this size and scope now would probably cost—especially with the four color plates of labels—somewhere around $150,000 or more.

Fortunately, I enjoy good long-standing relationships with many musicians in larger cities in this country, with whom I've amassed hundreds of interviews on tape since August, 1956, when I first interviewed the late, superb, drummer Harry Dial. I'm still conducting interviews, though on a much more sporadic basis. I am still fully involved in running my picture business as head of a household. The need to seek out the few remaining older men and women is greater than ever. This was brought home to me vividly two months ago when a man I had been interviewing on the phone and by letter passed away at age 89. His story will be printed in *Storyville* later this year, once I have found time to pull the pieces together. His name was Dock Dugas Crawford, Jr.: trombonist, arranger, one-time bandleader, and noted education specialist and head of the music department at Alabama State College in Montgomery from 1935-39. Fortunately I was able to secure most of what I needed to know about his brief playing career, but I wanted to expand on his teaching activities when, to my chagrin, he passed away. He could not be called a major figure as an instrumentalist or bandleader but his recollections do add to the picture we already have much data on, the twenties and early thirties.

Looking back, I realize now how important it is to go back to a person as often as they can stand to be questioned about their professional careers. Most of the older men and women are fairly open to this, and one can never ask too many questions. How I wish I'd had the foresight as a young man to have followed through in depth with important people like Walter Page, Don Redman, and dozens of others whose memories were vivid and who witnessed so much of jazz early development. We can, however, probe the memories of those still living. Check the printed manuscripts of the Hogan Jazz Archives and see how many questions each one raises in the reader's mind.....

So many mistakes continue to appear in print, over and over again, despite the wealth of much valuable research (most of which rarely gets into print) done here and there abroad. It saddens me to see incorrect birthdates, wrong years attributed to known photographs, many of which were first published in newspapers not long after they were taken. So many books keep getting published that compound errors made years ago in *Innocence* when few standards for research and compilation of accurate histories had been done.

Please publish some of this because some of it concerns anyone with a serious interest in accurately documenting the history of this music we all love so much and which has guided so
many of us into seeking a career in some aspect of the music world.

Sincerely,
Frank Driggs

Dear Mr. Driggs:

Thank you for your letter, which came as a pleasant early response to my article in *The Jazz Archivist*. As a neophyte to jazz research, it is encouraging to receive positive feedback from someone who has long been in the forefront of the field. My next order of business is to offer sincere apologies to Harris Lewine. As with my confusion over the Desdunes band photo, I can only blame carelessness brought on by haste. I would like to add that any corrections of captions on my part do not qualify my admiration for *Black Beauty, White Heat*, which stands as an incredible achievement on all levels. The photo reproduction is indeed superb. It is always a shame when I see beautiful sepia-tone publicity photos (for example) reduced to low resolution, high contrast messes in publication.

My status here at the Archive is somewhat peculiar, as I am a graduate student in History at Tulane and am currently fulfilling my assistantship duties with this project. I only returned to the Archive in January after a year of teaching, and spend two hours a day on the project. Progress is slow, as you can imagine. I have been working on an uncataloged portion of the Al Rose photo collection and have not yet begun to look at the main body of the Archive's photo holdings. A more efficient use of time might be to research photos, as interest is expressed in them for some purpose rather than merely because they are in the next file. I have also suggested that the *Archivist*’s "Picturing the Past" feature be used to clear up confusion on particularly significant photos that may have been miscaptioned in previous publication.

Thanks again for your feedback....

Sincerely,
Ben Maygarden

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A Word From The Friends

Dear Friends,

Jazz is on the move in New Orleans. At center stage is the 1989 concert/lecture series sponsored by the Friends of the Jazz Archive, the Louis Armstrong Foundation, the Louisiana State Museum, and funded by the Louisiana Endowment for the Humanities. The programs are free and open to the public, and will take place at the Old U.S. Mint Building, 400 Esplanade Avenue, New Orleans from 2pm-5pm.

