William Taylor Francis (left) and Junius Hart (right) - their collaboration on the Junius Hart "Mexican Series" consolidated the impact of Mexican music in New Orleans deriving from performances by the Mexican Military Band.

THE MEXICAN BAND LEGEND - PART II

by

Jack Stewart

Since the first part of this article was written, additional information has been found, and it is necessary to now correct and expand some of the preliminary conclusions in the first installment of this history.

PAYEN'S EIGHTH CAVALRY MEXICAN BAND

As stated in the previous article, Payen's band came to N.O. for the World's Industrial and Cotton Centennial Exposition in 1884 and was sensationnally successful. Although certain information about the band has still not been determined, much additional information is now available. When the exposition in New Orleans was over, the band toured several other U. S. cities, with notable success in St. Louis1 and Cincinnati.2 Upon Payen's return to Mexico after the tour, he was received with highest honors. He was personally greeted by Mexican President Porfirio Diaz and subsequently named Minister of the
National Conservatory. Later, the regiment to which the band was attached was transferred to Morelia, a small city one hundred and fifty miles west of Mexico City, and Payen established a school there for needy boys.\(^3\)

Payen’s band returned to New Orleans in 1891. The number of musicians in the band was augmented to seventy-six for the visit, which was substantially more than the normal membership of forty.\(^4\) The group then went to Madrid and played for the Columbus 400th Anniversary Celebration in 1892.\(^5\) Payen brought his band to New Orleans again in 1898. They opened on May 1, 1898, at Athletic Park.\(^6\) (This site at the corner of Tulane and Carrollton Avenues, under different configurations was subsequently known as White City, Heineaman Park, Pelican Stadium, Fountainbleau Hotel, Bayou Plaza Hotel, and is now a self-storage facility and residential apartments.) Newspaper coverage at the time noted that after the Exposition “...the band toured the country, and has been here several times since...”\(^7\) and that “Captain Payen and his musicians have visited New Orleans so often that everyone here feels a friendly interest in them. Each repetition of their visit wins them a fuller measure of appreciation and friendly regard.”\(^8\) Also, as previously stated, some of Payen’s original band members from 1884 came again to New Orleans, as members of the 100 member Mexican Band that performed in 1920 to help celebrate the armistice.\(^9\)

THE MEXICAN TYPICAL ORCHESTRA AND THE MAYA INDIAN BAND

During the same time period that Payen’s band was making multiple visits to New Orleans, there were other Mexican musical groups doing likewise. Another of the groups immersed in the confusion of the term “the Mexican Band” was the so-called “Orquesta Tipica Mexicana,” which actually seems to be a descriptive title for any number of “typical Mexican orchestras.” In the previous article I focused on an “orquesta tipica” featuring Juventino Rosas because Rosas played a key part in the legend of the Mexican Band(s) in New Orleans. However, there were others. Another that caused some musical excitement was a string ensemble led by Carlos Curti, and it featured him on the xylophone.\(^10\) They played at Spanish Fort and St. Louis Cathedral, as well as the Exposition grounds.\(^11\)

Also popular was a group of Maya Indians which included twenty men and six women, with musical accompaniment. They played at both the Centennial and the French Opera House,\(^12\) as well as St. Louis Cathedral.\(^13\)

STILL ANOTHER “MEXICAN” BAND

In addition, Mexican musicians often became members of New Orleans bands. In some cases, their presence was enough to qualify a musical unit as a “Mexican Band” in the eyes of some New Orleanians. In an interview, Jack Laine mentioned that after the Mexican Band at West End broke up, he hired one of their saxophonists, Vasco, to play in his group(s).\(^14\) Laine’s comment, while initially confusing, turned out to be more or less correct. West End Park was the New Orleans variation of the ubiquitous amusement park at the end of the streetcar line. The summer concerts
Selected sheets from the Mexican Military Band Souvenir Program, including cover (top left), schedule of Exposition performances (top right), and a listing of musical selections. Apparently, this schedule provided ample opportunity for performances at other sites around New Orleans during the band's tenure.
which were sponsored by the New Orleans, City and Lake Railroad Company were generally performed by a large concert band.

The pattern was that a particular band was usually hired for about two consecutive years and then was replaced by a different group; touring bands and touring virtuosos also performed. For two summer seasons starting in May, 1890, the band was billed as the West End Military Orchestra, Composed of Fifty Artists from Paris, Brussels and Mexico, and led by Maestro H. Lenfant Paris. The most noteworthy Mexicans in this "Mexican" band were Messrs. L. Vizzarra and F. Ramos, who both played saxophone.

L. Vizzarra, who Laine remembered as "Vascaro", was Leonardo Vizzarra. He worked initially as a musician, but seems to have subsequently become primarily a music teacher. His wife was apparently active in Latin American activities in New Orleans. He came to the United States in 1889, but never became a U.S. citizen. He remained in New Orleans until his death on July 1, 1923, at the age of sixty-four. From the perspective of jazz scholarship, he is probably most important as one of the members of Laine's early multi-cultural music groups. F. Ramos, of course, was Florencio Ramos (See 'The Mexican Band - Part I' The Jazz Archivist, December 1991). It is interesting to note that Ramos was definitely playing saxophone on a regular basis in New Orleans as early as 1890.

