

The Historic New Orleans Collection Quarterly

VOLUME XL
NUMBER 2

SPRING 2023



LIFT EVERY VOICE: The Fight for Women's Suffrage

EVENT CALENDAR

For a full calendar of events, visit my.hnoc.org.

Tennessee Williams Scholars Conference

Williams scholars and dramaturgists convene at this annual meeting held in the French Quarter as part of the Tennessee Williams / New Orleans Literary Festival.

Friday, March 24, 9 a.m.–5 p.m.

Williams Research Center, 410 Chartres Street

For pricing and schedule, visit tennesseewilliams.net/festival/events.

THNOC History Symposium

Since becoming a state in 1812, Louisiana has participated in America's bold experiment with democracy. The 2023 THNOC History Symposium, "Democracy in Louisiana," explores how the democratic system has functioned in the state and how key events have influenced our current political environment. Speakers will address topics ranging from the first constitution and the politics of enslavement to the women's suffrage movement in New Orleans and how Louisiana's environment impacts public policy.

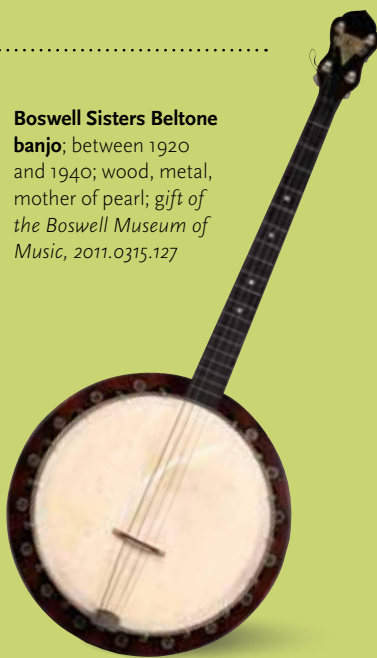
Saturday, April 1, 9 a.m.–5 p.m.

Hotel Monteleone, 214 Royal Street
Champagne reception immediately following the program

General admission, \$75; students, teachers, and active military, \$20

Boswell Sisters Beltone

banjo; between 1920 and 1940; wood, metal, mother of pearl; *gift of the Boswell Museum of Music, 2011.0315.127*



Bill Russell Lecture

Join historian Laurent Dubois and musician and educator Don Vappie for "The Banjo at the Crossroads of New Orleans and the Caribbean," the 24th edition of the Bill Russell Lecture. Dubois, accompanied by Vappie, will discuss the banjo from its origins to its role in shaping Louisiana music history.

Wednesday, April 12, 6 p.m.

Williams Research Center, 410 Chartres Street

General admission, \$20

EXHIBITIONS

All are free unless otherwise noted.

CURRENT

Notre-Dame de Paris: The Augmented Exhibition

Extended through March 19, 2023
520 Royal Street

Designed and produced by Histoverly, in collaboration with the Public Institution in Charge of the Conservation and Restoration of Notre-Dame Paris Cathedral, and sponsored by L'Oréal. Presented in New Orleans by THNOC with the generous support of WWL-TV and the Consulate General of France in New Orleans.

UPCOMING

"Yet She Is Advancing": New Orleans Women and the Right to Vote, 1878–1970

April 28–November 5, 2023
520 Royal Street

American Democracy: A Great Leap of Faith

June 17–October 8, 2023
520 Royal Street
A traveling exhibition developed by the Smithsonian Institution Traveling Exhibition Service (SITES) with objects from the National Museum of American History as well as THNOC's holdings

CONTINUING

French Quarter Galleries

520 Royal Street

TOURS

Self-Guided Courtyard Tours and French Quarter Tours App

Learn about the architecture and history of the spaces, then take a self-guided tour using THNOC's French Quarter Tours app.

520 Royal Street

App available for download on the Apple App Store and Google Play

GENERAL HOURS

520 Royal Street

Tricentennial Wing, French Quarter Galleries, Café Cour, and The Shop

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.;
Sunday, 10:30 a.m.–4:30 p.m.

410 Chartres Street

Williams Research Center

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Appointments are encouraged. Please email reference@hnoc.org or call (504) 523-4662.



American Democracy Opening Reception and Preview

Members of The Collection are invited to celebrate the openings of *American Democracy: A Great Leap of Faith* and "Yet She Is Advancing": *New Orleans Women and the Right to Vote, 1878–1980*.

Thursday, June 15

520 Royal Street
Free and open only to THNOC members.

Bienville Circle and Laussat Society patron party, 5:30–6:30 p.m.; all-members reception, 6:30–8 p.m.