On May 13, 1989, the Friends will present the third installment in the series, "Jelly Roll Morton: A New Insight," with guest lecturer Dr. William Russell. Dr. Russell, the present custodian of most of Jelly Roll’s music scores and papers, is presently at work on an academically detailed biography of this monumental jazz figure. Dr. Russell co-authored *Jazzmen*, the first jazz book written in English, and is currently the proprietor of American Music Records. The program will discuss Jelly Roll’s influence on jazz, along with performances of selected Morton compositions by Bob Greene, creator of the musical production, *The World of Jelly Roll Morton*.

Richard B. Allen will guest lecture program four on June 3, 1989, "The Brass Bands of New Orleans." Mr. Allen is the former curator of the William Ransom Hogan Jazz Archive and co-author of the book, *Brass Bands and New Orleans Jazz*. He is engaged in an on-going oral history project at the Archive documenting the careers of Louisiana brass band musicians. An authentic ten piece brass band will perform the traditional marching music of the streets, using the original instrumentation of such early favorites as the Onward, Excelsior, and Eureka Bands.

The series continues on July 1, 1989 with Dr. Karl Koenig’s presentation of "Jazz, Country Style." This fifth lecture in the series will explore the neglected area of early jazz history, when jazz bands toured Louisiana -- musicians like Buddy Petit, Bunk Johnson, and Evan Thomas carrying the joyous sounds of jazz throughout the state. Dr. Koenig, also known as "Dr. Jazz," will demonstrate some items at the piano, while a six-piece jazz ensemble under the direction of Dr. Michael White will perform selections in the style of these early performers.

The 1989 concert/lecture series will conclude with two programs by Al and Diana Rose. On Saturday, August 5th, Diana Rose, co-author and narrator of the National Public Radio series *Creole Cameos*, will present "The Legacy of Congo Square," a lecture exploring the evolution of jazz from African culture, as well as the origins of the Creole Song and its emotionally expressive role in the lives of nineteenth century New Orleanians. Al Rose closes out the series with program seven, "I Remember Jazz," on September 2nd. Mr. Rose authored a book of the same title about his experiences of more than six decades of living and writing about New Orleans jazz. In these six decades, Al Rose has produced records, films, and jazz concerts around the world, and served as friend and confidant to many of the greatest jazz musicians. His anecdotal tales of their triumphs and tragedies convey a rare insight into the lives of
these men and women. Recreating the ambience of that time and place will be the Creole Rice Jazz Band, exemplifying the sounds Mr. Rose knows so well from the golden days of jazz.

Hope to see you there!

Eddie Edwards
Chairman, Friends of the Jazz Archive

‘Louisiana Swing’ to Air This Fall

In an attempt to further expand public outreach efforts, the Hogan Jazz Archive has enlisted the support of the Louisiana Endowment for the Humanities and WWNO-FM Radio to produce a series of thirteen hour-long radio programs to be entitled "Louisiana Swing." Produced at the Lakefront studios of WWNO-FM by production director Brad Palmer and hosted by veteran New Orleans jazz disc jockey Fred Kasten, this series seeks to educate as well as entertain by combining anecdotal passages from oral history interview tapes with representative recordings from "The Tulane Jazz Listening Library," itself a sponsored project to transfer selected 78s to tape under the auspices of the National Endowment for the Arts funding. "Louisiana Swing" is designed to celebrate the rich musical heritage of Louisiana by presenting an overview of the careers of notable jazzmen, emphasizing the evolution or shifts in their personal development in relation to broader, national trends, and characterizing their life stories through their own words or those of family or sidemen. In addition to the internationally acclaimed talents of Louis Armstrong, Jelly Roll Morton, the Original Dixieland Jazz Band, Sidney Bechet, King Oliver, and the New Orleans Rhythm Kings, more obscure personalities and bands such as A.J. Piron, the New Orleans Owls, "Papa" Celestin, Sam Morgan’s Jazz Band, and Johnny Wiggs and Snoozer Quinn are also featured, together with "behind the scenes" celebrities like Clarence Williams, Barney Bigard, and the Dodds brothers.