There are several other points of interest about this West End group. The director was H. Lenfant of Paris, who may be related to the long-standing Lenfant Restaurant family. One of the cornetists was George Paolletti, who later led a West End band, as well as several other musical groups. He was the first band leader to make recordings in New Orleans, in 1891 (See the cover of The Jazz Archivist, December 1989, for a photograph of a Paolletti band). When the group announced a special performance for Bastille Day of 1890, the music to be performed was billed as being "unusual." Reflecting the characteristic New Orleans musical taste, the program contained such favorites as Poet and Peasant by von Suppé, the Overture from William Tell, by Rossini, and the Aria and Miserere from Il Trovatore, by Verdi. In addition, several recent and definitely unusual pieces that were important to the development of music in New Orleans were also presented. These included two pieces by native New Orleanians: Souvenir of the Vine Growers, a march-polka by George Paolletti, and Oleo, a gavotte with an

1. Marsh-Polka—"Sous-marin of the Vine Growers"
2. Hold-up—"Humorist"
3. a Waltz—"Meta"
4. a Polka—"Minuit"
5. a Serenade—"Les Marcheurs de Blé"
6. a Polka—"Vendange"
7. a Polka—"Mots"
8. a Polka—"Vendange"
9. a Polka—"Mots"
10. a Polka—"Vendange"
11. a Polka—"Mots"
12. a Polka—"Vendange"
13. a Polka—"Mots"
14. a Polka—"Vendange"
15. a Polka—"Mots"
16. a Polka—"Vendange"

Playlist of "unusual music" performed at West End concerts appearing in Daily Picayune (July 13, 1890).
Over the Waves!
(Sobre las Olas)

W. A. Luiz
in the
PIANO

JUVENTINO ROSAS.

Sobre las Olas published by Junius Hart, bearing a November 8, 1889 inscription.

abundance of dotted-note syncopation, by the very innovative W. J. Voges. Also on the bill were La Bamboola, by A. Grand, and Egyptian March by Strauss.23

OVER THE WAVES

The most important piece on the program may have been the Mexican waltz Sobre Las Olas (Over The Waves) by Juventino Rosas,24 in what might have been its first major public performance in the United States. It appears to have been published sometime around 1889 in New Orleans, by Junius Hart. The music itself bears no date, but an interpolation of the printing plate number puts it between pieces published in 1888 and 1890, and a copy in a New Orleans depository bears a handwritten inscription dated 1889.25 This information clarifies the "truth" in the somewhat confusing traditional theory that the piece was introduced by the "Mexican" Band and was published in New Orleans before its 1892

publication by A. Wagner y Leven in Mexico (see previous article). Alternately, James Fuld in his Book of World Famous Music cites a circa August, 1888, publication by A. Wagner y Leven in Mexico City; put together with Junius Hart's relationship with Payen's Band (see below), this information lends further credence to the conclusion of a probable simultaneous publication, a theory that has already been advanced by Robert Stevenson, and extended by Alfred Lemmon.26 Whichever is true, New Orleans and its surrounding region may have been a greater market for certain types of Mexican music than Mexico itself. Quite often because of local "saturated" the location which creates a music may not be its greatest market.

THE SAXOPHONE IN NEW ORLEANS

Since the earlier article, I have identified several additional early saxophone players. One is New Orleans composer Laurent Dubuclet (1866-1909),27 alternately known as Lawrence Duclet and Larry Buck. Dubuclet was a Creole of color who was a member of an old Louisiana family based in New Orleans and in the upriver town of White Castle. He is listed in the 1904-05 directory for Musicians' Mutual Protective Local No. 174 A. F. of M., New Orleans, as a saxophone player living at the time in Chicago.28 He is probably the pianist/saxophonist/arranger mentioned by Rodolphe Lucien Desdunes in Our People And Our History.29

Also listed along with Dubuclet as saxophonists in the 1904-05 union directory are J. E. Stumpf, L. Vizarra, F. Ramos, E. E. Tosso, and A. Moreau.30 With the exception of Dubuclet, who seems to have had a somewhat short career as a saxophonist mainly involved with classical music, none of the others seem to have had the reputation as an ongoing saxophonist that Ramos had.

This information cited from the West End concert also further documents the history of the saxophone in New Orleans. Not only is Florencio Ramos's saxophone-playing career extended back several years, but it now seems likely that in hiring Leonardo Vizcarra, Jack Laine may have been the first to use the saxophone in a proto-jazz band. (Note: Some of the music in the jazz archive's
JUNIUS HART MUSIC CO.

One of the most active promoters of Mexican music in New Orleans was music publisher Junius Hart. He was born on February 6, 1843 in Alabama. During the Civil War he was a member of the Confederate Army, having served in Company F, Sixteenth Alabama, and was wounded three times. He came to New Orleans in 1879, and opened his music house which he operated until his death. He lived above the store at 1001 Canal Street at the corner of Burgundy Street. Hart was not a musician, but was considered an excellent judge of music, which was affirmed by the success of his publications.31 The greatest success was his development of an extensive "Mexican" series; it eventually contained sixty-three transcriptions for piano of the Eighth Cavalry Band's repertoire.32

The middle 1880's was a time of great technological expansion in the United States. The industrial revolution that had swept Europe in the 1830's had been delayed by the Civil War and it had finally blossomed in America. Breakthroughs in printing and merchandising were having an effect on all areas of industry, including the music publishing business. Although Tin Pan Alley, the popular music publishing business in New York, "officially" got its start in 1886 with the publication of Grover Cleveland's Wedding March by Isidore Witmark,33 Junius Hart's publishing house in New Orleans actually began a "tin pan alley" type approach a year earlier when he started publishing and publicizing his shrewd "Mexican" series of popular compositions. Although sometimes analyzed as not being any more "Mexican" than similar other Latin music published at the time34, Hart had nevertheless seized the opportunity of the visit of Payen's Eighth Cavalry Mexican Band and all its attendant publicity to launch a sheet music series, which continued from 1885 until the time of his death. A contemporary account noted that:

Mr. Hart, during the progress of the exposition, had his attention drawn to the Mexican music, and he undertook to issue the works of the leading Latin composers. He was the first to attempt this, and the success
that crowned the enterprise was proof of the sagacity which dictated it.