"America Forever! March" sheet music cover

1898
by E. T. Paull, songwriter and publisher
courtesy of the National Museum of American History



ON THE COVER

Doris Jean Castle being forcibly removed from City Hall during a protest of its segregated cafeteria

1963

courtesy of the Times-Picayune



FROM THE PRESIDENT

Visitors to The Collection's French Quarter campus have been transported, in recent months, to foreign lands and long-ago times. Our two marquee shows of the fall, *Spanish New Orleans and the Caribbean* and *Notre-Dame de Paris: The Augmented Exhibition*, drew record crowds, doubling our attendance numbers compared with the year prior. The technology-forward *Notre-Dame* was so popular we gave it an extended run, set to finish March 19.

Among the many we welcomed to THNOC over the holidays was French President Emmanuel Macron, whose historic visit to New Orleans in early December made international news. To say I was thrilled is an understatement!

Now, we turn our attention stateside, as we prepare for three different shows related to American democracy. First, opening April 28, is *"Yet She Is Advancing": New Orleans Women and the Right to Vote, 1878–1970*. Then in June we introduce *American Democracy: A Great Leap of Faith*, made possible by The Collection's Bienville Circle and the Smithsonian Institution Traveling Exhibition Service (SITES). Partnering with the Smithsonian, a renowned repository for US history, has been an honor.

Finally, over the summer we will launch *NOLA Resistance*, an off-site exhibition dedicated to the Civil Rights Movement in New Orleans and sponsored by the National Park Service. Curators have been working on the show for over a year, collaborating with a panel of community members, many of whom were active in the movement. The exhibition will travel to libraries, community centers, and other locations throughout Louisiana.

The right to vote is a pillar of American democracy, but, as these shows explore, realizing its promise for all citizens of the United States has been a long, often treacherous process. As stewards of New Orleans and Gulf South history, we can think of no higher calling than to bring that history—all its twists, turns, and great leaps forward—to the public, both at our museum and at venues across the state. —DANIEL HAMMER

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A

EXHIBITION

"Yet She Is Advancing": New Orleans Women and the Right to Vote, 1878–1970

April 28–November 5, 2023

520 Royal Street

Free

Marching to the Polls

"Yet She Is Advancing" takes a long view of women's suffrage in the United States, showing how the fight extended beyond the passage of the 19th Amendment.

In 1920 the 19th Amendment granted American women the right to vote. Its passage served as the crowning achievement of a decades-long struggle by women across the United States to be included in the democratic process. Yet the story of women's voting rights does not end in 1920. Though the federal constitutional amendment granted all women the right to vote, Louisiana's Jim Crow laws effectively rendered it null and void to Black women. As many white women began going to the polls and increasing their political participation in segregation-era New Orleans, African American women continued to fight for access to the ballot. From paying their poll taxes to organizing voter registration drives, Black women challenged their status as second-class citizens. In their determination to obtain the vote, New Orleans women further advanced our nation's democratic ideals.



B



“Yet She is Advancing”: *New Orleans Women and the Right to Vote, 1878–1970*, a new exhibition at The Historic New Orleans Collection opening April 28, tells the story of women’s suffrage in New Orleans—a struggle that began in the late 1870s and did not fully conclude until the passage of the Voting Rights Act in 1965. Using objects from THNOC’s holdings as well as loan items from Xavier University and the Amistad Research Center, *“Yet She is Advancing”* serves as a companion exhibition to *American Democracy: A Great Leap of Faith*, a Smithsonian traveling show coming to THNOC mid-June.

“Yet She is Advancing” was originally conceived and produced as a virtual exhibition on the Google Arts and Culture platform to commemorate the 100th anniversary of the passage of the 19th Amendment, in 2020. “I am excited to bring this important story to life in the gallery,” said the show’s curator, Libby Neidenbach. “The show includes an interactive station for visitors to connect our past to present-day concerns about voting. The history of women’s voting-rights activism in New Orleans is complicated, but it is also inspiring and reminds us that we should not take the right to vote for granted.”

The nationwide campaign for women’s suffrage originated at the 1848 Seneca Falls Convention in New York, but in the South the movement did not gain traction until after Reconstruction. *“Yet She is Advancing”* covers roughly a century of activism of white and Black women in New Orleans, starting in 1878, when a resident left \$1,000 in her will to St. Anna’s Asylum. Overseen by an all-female board, St. Anna’s Asylum provided housing and care for destitute white women and children. Board members witnessed the recording of the will, but the court determined it to be null because women legally could not serve as testamentary witnesses. In her memoir, New Orleans suffragist Caroline Merrick described this revelation as a pivotal

A. Women campaigning for Ernest “Dutch” Morial in the Desire Public Housing Development

1985
by Harold Baquet, photographer
gift of Harold F. Baquet and Cheron Brylski, 2016.0172.1.744.1