Musical cuts for the programs reveal major shifts in the subject’s career and focus on frequently overlooked recorded works. In the first program on Louis Armstrong, recordings from his time with Joe Oliver, Fletcher Henderson, Ma Rainey, and his Hot Five and Seven sessions provide a context in which to differentiate Armstrong’s big band approach (as seen in his French Vox recordings of 1934 and his duet with Hoagy Carmichael on "Rockin’ Chair" in 1929) with his return to smaller units (as in the Dixieland Seven rendition of "Mahogany Hall Stomp" done in 1946). Coupled with Armstrong’s recordings are selections from the Archive’s oral history interview tapes. The often-told tale of Armstrong’s brief arrest by the Memphis Police and his subsequent dedication of "I’ll Be Glad When You’re Dead, You Rascal You" is told by trombonist Preston Jackson, who reveals the "punch-line" which is usually omitted from the story.

While the Armstrong program illustrates his rise to international celebrity from the early twenties through the forties, other programs are much more circumscribed, focusing especially on New Orleans’ local scene during "The Jazz Age." For example, the New Orleans Owls never really became very well-known beyond the immediate hinterland, but in New Orleans they were extremely popular with young dancers. Given the social backgrounds of the band’s personnel and the synthesis they developed between the local jazz tradition and national trends, the Owls provide a significant insight into the ways in which national and local trends merged on the New Orleans jazz scene.

The exploits of Jelly Roll Morton are recounted by Albert Nicholas, along with insights by scholars such as William Russell and Frederic Ramsey, Jr. who participated in the "Jelly Roll Morton Symposium" held at Tulane University in 1982. Excerpts extolling Jelly’s talents as a "Lemon Pool" sharp, his co-optation of the Luis Russell Band for touring, and his difficulties with record company executives at recording sessions highlight Morton’s colorful lifestyle and his tendency to go "against the grain" in his quest to epitomize New Orleans Jazz. Along equally idiosyncratic lines, the Sidney Bechet program imparts a feeling for the eclecticism which informed much of the musical development of this "Jazz Wizard." Focusing on Bechet’s American activities, the program presents musical examples from Clarence Williams’ Blue Five (including
sarrusophone), the Get Happy Band, the New Orleans Feetwarmers, Noble Sissle’s Swingsters, the Haitian Orchestra, and his “one-man band,” demonstrating Bechet’s extreme versatility and curiosity as a musician. Interviews with Bechet himself and student Bob Wilber, among others, characterize the talents and principles which made Bechet one of the greatest of all New Orleans improvisors.

Many of the topics covered in the series illustrate the heterogeneity of the New Orleans jazz community and belle the stereotypes often associated with jazz musicians. Insights into the personalities of New Orleans jazzmen in the series include: the “sibling dedication” between Johnny and Baby Dodds; the exchange of “reading” and “faking” between Albert Nicholas and Barney Bigard; George Brunies’ “superstitions”; the Ridgley-Celestin split; and the friendship of Johnny Wiggs and Snoozer Quinn. By juxtaposing the careers of those who left for “fame and fortune” with the talents who remained in New Orleans, a more comprehensive appreciation of the breadth and diversity of the New Orleans jazz tradition is achieved. Each program in the series offers new insights into the lives and music of New Orleans’ jazzmen, and the inclusion of oral history recollections further elucidates the jazzman’s penchant for improvising in speech as in music. Local airing of the series is scheduled on WWNO-FM for the fall, and efforts are presently underway to interest other regional and national stations.

Bruce Raeburn

Picturing the Past

Photo courtesy of Percy Massicot

Earl Bond’s Band, pictured at a local New Orleans hotel in the late 1930’s.

Front row, l-r: Henry Rand, singer; Harry Kamlade, sax & cl; Benny Tisdale, as & cl; Jacob Sciambara, as & cl; Arthur Pons, gtr; Jimmie Reed, trpt; Charlie Miller, tb; Earl Bond, leader. Second row, l-r: unknown, piano; Percy “Butz” Massicot, d; Johnny Puderer, b, sousa.
Editor's Commentary

Finally, thanks are due to the contributors to the present issue, including Mr. Frank Driggs' illuminating response to Ben Maygarden's essay on early jazz photography in our last issue. We welcome -- and urge -- any and all communications from our readers. We look at the Archivist as both a means of disseminating -- and receiving -- information on early jazz. Some of the most interesting "news" in the newsletter comes from reader reaction. I request that all such letters be sent to the editor, care of the Hogan Jazz Archive. They will be forwarded to respective authors.

John J. Joyce
Editor

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