Hart's enterprise did not stop at the end of the fair:
After the exposition Mr. Hart toured the Mexican Band through the United States, giving upwards of a hundred concerts, and earning large awards pecuniarily and otherwise.35

One of these awards was continued growth of his business. By 1888, his catalog boasted a list of 1,688 titles.36 Even though Junius Hart had a successful business life, he had a fairly tragic personal life. He was married three times.37 His first daughter died at age eleven followed nine days later by the death of his first wife at age 32.38 His second wife died in a fire seven years later at the age of 24.39 In the summer of 1893, Hart himself suffered a stroke at age 50, which left him slightly paralyzed. He went to New York for medical consultation and while undergoing treatment there died on September 29, 1893.40 While his body was being sent back by rail to New Orleans for interment, it got stranded for over a week by track washouts both behind and in front of the train, requiring at least two postponements of the funeral.41

He was a member of the Association Army of Tennessee, Louisiana Division, Camp No. 2, U. C. V., and was buried under their auspices in Metaire Cemetery.42 After his death his music company, while remaining in business, ceased to be an aggressive music publisher.43 The firm was initially operated by his widow and continued successfully in business for several additional decades.44

W.T. FRANCIS

This biographical sketch of W. T. Francis is included here for two reasons. The first, and most obvious, is that Francis played an important part in several of the “Mexican Series” of music published in New Orleans and New York at the time of the Cotton Centennial Exposition and during the subsequent tour of the Eighth Cavalry Mexican Band. The second, and possibly more important, is that W. T. Francis is one of an unbroken line of pianist-composer-arrangers who form a link between Louis Moreau Gottschalk and Jelly Roll Morton. Because the creative output of these musicians is an uncategories vernacular music that is neither the classical romanticism of Gottschalk nor the jazz of Morton, it has been totally forgotten or ignored. Yet it is important to note that W.T. Francis was calling attention to the distinctive features of the New Orleans music scene well before jazz commentators such as Jelly Roll Morton or Bunk Johnson, and with comparable insight.

William Taylor Francis, pianist, organist, composer, arranger, and music teacher was born in 1859, in Alabama, and was the son of William Francis and Annie Waddell Francis, who were also natives of Alabama.45 He appears to have arrived in New Orleans at the time of the World's Industrial and Cotton Centennial Exposition in 1884 and 1885. Although he does not appear in the New Orleans city directory until 1886, he was probably in New Orleans by 1885, since he is associated with music published at the time of the fair or as a result of the fair.46

Francis is said to have gone to performances at the Exposition and listened to the performances of the Mexican Band(s) and then to have gone home and written them out for piano.47 The great majority of these were published in the Junius Hart music company's "Mexican Music" series. Some were also published in New Orleans by the Louis Grunewald music company in its series "Souvenirs of the Famous Band of the 8th Mexican Cavalry as Played at the World's Exposition at New Orleans." Additionally, a few were published by W. D. Wetford and A. W. Pond & Co., both of New York, in their series, "Beautiful Gems, Played by the World-Renowned Mexican Military Band with Greatest Success at the World's Cotton Centennial Exposition, New Orleans, La., and through their United States Tour." Although the compositions in the Wetford-Pond series are not Mexican music, the band incorporated some of them into its repertoire.48

Francis seems to have had a good working relationship with Payen's band, as pieces are dedicated to Payen and his daughter.49 In addition
to composing and transcribing, Francis arranged the compositions of several other composers. In 1886, after the closing of both the Cotton Exposition and the immediately following North, Central, and South American Exposition, Francis was employed as a pianist at the L. Grunewald Company, and lived at 268 Canal St. He also composed and arranged church music, including an especially popular Ave Maria. In 1887, he taught at the Southern Academic Institute on Coliseum St. and lived at 15 Polymnia St. in the Coliseum Square area. At the same time he also was the organist at Trinity Church. His tenure there as an organist coincides with the rectorship of the Rev. Randolph H. McKim at that church. During that period, an organ was installed in the church by Mrs. M. L. Whitney of the New Orleans banking family, an occurrence which Francis probably either inspired or took advantage of.

In 1888, he was again at Grunewald’s Music store as a pianist, and lived at 280 Philip St. in the Garden District. During this same year he directed the New Orleans Juvenile Opera Company. With this group he produced light operas, operettas, and comic operas, including La Mascotte, The Mikado, and Fatinitza. In October of 1888, the group returned from a tour to the north and west of New Orleans and played to a series of enthusiastic full houses at the Avenue Theatre, followed by a week at Faranta’s Theatre in the French Quarter. In 1889 he listed his principal employment as a music teacher, and lived at 265 Carondelet St. in the Lafayette Square area. Apparently he had been teaching music for several years as he dedicated his 1887 piano arrangement of El Suspiro to “My little pupils Misses Florence and Nettie Leopold.”