B. Woman Suffrage Party sash

ca. 1915
gift of Mary Aldige Brogden, 96-47-L.9

C. Caroline Merrick

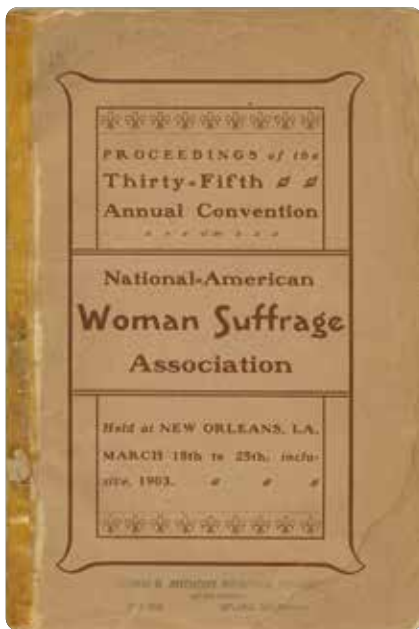
1866 or 1867; albumen print
by James A. Sheldon, photographer
gift of the children of Eugenie and Joseph Jones: Susan Jones Gundlach, Joseph Merrick Jones Jr., and Eugenie Jones Huger, 2011.0375.2

D. Nathalie Brou 1926 poll tax certificate

1926; ink on paper
gift of Effie M. Stockton, 2002-97-L.1

E. *Proceedings of the Thirty-Fifth Annual Convention of the National American Woman Suffrage Association . . .*

by Harriet Taylor Upton, editor
Warren, OH: The National American Woman Suffrage Association, 1903
2000-132-RL.2





F. Woman holding a pro-desegregation sign at the Louisiana State Capitol

1960
by Jules Cahn
Jules Cahn Collection at THNOC, 1996.123.1.107.7

G. (Left-right) Iris Turner Kelso, Lindy Boggs, Sybil Morial, and Wilma Bernard at the Louisiana League of Good Government's second annual membership drive luncheon

1965; gelatin silver print
by Misshore
gift of the estate of Iris Kelso, 2004.0059.30

H. Dorothy Mae Taylor in the Capitol after being sworn in to the Louisiana House of Representatives

1971; gelatin silver print
2020.0084.31

advocated not only for women's suffrage but also for equal access to education, healthcare, and childcare.

The role of Black women and their white allies in the Civil Rights Movement forms the second, often overlooked, half of the suffrage story for women in New Orleans. In the decades following the passage of the 19th Amendment, New Orleans women of African descent worked hard to exercise their rights as equal citizens, pushing back against voter-suppression tactics such as poll taxes and organizing around voter registration. Following the passage of the 1965 Voting Rights Act, women's groups like the Louisiana League of Good Government, founded by Sybil Morial, worked to educate newly registered voters.

The state of Louisiana formally ratified the 19th Amendment in 1970—50 years after it had become law. By this time, women in New Orleans made up a majority of registered voters and began to advance from political organizing to holding elected positions. In 1971, educator and civil rights activist Dorothy Mae Taylor became the first Black woman elected to the Louisiana House of Representatives, and two years later Lindy Boggs became the first Louisiana woman elected to the US Congress. —THNOC STAFF

event: "The bequest went to the State—and the women went to thinking and agitating."

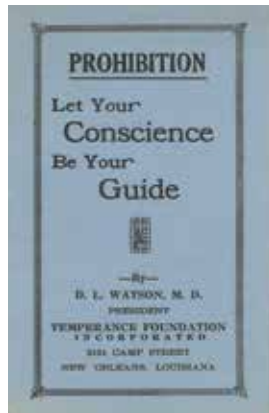
In New Orleans, segregated women's clubs formed the base of suffrage activism. Merrick founded the first suffrage club for white women in 1892. Most white suffragists in New Orleans wanted the vote for themselves but did not want it extended to Black women. Disagreements over the best tactics for gaining this limited suffrage eventually divided white suffragists in the city. African American women understood women's suffrage as part of a broader struggle to protect the rights of all Black people, and they created their own organizations, like the Phyllis Wheatley Club. Founded by Sylvanie Williams in 1894, the club



OFF-SITE

Temperance and Temptation

Our roundup of holdings that have appeared outside The Collection, either on loan to other institutions or in noteworthy media projects



A new show about Prohibition at **Louisiana's Old State Capitol** in Baton Rouge features five objects from THNOC's holdings. The exhibition is on view April 1–August 19, 2023.

New Orleans souvenir beer stein

between 1930 and 1940; hand-painted ceramic, metal
1979.226

Prohibition: Let Your Conscience Be Your Guide

by D. L. Watson, MD

New Orleans: Temperance Foundation Inc., 1934
2015.0024

Box enclosing 1-gallon can of 190-proof alcohol

1992

by US Industrial Alcohol Co., distributor

bequest of the estate of Mrs. Edward B. Benjamin,
2012.0099



The production company for the hit **Netflix** show *Queer Eye* was provided with 21 seconds of Jules Cahn footage for use in its seventh season, filmed in New Orleans. Netflix has not yet announced a release date for the new season.