Clearly, Francis was taking on all the work he could find in New Orleans (as a performer, composer, and teacher) and the rigors of starting a family were a prime motivation. According to census entries, he was married at the time and had a least one child, a daughter named Annie, who was born in Louisiana in 1885. Such frenetic activity was not without its rewards. During his stay in New Orleans, Francis developed quite a lasting reputation. Voice teacher and biographer Louis Panzeri (1902-1983) says that “this genius made his
appearance in the days of the Cotton Centennial Exposition ... and produced an immense quantity of Church, Dance and Ballad Music, only a small amount of which has been published." Roy Carew, New Orleans ragtime composer (The Full Moon, 1909) and publisher of Jelly Roll Morton's later compositions, had this observation: "As far as other really gifted players, there was a man named W. T. Francis who wrote a tune called The Cactus. The piece was published by the Hart Music Company in 1885 and it had a ragtime treble and a Spanish bass. Francis later went to New York and wrote music for comic operas." 46

Francis did indeed go to New York. On January 2, 1890, the Daily Picayune reprinted a story from the New York Star which calls him "a well-known composer of New Orleans," and describes him as "a tall handsome, broad-shouldered man of 30, with a face and form more like those of an athlete than of a talented musician." In the article Francis gives his ideas of differences in American musical taste:

One of the oddest things I notice is the difference in taste in different parts of the country. It does not seem to be a matter of states or divisions of the land, but rather of particular localities. New York, Boston, Chicago, New Orleans, Brooklyn, Philadelphia, and Baltimore are the best music centers of the east; San Francisco and Denver in the west. There are... cities... where music is as dead as a doornail.... But even among the cities named, there is a great difference in their preferences regarding the style of the music they will patronize. The two most widely differing cities in this regard are Boston and New Orleans. In the former everything runs to classical music. The society which sets the fashion is the Handel and Hayden. The people follow in its wake; and want oratorios, sonatas and pieces which are marked by skillful harmonic work and by superb orchestration. In New Orleans the most popular music is that which is marked by melody. As a result, every new song and dance which appears in Paris, Madrid, Florence, Vienna or Berlin appears in the latter city anywhere from six months to two years before it is heard in the Athens of America (It should be noted that Francis is making this observation almost fifty years before Jelly Roll Morton's admonition that in New Orleans you should always keep the melody in a prominent position). 47

Also, long before the concept of the Spanish tinge or the Latin tinge was developed, he discusses New Orleans's taste for Spanish and Mexican music:

Another interesting result is that you can listen in New Orleans to the music of the Spanish nations, which in many cases is inexpressibly beautiful. In Mexico, for example, there has been developed a school which combines, so far as I can see, the tendencies of the Spanish race on the one hand and of the Aztec and Tolteca on the other. This school has expressed itself in hundreds of songs, zarzuelas, danzas, masses, sonatas and operettas. Not more than a score of these have been heard in New York, but hundreds of them are household words in New Orleans. It would seem as if the love of melody decreases as you come north from the Gulf of Mexico, and reaches its smallest development when it encounters the northern tier of the states of the union. 48

He then goes on to predict the imminent and continuous exodus of music and musicians northward:

I think, however, that the difference is chiefly accidental, and that when the great cities of the north hear the melodic compositions which are so much in vogue in the south the latter will obtain as great a popularity in the one as in the other.

And, finally, he eloquently expresses—in terms that were evident for subsequent generations of musicians and are still evident today—the reasons why most great musical talent must leave New Orleans:

There is another cause which will accelerate this change. The rewards of music are far
His arrangement of *Little Annie Rooney* shows that Francis lost little time in making his presence felt on the New York scene in 1890.

larger in the north than in the south. In the latter they are regarded as a necessity and paid for, as most necessities are, in small amounts of money. In the north they are classed with luxuries, and are paid for in accordance. Business principles alone will, therefore, soon compel the production of southern music in the north, if merely for the sake of testing its commercial value. When once heard, I am certain that the northern public will want it a second time.66

According to Panzeri, Francis left New Orleans and went to work for Daniel Frohman in New York.67 Frohman’s Lyceum Theater Company of New York was in New Orleans in 1890 giving a one week performance of *Sweet Lavender* at the Academy of Music.68 It is possible that Francis may have gone to New York in late 1889 or early 1890, been employed by Frohman, returned later to New Orleans with Frohman’s Lyceum Theater Company, then returned once again to New York and remained there.

Francis appears to have immediately gotten into the music business in New York. In 1890, he did a piano arrangement edition of the Irish Waltz hit *Little Annie Rooney*, by Michael Nolan, which was published in New York by Richard A. Saalfeld.69 He also became associated with the New York Theatre scene. In 1896, a year predominated by coon songs,70 Francis wrote the words and music to *Louiser*, which was published in the United States by M. Witmark & Sons, and in London by Charles Sheard & Co.71 In 1897, M. Witmark & Sons also published his *L’Voodoo, Dance Creole*,72 and in 1899, Arthur W. Tams published *I’ll Love You ’Till I Die*.73 Both Tams, and Witmark were heavily involved in the publication of theatrical music.74

The publication of *L’Voodoo, Dance Creole* in New York indicates that Francis was still working on New Orleans vernacular material even after his move north. Additional music published in New York around this time included a similar piece, *Ma Belle Creole*, and also *For I Love Her So*.75