New Orleans chapter of Mecca Shriners on parade

1963; 16mm film

by Jules Cahn

Jules Cahn Collection at THNOC, 2000.78.4.11



The **Equal Justice Initiative**, a civil rights organization committed to ending mass incarceration and excessive punishment in the United States, was provided with an image of an advertisement for Touro Infirmary for use in a report on the transatlantic slave trade.

Advertisement for Touro Infirmary

wood engraving

from Cohen's *New Orleans and Lafayette Directory: Including Carrollton, Algiers, Gretna, and McDonogh*, for 1852 (New Orleans: [n.p.], 1852)
gift of Mrs. William K. Christovich, 98-173-RL



The **Tipitina's Record Club** received permission to reproduce three Michael P. Smith photographs of Dr. John for an upcoming live album. *Solo Piano: Live in New Orleans 1984* will be released in April and made available exclusively through the Tipitina's Record Club.

Dr. John walks offstage at the New Orleans Jazz and Heritage Festival

1993

photograph by Michael P. Smith © THNOC,
2007.0103.8.2285



The Tennessee Williams Annual Review, no. 22

The Historic New Orleans Collection,
2023

\$15

Lost and Found

Published for the first time in the new issue of the *Tennessee Williams Annual Review*, “The Lost Girl” finds its young author yearning for love and learning his craft.

At one time, Tennessee Williams considered “The Lost Girl” to be one of his best stories—but like much of his short fiction, it was never published in his lifetime. Composed between 1936 and 1943 and titled “Las Palomas” and “Las Muchachas” in early drafts, it centers on an inexperienced young seaman’s romantic misadventures. In a Mexican cantina, Jules falls for Lena, not realizing that she is a prostitute and he a mark. By the end of the story, he has lost his money but gained valuable life experience.

This March the piece makes its published debut in the newest issue of the *Tennessee Williams Annual Review*, accompanied by an analysis by scholar Tom Mitchell (University of Illinois at Urbana–Champaign). Here, in an adapted excerpt of his essay, Mitchell explores the evolution of “The Lost Girl” and its relationship to Williams’s own coming-of-age narrative.

“The Lost Girl” began to take shape in 1936. By that time, Thomas Lanier Williams had freed himself from his job at the International Shoe Company in St. Louis and turned his attention to writing, though he had not yet determined whether his career would steer toward drama, fiction, or poetry. He was submitting poetry and short stories to publications such as *American Prefaces*, *Manuscript*, *The Anvil*, *Poetry*, and *Story Magazine*. In the hot summer of 1936, the author traveled to Chicago with his friends Clark Mills and Will Wharton to attend the Mid-West Writers Conference in hopes of making professional contacts. Nothing materialized, and he returned home to work on more short stories. “Now I feel a new story working itself out,” Williams observed in his notebooks on July 30. “I will

A. Scott Knier and Amy Toruno perform in *Amor Perdido / Lost Love*, a stage adaptation of “The Lost Girl,” at the 2022 Tennessee Williams Scholars Conference, held at THNOC’s Williams Research Center. Photograph by Melissa Carrier



call it '*Las Palomas*' just because I like the sounds of those words."

The title didn't stick, but the idea had taken root. On August 2 Williams was bemoaning a morning lost to "that ugly and miserable and tiresome story '*Las Muchachas*.' Worthless! It frightens me to see how badly written it is!" By August 13,

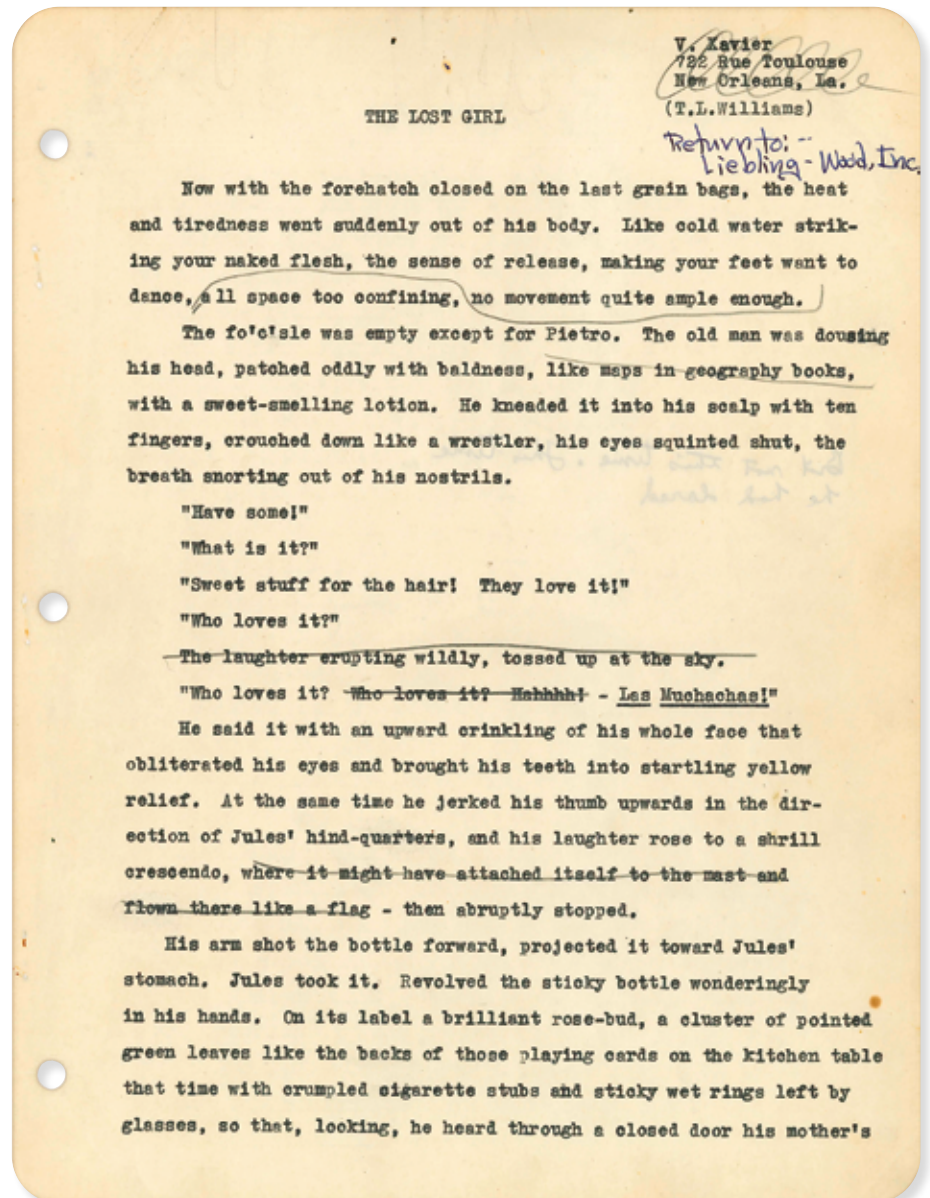
Williams must have worked through some of the compositional difficulties, since by that time he had four stories "on the air," meaning that he had sent them to magazines in hopes of publication. One of the four was likely "*Las Palomas*" or "*Las Muchachas*." Alas, nothing came of his attempt to place the story in a magazine under either title.

When Williams revisited the story three years later, retitling it "The Lost Girl," he was living in the French Quarter, having moved out of the family home in St. Louis and completed his degree in playwriting at the University of Iowa. During his time in Iowa, according to his *Memoirs*, he had a brief sexual fling with a female classmate, and in New Orleans was initiated into sexual encounters with men. As he said in his notebooks on January 1, 1939, "What a nite!—I was introduced to the artistic and Bohemian life of the Quarter with a bang!"

The Tom Williams who began "*Las Palomas*" in 1936 was a 25-year-old virgin with a limited social life who had never visited Mexico. He fabricated the story out of his imagination, picked-up pieces of popular culture, and perhaps memories of a 1928 ocean voyage to Europe with his grandfather. Now, in New Orleans, his world had expanded. He made friends with a number of fellow artists and writers, including a merchant seaman named Joe Turner whose "sea-stories, often as vivid and beautiful as Conrad's," may have inspired Williams to return to "The Lost Girl."

In the world beyond New Orleans, the Spanish Civil War was hurtling toward a conclusion with Franco's army conquering the leftists. Adolph Hitler was expanding his control throughout Europe, and by summer the Germans would invade Poland, and war would be declared. Williams wrote in his notebook on January 16, 1939, "World apparently on the point of explosion—war, war, war!—And I write fanciful introspective little stories and precious verse!" The turmoil of the times as well as the author's own personal liberation is evidenced in the story of the seaman and the "lost girl," presented in print for the first time.