*I’ll Love You ’Till I Die* marked his first strong contact with the developing theatrical form that was to ultimately become the Broadway musical genre. It was sung by James F. McDonald in *The Telephone Girl*. This show, by Gustave Kerker and Hugh Morton, was a moderately successful hit. It opened at the Casino Theatre on December 27, 1897 and had an initial run of 104 performances, which was expanded by an additional three weeks the following June when it was called in off the road for an additional stay.76 Francis’s song in this show was also somewhat of a hit nationally, as it was included by New Orleans composer Sam Rosenbaum in his extensive hand-written songbook of popular pieces.77

A year later W. T. Francis and Thomas Chilvers composed the music for *The Little Host*. This was one of the first musicals to be billed as a musical comedy rather than as an operetta. It opened on December 26, 1898 to a modest reception and played for a limited run, which had been announced prior to its opening. It was written by Edgar Smith and Louis De Lange, who had
L’Voodoo is an example of Francis’ strong interest in New Orleans Creole music; I’ll Love You ’Till I Die was his contribution to The Telephone Girl, a musical.

collaborated previously while working for Weber and Fields, the famous comedy team with which W. T. Francis himself would soon become associated. One of its featured songs was Honey You’re My Turtle Dove, by Edgar Smith and W. T. Francis, and published by Weber, Fields, & Stromberg.

In 1900, W. T. Francis lived in Brooklyn, at 144 Wyckoff. That year he wrote the score and was also the music director for A Royal Rogue. It opened at the Broadway Theatre on December 24, 1900, with a book by Charles Klein (who had been inactive for some time), and produced by Jefferson De Angelis, who also starred in it, along with Josephine Hall. Although it had name stars, an explosive entrance scene for De Angelis, and a chorus which was “liberal in its display of hosiery,” it had a short run of 30 performances.

In 1902, William T. Francis wrote a song, By-And-By, used in The Show Girl Or The Magic Cap. This musical was produced by Edward Rice and composed by H. C. Hertz and Edward W. Corliss. It opened on May 5, 1902 and ran for 64 performances.

In 1902 he began an association with Weber & Fields productions. Joe Weber and Lew Fields were a very successful dialect-comedy team who developed the characters Mike and Myer. In addition to the very popular dialect jokes, they also
were responsible for originating many now legendary comedy routines including the classic: Myer: Who was that lady I saw you with? Mike: That was no lady. That was my wife.”
Perhaps their most famous show was The Conquerers, which was a travesty of The Conquerors. It introduced two famous comedy elements. The first was the debut of a favorite trick, a statue smoking a cigar. The second was the first recorded instance of possibly the most famous American comedy device. In The Conquerers, one of the military officers in a conquering army orders a young woman to drink a glass of wine, but instead she throws it in his face. In The Conquerors, the woman is ordered to eat a pie, with the resultant action being instantly immortalized.

Francis joined Weber and Fields as the emergency replacement for their very popular composer and conductor John Stromberg. Stromberg, who was quite successful financially as a result of his work with Weber and Fields, used his money to build a residential development in Freeport, Long Island, with streets named after the cast members of the Weber and Fields comedies. The development was a financial failure and Stromberg took his own life while in the middle of composing the music for Twirly Whirly. Francis quickly composed music for the remaining half of the show and took over the duties of orchestra conductor as well. Opening on September 11, 1902, in the Weber and Fields Playhouse, and starring Weber and Fields as well as Lillian Russell, it enjoyed a run of 244 performances.

Woop-Dee-Do, the next Weber and Fields production, was also composed by W. T. Francis. It again starred Weber, Fields, and Russell, opening September 24, 1903 at the Weber and Fields Playhouse with a 151 performance run. Except for a reunion years later, this was the last Weber and Fields production. Weber and Fields broke up their act, and left their theater which was subsequently demolished.

Francis then moved on to work with Charles Frohman, the older brother of Daniel Frohman and a legendary producer and theatre owner. He was also closely connected with producers and theater owners Marc Klaw & Abe Erlanger and others in an industry-dominating conglomerate which was known as “the syndicate.” Klaw and Erlanger had a presence in the New Orleans theatre market with their ownership of the Audubon Theatre/Academy of Music, and the Tulane and Crescent Theatres. Frohman produced shows in Europe and was known as Carl Frohman on that side of the Atlantic. Though he is remembered for his role as a preeminent producer, he is even better known for his “life-imitating-art” personal demise. In one account (not identical to the one in his biography), while on the severely listing deck of the sinking H.M.S. Lusitania (after it had been torpedoed) he and Alfred Vanderbilt were seen disregarding their own lives in the ensuing melee and were instead nonchalantly tying life preservers to basinettes full of infants from the ship’s nursery and then setting them afloat. When questioned on the reason for his and Vanderbilt’s calm attitudes, he quoted from Peter Pan and said that “death is life’s greatest adventure.”