—TOM MITCHELL



B. Typescript first page for "The Lost Girl"

between 1936 and 1943

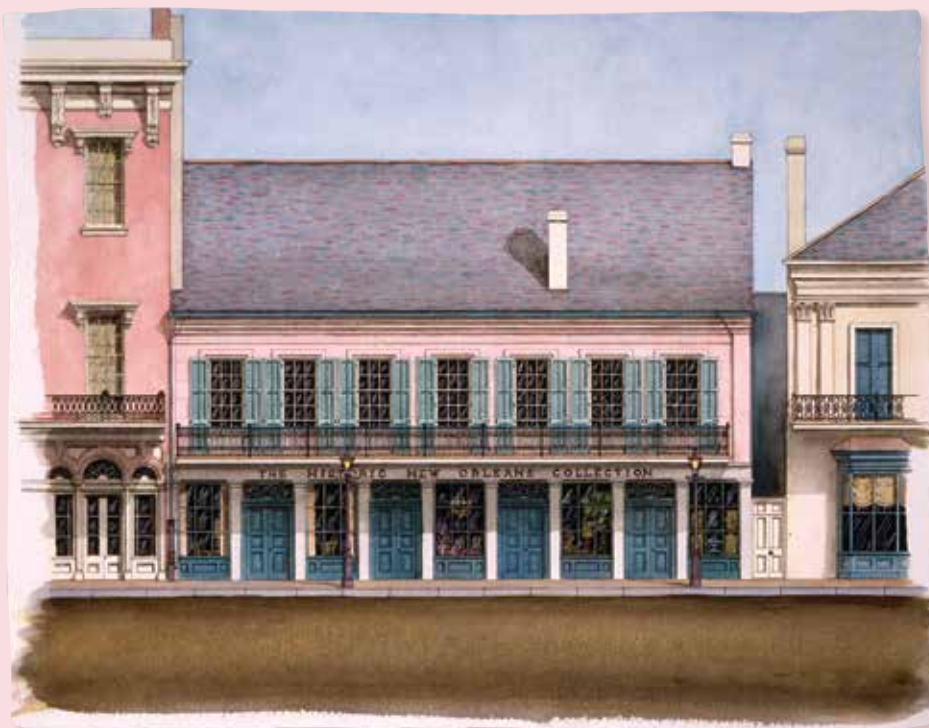
by Tennessee Williams

courtesy of the Harry Ransom Humanities Research Center, University of Texas

Thomas Lanier Williams was experimenting with the pseudonym "Valentine Xavier" (a name he would later use for a character in the play *Battle of Angels*) when he began the story "The Lost Girl," but he later replaced it on the typescript with the professional name he would settle on—Tennessee Williams.

PRESERVATION





Photographs by Keely Merritt, THNOC head of photography

B

Royal Remembrances

At the end of 2022, THNOC's flagship campus at 533 Royal Street closed to the public. So begins a years-long preservation effort at the historic site.

THNOC's mission of stewardship of New Orleans's history and culture includes our historic buildings, which we are dedicated to preserving for future generations. The 533 Royal Street campus comprises five lots—533 Royal and 714, 718, 722, and 726 Toulouse Street—with seven buildings situated around five courtyards.

These buildings have undergone routine maintenance through the years, but more intensive work is needed, such as a new HVAC system and improved groundwater management, accessibility measures, and storm resistance. Planning and executing this work will take years, hence the need to close the site to the public for an extended period.

This closure also gives THNOC the opportunity to conduct state-of-the-art research throughout the site, allowing us to learn more about our historic buildings. Heritage Resource Management Consultants, an independent firm run by Brent Fortenberry, director of the Historic Preservation Program in the Tulane University School of Architecture, will generate a historic structures report using 3D laser scans of the buildings, materials analysis, and archaeology as needed.

In addition to Heritage Resource Management, THNOC has hired two architecture firms and one museum design firm to assist in the project. New Orleans company Trapolin-Peer Architects will join Hartman-Cox of Washington, DC, to carry out design work on the structures, while the Philadelphia firm Metcalf Architecture and Design will help reimagine the buildings as museum spaces.

Though THNOC's permanent exhibition at 533 Royal Street, the Louisiana History Galleries, is now closed, many of those artifacts will be incorporated into a future exhibition at 520 Royal Street that will open in 2024.

We look forward to sharing updates with you as this new chapter of THNOC history progresses. For now, though, enjoy some of our favorite views, details, and hidden gems from our founding campus, 533 Royal Street. —DANIEL HAMMER

Wildfowl Welcome

A. Visitors to the old welcome center at 533 Royal were greeted not only by docents but also by these hand-carved duck decoys. They're part of the Stephens Family Collection, a group of 311 Louisiana waterfowl carvings acquired by THNOC in 2012.

Architectural Artistry

B. In 1993 THNOC hired topographical artist Jim Blanchard to capture the facades of The Collection's Royal Street buildings. Working in watercolor, he painted the Merieult House, seen here (1993.38.1), as well as all the Toulouse Street structures, the Counting House, and the Merieult House courtyard.

PRESERVATION

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C



D

Interior Intricacies

C. The Lizardi Brothers gave a Greek Revival facelift to 533 Royal when it took ownership in the 1830s, adding this **sunflower ceiling medallion** and grand crown moldings. The space's usage as a bank led to its name here at THNOC, the Counting House.

D. All the doorways in the Merieult House have large transoms, but this **"crown of thorns"** style is different from the rest. It is thought to have led to a private chapel during its original occupancy by Jean François Merieult, 1792–1818.

E and F. Dubbed the **"pink palace"** by THNOC staffers, the women's restroom at 533, part of the Maisonette building, has been a favorite selfie station for years, as modeled here by CRM Specialist Anne M. Robichaux (left) and Decorative Arts Curator Lydia Blackmore (right), who says she "tracked both my pregnancies" by the warm glow of the peachy pink space.

G. The **Williams Residence powder room** is paneled with fabric screens that conceal a water closet, three china cabinets, and a coatroom. The silk paneling dates to the 1950s and is printed with romantic scenes of Paris.



E

F



G



H



I



J

Hidden Corners and Decorative Details

H. This **funky downspout** wraps around the exterior wall of the Counting House and directs rainwater to small trenches carved into the flagstone terrace.

I. Behind a hidden door in the Counting House, this **wrought-iron thistle** anchors a 3-foot-tall narrow window set into the masonry wall of the structure. It is a remnant of the blacksmith shop that occupied the site during the 18th century until the 1788 fire that destroyed much of the colonial city.

J. These metal steps are called **Lapeyre stairs** (invented by J. M. Lapeyre, the father of THNOC board member Chuck Lapeyre). The alternating-tread stairs were first introduced as a compact passageway for use on oil rigs. Located behind a hidden door in the Louisiana History Galleries, they were installed by THNOC in the 1980s as a fire escape, connecting the second story to the third-floor attic.

K. These **historic wooden trusses** in the Merieult House attic are made of old-growth cypress. During the structure's 1792 construction, the trusses were assembled using mortice-and-tenon joints, which remain in place today. Seen here is Interpreter Joanna Robinson, whose desk was in the attic.

L. This **brass lock escutcheon** with chinoiserie ornamentation is part of the heavy doors that lead from Royal Street to 533's carriageway entrance.



K



L



M



N



O



P

Q

Exterior Oases

M and N. The carriageway of the circa-1800 **Louis Adam House**, at 722 Toulouse Street, leads to a peaceful courtyard in the midst of busy back-of-house work spaces. The Williamses bought this property in 1945 as a garage and entrance for their guests.

O. This **curved brick structure** was built in 1945 upon the Williamses' purchase of the Louis Adam House. They initially planned to build a spiral staircase within the structure but eventually used it as a faux cistern concealing the hot-water tank.

P. **The Maisonette gallery** has been a favorite passageway among offices. When the structure was a residence, the slatted green shades along the railing provided privacy for the guest bedrooms overlooking the courtyard.

Q. This **lamppost** predates the Williamses' ownership of the property and dates possibly to the turn of the 20th century. A flame finial tops it off.

R. The award for **Most Hidden Courtyard** at 533 Royal goes to this narrow space located between the Maisonette and the Townhouse. Accessed through the employee lunchroom, it was a favorite spot for dining on nice days.

S. Behind a tall wall on Toulouse Street sits this lovely courtyard, which served as the front entrance to the Williamses' house. It was renamed the **Priscilla Lawrence Courtyard** in 2019 to commemorate the former THNOC President/CEO's retirement.



R



S



ON THE JOB

Nina Bozak and Vasser Howorth

POSITIONS: Bozak, curator of rare books, on staff since 2010; Howorth, manuscripts cataloger, on staff since 2013.

ASSIGNMENT: Catalog and rehouse glass-disc recordings from the recently acquired American Music Masters Collection

From October to December of 2022, we spent one day per week offsite, in an office next to the French Market, inventorying and rehousing hundreds of glass, metal, and acetate discs with a significant history. These are the masters of jazz recordings made in the early 1940s by Bill Russell, working with a variety of first- and second-generation jazz musicians, for his American Music record label.

One of the cornerstones of The Historic New Orleans Collection is the William Russell Jazz Collection, a vast assemblage of research, correspondence, photographs, books, sheet music, and oral histories related to the history of early jazz in New Orleans. Its collector, Bill Russell (1905–1992), was a musician, composer, and music historian. Born in Canton, Missouri, Russell first visited New Orleans in 1937 and shortly thereafter began seeking out the pioneers of jazz. Through this work Russell helped to revive the music career of Bunk Johnson (1879–1949), a trumpet player known to have played with Buddy Bolden.

Though Russell lived in Pittsburgh, working as a chemist, he visited New Orleans often from 1942 to 1945 to record Johnson and other early jazz musicians, such as clarinetist George Lewis and trombonist Jim Robinson. In 1944 Russell founded a label, American Music, to release many of these recordings. The sessions were difficult to schedule, as most studios in New Orleans would not work with Black musicians.

Some of the American Music sessions were done at radio stations, but for the most part Russell recorded on-site at musicians' houses and at San Jacinto Hall (1436 Dumaine Street) using a portable disc-recording machine. Beginning in the 1930s, aluminum was the preferred base material for live sound recordings, but during World War II it was conserved for the war effort. Record manufacturers switched to thinly laminated glass, which comprises most of the American Music masters.