William T. Francis had gone immediately from the termination of Weber and Fields productions to his association with Frohman. This was a major step for Francis, since he went from the world of
caustic parodies to the arena of mainstream productions which were the targets of those parodies. While working for Frohman, Francis was "General Director of Charles Frohman's Musical Comedy Companies," so his duties were not limited to musical composition. His first job under Frohman was as music director on The School Girl. This show opened on September 1, 1904, and had a moderately successful run of 120 performances. Francis was also the composer and lyricist for one song in the production, Sweet San-Oo.99

His next production with Frohman was The Rollicking Girl. It opened on May 1, 1905, and enjoyed a successful run of 192 performances. This show itself was a remake of an earlier production, A Dangerous Maid. It appears to have been the high point of Francis's artistic career in New York. He wrote the musical score which, in this case, included the majority of the music for the entire production. It was received enthusiastically by the critics and the public. The New York Times called it "a sort of saturated solution of vaudeville" which they referred to as "contagious entertainment;" the New York Press said that it had "stirring and melodious" airs; and the New York Dramatic Mirror noted that the stars and "a score of other principals had good songs."104

That same year another Frohman production opened with a score by W. T. Francis. The Catch of the Season had been a hit in London. It opened in New York on August 28, 1905, and had an additional run of 104 performances. This was the first of five Charles Frohman productions for which Francis used the songwriting talents of a then young apprentice composer, Jerome Kern. Kern had been hired by Charles Frohman and his associate Seymour Hicks to write twelve songs a year for three years.108

In 1908 two more Frohman productions involving Francis appeared in rapid succession. On September 2, 1908, The Girls of Gottenburg opened and ran for 107 performances. W. T. Francis was the musical director, and also composed six of the featured songs. Just five days later on September 7, 1908, Fluffy Ruffles opened with a score by Francis but songs by Kern and others. It ran for 48 performances.109

W. T. Francis's last two productions with Charles Frohman were as music director. On January 25, 1909, Kitty Grey opened; it was another hit from London and ran for 48 performances. Our Miss Gibbs, likewise from London, opened its run of 64 performances on August 29, 1910. By 1910 W.T. Francis had moved from Brooklyn to Manhattan, at 230 West Forty-third. He resided there with his second wife, Emily, who he had married in 1893, and their two children, William T. Francis, Jr. and Mary T. Francis, as well as his older daughter, Annie, who was now employed as a music teacher. At this point Francis retired from the Frohman organization and intended to spend his next years working on his own
compositions. Unfortunately, this did not happen. Instead, he became chronically ill with cardiovascular problems and was not able to accomplish his goals. During this period he did, however, manage to be a significant participant in the Weber and Fields' Jubilee which temporarily re-united the now long estranged comedians. Since their small music hall was gone, the show took place in a much larger Broadway theater, at one point known as the New Weber and Fields Music Hall. *Hokey Pokey*, the first Weber and Fields production in a large theater, opened on February 8, 1912, and had a very successful and profitable run of 108 performances. Its Broadway run was terminated while still profitable because of prior road bookings which lasted until June. While the show's overture, which was a medley of John Stromberg songs, preceded more old Stromberg songs, there was new music by A. Baldwin Stone and W. T. Francis.

This appears to have been Francis's last significant musical activity. Four years later on September 4, 1916, he died of a cerebral hemorrhage, which had been preceded by "chronic myocarditis" (coronary heart disease). Modern medical analysis speculates that his condition probably started with hypertension, leading into myocardial damage and then heart failure, which accounts for his probable inactivity for several years before his death. His last residence was at 252 West Forty-fifth Street. At the time of his death he was a member of St. Cecilia Lodge No. 568 F. & A. M., which provided full Masonic funeral services. He was also a member of the Lambs, an organization of theater people. He is buried in Kensico Cemetery in Valhalla, New York. At the time of his death, his son, William Taylor Francis, Jr., an actor, was appearing in *Sybil*, a successful musical.

Although W. T. Francis achieved a high degree of success both in New Orleans and New York, in each instance the musical genre that he participated in was music in transition, music not in the categories in which we now group music. In New Orleans his compositions were neither "serious" music nor jazz—not yet quite even ragtime. In New York he wrote and arranged for a genre that was not yet the Broadway Musical that we know today. The operetta with its composer team or single composer had ended and the modern musical with its composer with star status had not yet developed. A year after W.T. Francis' death, the collaboration between Jerome Kern, Guy Bolton, and P.G. Wodehouse on *Have a Heart* began a movement toward the Broadway Musical, reaching full fruition in 1927 with *Show Boat*. Francis's type of musical comedy with its multi-composer music was a link between the operetta and the Broadway Musical that is almost forgotten. Also, in neither city did he ever become a popular tin pan alley composer.

However, when viewed in the context of his era, it seems clear that William Taylor Francis was, indeed, an unusually talented, skilled, and creative composer who left a lasting legacy of musical compositions. Especially noteworthy are his early New Orleans compositions, which brought a strain of exoticism into the mainstream of American popular music.

One can safely conclude that Mexican music had a fairly large presence in New Orleans during an especially fertile period in the city's musical history. One item which remains to be developed is an analysis of the Mexican music which was played and published in New Orleans and the subsequent New Orleans music which it may have affected. This will be dealt with in a final, future article.

Note: The author wishes to acknowledge the assistance provided by Dr. Bruce Raeburn, Alma Williams, Diana Rose and Dirk Van Tuerenhout of the Hogan Jazz Archive, Joan Caldwell and Richard Campbell of the Louisiana Collection, Sara Williams Trapol and Barbara Everett of the Reference Department, all at Tulane. He would also like to thank Colin Hamer, Wayne Everard, and the staff of the Louisiana Collection of the New Orleans Public Library, Dr. Alfred Lemmon of the Historic New Orleans Collection, Dr. Lawrence Gushee of the University of Illinois, Rosemary Cullen and Ann Patrick of the Brown University Library, the staff of the Metairie Cemetery, the staff of Kensico Cemetery, the staff of the Bureau of Records of the City of New York, and the staff of the Charles E. Frohman Collection
of the Rutherford B. Hayes Library. Finally, he wishes to thank Hilary Irvin, Kate Irvin, Tad Jones, Marcia Jordan, George Schmidt, Dr. William Luer, and the late Al Rose for their help and suggestions.

Notes.
1. Daily Picayune, June 18, 1885, p. 6
2. Ibid., June 30, 1885, p.4
3. Times-Democrat, June 30, 1885, p. 4
4. Ibid.
5. Geronimo Baquero Foster, Historia de la Musica en Mexico /III, La Musica en el Periodo Independiente, Mexico, S.E.P., 1964.
6. Daily Picayune, May 2, 1898, p.9
7. Ibid., May 1, 1898, p. 15.
11. Ibid., March 8, 1885, p.1; March 15, 1885, p.2.
12. Ibid., April 27, 1885, p.4.
13. Ibid., April 30, 1885, p.4.
15. Ibid., 1890-1898, passim.
16. Ibid., May 18, 1890, p.6.
17. Ibid., July 13, 1890, p. 7.
24. Ibid., p. 7.
25. Juvetino Ricas, Over the Waves! (Sobre Las Olas!), Junius Hart, 191 Canal Street, New Orleans, Plate #1730.9, copy in Louisiana Collection, Howard-Tilton Memorial Library, Tulane University, New Orleans, La.
37. Ibid., p.3.
38. Inscription on tomb, Metairie Cemetery, Section 6, New Orleans, Louisiana.
40. Ibid., p.3.
42. "Died," Daily Picayune, October 6, 1893, p.4.
43. A fairly extensive survey of Junius Hart imprints by the author found only two from 1894 and one from 1896.
44. City Directories, 1893-1930, passim. Additionally, the famous Okeh recording sessions which were held in New Orleans in 1925 took place at the Junius Hart Piano House at their new location, 123 Carondelet Street. (Interview, Norman Brownlee, May 5, 1961, Hogan Jazz Archive Tulane University).
46. City Directory, 1886.
47. He appears as both an arranger and a
composer on New Orleans imprints starting in 1885.
49. Covers of these series listing the compositions in each are included in both this article and the previous article.
50. Jose Aviles, *A Media Noche*, arranged by W. T. Francis, New Orleans, Junius Hart, 1885, was dedicated to Senor Encarnacion Payen, Leader of the Mexican Band; W. T. Francis, *Adieu Ma Belle*, New Orleans, Junius Hart, 1886, was dedicated to Señorita Victorina Payen of Mexico (It is assumed that she was Payen’s daughter).
51. These are listed on many of the sheet music covers in the series by the various publishers and also in lists on the back cover advertisements.
52. *City Directory*, 1886.
53. W. T. Francis, *Ave Maria*, New Orleans, L. Grunewald Co., Ltd., 1886. This was also published simultaneously by Junius Hart; it was advertised on the back cover of W. T. Francis, *Cecile Grand Waltz*, New Orleans, Junius Hart, 1887, with the following caption: “This composition is claimed to be the finest *Ave Maria* published, and meeting with great sales.” A copy published by Grunewald in the author’s possession has a Grunewald Music House stamp dated “FEB 26 1909”; so apparently it continued to sell.
54. *City Directory*, 1887.
55. He was noted as the organist at Trinity Church on the back cover advertisements of music published in 1887, and 1888: W. T. Francis, *When Your Name Is Even Whispered*, Junius Hart, 1887; and W. T. Francis, *Cecile Grand Waltz*, Junius Hart, 1888.
58. *Mascot*, October 20, 1888, p.5; October 27, p.5; *Daily Picayune*, October 15, p. 2.
64. *Daily Picayune*, January 2, 1890, p.3.
68. *Daily Picayune*, June 19, 1890, p.3.
70. According to David Jasen, “in 1896, for every ‘Sweet Rosie O’Grady’ that was published, there was a coon song…” *Op. Cit.*, Jasen, p.9.
75. Noted on the front cover of *L’Voodoo*.
77. Sam Rosenbaum, manuscript songbook of songs popular in New Orleans, New Orleans, Hogan Jazz Archive, Tulane University. Rosenbaum was a composer of popular music in New Orleans in the early twentieth century, and one of the principals in the N. J. Clesi music companies.
80. *City Directory*, 1900/01.
89. Felix Ishman, *Weber and Fields*, New York,
Boni and Liveright, 1924, pp. 310-311.
100. Ibid., p.625.
104. New York Dramatic Mirror, May 13, 1905, p.4
117. State of New York, Department of Health of the City of New York, Bureau of Records, Certificate of Death, No. 25903, William Taylor Francis, September 4, 1916. This diagnosis of what was probably wrong with W. T. Francis, was deduced by Dr. William Luer, a pathologist, from a combination of information on the death certificate and by what is now known about the probable chain of events from starting with hypertension and ending in cerebral hemorrhage.
125. Kensico Cemetery, Lakeview Avenue, P. O. Box 7, Valhalla, New York 10595, interment No. 16840, information given in correspondence to the author dated August 3, 1993.
127. For further details on the coalescence of the Broadway musical, with its convergence of composer, librettist and playwright, all working on a common theme, see Op. Cit., Jasen, p.99-102.
Danny Barker

On Monday morning, March 14, as I readied for work, I was saddened to learn of the death of my friend Danny Barker, who'd died on the previous evening. So many thoughts ran through my head about lost opportunities with this great musician/historian/storyteller, like "Why didn't I record on tape some of the many stories he'd told me?", "Why hadn't I asked him to autograph a photo for my 12-year old daughter, who had requested time and again that I do so?", or "Why didn't I talk or visit with him more often?" But, when you expect a legend to be around forever, you sometimes ignore the eventuality of death.

I met Danny (as he always insisted that I address him in his presence; I'll not fail him now) through jazz oral historian Dick Allen. When confronted with the task of identifying and contacting New Orleans musicians for a special project, Dick suggested that I contact Danny Barker for assistance. I was a little wary, knowing that this was a man who had played and socialized with the likes of Jelly Roll Morton, Cab Calloway, Duke Ellington, and Louis Armstrong. Would he have time to discuss music matters with a neophyte like me? Dick assured me that it would be OK, and thereby with that first phone call, started a friendship that I shall never forget. In fact, with his approval, I've passed on Danny's name and number often to researchers and media programmers seeking firsthand knowledge of jazz.

During his many visits to the archive, Danny would stroll in, so much the hipster, but never expecting "star" treatment. He would willingly await his turn for service and, when recognized by patrons, would gladly share his knowledge of a subject so close to his heart. I would stand by, mesmerized by his eloquent storytelling of events long past, watching his eyes. Those eyes! Danny added so much more to his stories by using his eyes to make a point or to make one wonder about the actuality of what he'd just said.

Although I would reassure him that he had no outstanding bill at the archive, whenever I would see or talk with him in recent years, Danny would always ask if he "owed anything to Tulane for copying services." This from one who had given so much of himself without ever receiving the proper compensation. Danny was always a humble person, who believed in the old adage of earned merit and paying one's way in life. I only wish that I could say to him now: No Danny, you do not owe us anything, but we are forever indebted to you.

Alma D. Williams
Al Rose

About twenty years ago--well before my tenure at the Hogan Jazz Archive--I was teaching a U.S. History survey course for Tulane University College, when a young man named Forrest Taylor handed me a package after the second night’s lecture. It contained a photograph of my father--bandleader Boyd Raeburn--sitting around a table with a group of men. “Where did you get this?” I asked. Enjoying my amazement, Forrest replied, “My step-father, Al Rose, knew your dad in Philadelphia in the late 1940s. When I told him the name of my instructor he knew you had to be Boyd’s son, so he gave me this photo to pass on to you. There are more waiting for you at the Jazz Archive.” Little did I realize it, but with characteristic generosity Al Rose had succeeded in redirecting the course of my life, even though I had no idea who he was. My trip to retrieve the additional photographs the next day afforded my first meeting with Richard B. Allen, who had assembled some other Raeburn material. Dick gave me some background information on Mr. Rose, with special attention to his role as one of the major donors to the Archive, but there was no way he could be comprehensive in describing a man who had studied art with Diego Rivera in Mexico, attended the Lovestoneite New Workers School in New York, and produced jazz concerts and recordings with most of the great New Orleans players. That first visit to the Jazz Archive opened up a whole new world of musical exploration for me, redirecting my interests as a historian and as a musician. Of course, it was a gradual process.

My initial encounter with Al Rose took place over lunch at his residence on Bell Street--a sprawling mini-mansion which seemed to be the product of another era, replete with mementos of the District and all manner of phonographic anachronisms. There was even a tiny movie theater! Preparations were under way for a touring exhibit, “Played with Immense Success,” so there was sheet music all over the place, but

Al took time from an obviously busy schedule to share his impressions of Boyd with me. At that time I was probably the only resident of New Orleans who did not know all about Al Rose, so I was somewhat unprepared for what I was about to hear. “Your father had some wonderful bands,” Al began, then adding, with a twinkle in his eye, “Of course, it wasn’t jazz!” The puzzled expression on my face was impossible to hide. What did he mean it “wasn’t jazz”? Was he kidding? Sensing my frustration, Al saw that he would have to start me at the beginning. He explained that the term “jazz” had a very specific historical meaning, quite apart from the broadly elastic usages typical of the music-industry marketplace. For him, the word meant the collectively-improvised (but always melodic) interplay associated with the early New Orleans players—the “traditional” New Orleans style. Period. Then he played me some music to demonstrate the point. The more I heard, the more I realized that I had much to learn about the music’s roots and origins—that the proper context for appreciating these sounds was not, as I had previously thought, as musical accompaniment for Betty Boop cartoons (a favorite of mom’s), but instead a grasp of how music pervaded the lives of

Boyd Raeburn (left) and Al Rose at The Click, a Philadelphia night club, in 1946. Photo from the Al Rose collection.
New Orleanians from the street to the concert or dance hall and beyond, governing all aspects of existence from birth to death. As he was fond of stating, music in New Orleans was not a luxury, it was a necessity. I left his house bouncing, and with a lot to think about.

Over the course of the next twenty years I had numerous discussions with Al Rose about the details of New Orleans jazz history, and he was invariably generous and patient. During that time he authored quite a few books on the subject of jazz, but I wish he had taken time out for an autobiography—he was always better prepared to honor the musicians than himself. Al never witnessed anything—he was bound to be part of the action. That sense of commitment seems rare today and has been further diminished by his departure, yet I believe that anyone who ever sat down to talk about jazz with Al Rose would have had some of that spirit imparted to them, if only by osmosis. We are still wrestling with most of the intangibles of early New Orleans jazz history, but we can no longer run to Al to get him to render an opinion on a given issue. For most of us, that means a good deal of fun has been taken out of the process, adding to the innumerable reasons why he will be missed. Meanwhile, the work continues, and one can expect to see acknowledgments to Al Rose in the work of jazz scholars for many years to come.

Bruce B. Raeburn