A. Nina Bozak removes a yellow-hued glass disc from its old, non-archival plastic sleeve to be rehoused.



American Music did not prove to be commercially successful, with some original pressings taking decades to sell. Russell ended the label in 1953. In 1989 George H. Buck Jr., a fellow label owner who had purchased many small record labels and their catalogs over the years, bought American Music, making it part of the George H. Buck (GHB) Jazz Foundation family of labels. Since then, well over a hundred recordings from the American Music catalog—by musicians such as Bunk Johnson, Jim Robinson, George Lewis, and Kid Sheik—have been rereleased on CD and digitally by GHB, which donated the masters to THNOC in May 2022.

After the acquisition of the materials was approved, we visited the GHB Jazz Foundation at 61 French Market Place, above the Palm Court Jazz Café, to assess how much and what kinds of housing materials we would need. Most of the records were stored in their original wooden crates with plastic and acidic paper sleeves, which had degraded over time and were falling apart. The records range in size from 7 to 16 inches, but the bulk are on 12-inch glass discs in a variety of shades based on what was available during the war, typically brown, yellow, or green.

We also determined that, because of the fragility and cumulative weight of the records, we would need to do the rehousing on-site at GHB. Working from a list of American Music masters, we determined which songs were present in the collection based on catalog numbers and notes in Bill Russell's handwriting on the records and sleeves. Sometimes we would find a note identifying a record as a copy or that it was recorded "inside out," meaning, to hear the recording correctly, a person would need to put the needle at the center of the record, nearest the label, and play it from there.

As we rehoused the records, we attempted to put them in numerical order. This was sometimes an impossibility, as Russell often recorded the A and B sides out of sequential order. For example, one record has master no. 880 on side A—"Careless Love" by the Original Creole Stompers with Baby Dodds on drums—while side B, a Bunk Johnson version of "When the Saints Go Marching In," is master no. 893. Russell recorded both sides at the home of George Lewis, at 827 St. Philip Street in the French Quarter.

In the coming weeks our Preparation department will transfer the newly rehoused records to the Williams Research Center, where they will be stored and entered into our catalog. The GHB Jazz Foundation has digitized these recordings, which The Historic New Orleans Collection will make available to researchers on our website. —NINA BOZAK AND VASSER HOWORTH

B. This wooden crate, which held blank glass discs, bears Russell's address from when he was living in Pittsburgh.

C. Vasser Howorth holds up a green glass disc from the American Music Masters Collection. The cloudiness around the edges is due to the glass "weeping," which happens when it's exposed to a higher relative humidity over time.



RECENTLY RETIRED

Judith H. Bonner

In December THNOC bid farewell to one of its longest-serving employees. Judith H. Bonner joined The Collection in 1987 as an associate curator and eventually became a senior art curator, overseeing the development of the institution's fine art holdings for many years. She spoke with Senior Communications Strategist Dave Walker about her time at THNOC and her plans post-retirement.

What did you do before coming to The Historic New Orleans Collection?

I had been teaching art history at Xavier University when John Clemmer, who chaired the Newcomb Art Department, called me in to curate the Newcomb centennial exhibition, which was held at the New Orleans Museum of Art. The show featured works by fine art professors who had taught at Newcomb from its founding, in 1886, to 1986. It was necessary to research who these teachers were, write their biographies for the exhibition catalog, and locate artworks by as many as possible for the show. The exhibition ran the full gamut of art media, including Newcomb pottery, paintings, sculpture, prints, photographs, and decorative arts. It was an exciting time that prepared me for working at The Collection.

How has THNOC changed since you started?

The Collection was much smaller than it is now. There were about 50 staff members. It was very formal, particularly in the way the staff dressed, which was typical of work in businesses across the city. Women wore suits, stockings, and high heels. Men wore suits. After staff members worked at The Collection for a period of years, they received a blazer with The Collection's monogram.

Do you remember your first day? What was that like?

I'll never forget my first day at The Collection. There were three of us who started on the same day, and I told one of them, "This is the first day of my life," a prediction that came very close to being realized, for I have been at The Collection for more than 35 years. We received three weeks of intensive training, learning about the research materials and how to handle them, the database, and the process of acquiring materials in the three different research divisions—Curatorial, Manuscripts, and Library.

Bonner and her husband, Thomas Bonner Jr., chat with Conservation Coordinator Maclyn Le Bourgeois Hickey at The Collection's 1992 holiday party.



Did you have a favorite exhibit, program, or acquisition during your time at THNOC?

Most recently, the John Clemmer exhibition had a two-part focus, the first being on the development of his art and career. The other presented artworks by his teachers, students, and colleagues, which included artists at the Arts and Crafts Club and the Orleans Gallery. So many of those artworks traced the development of art throughout the 20th century and into the 21st. We received several handsome artworks by Clemmer and other artists as donations.

Outside of that exhibition, I would have to say the Laura Simon Nelson Collection, which started with 309 artworks and 60 pieces of Newcomb Pottery. We have had four exhibitions at THNOC featuring



Bonner in 1988

paintings, drawings, prints, and pottery from that collection.

In terms of a single acquisition, Elizabeth Catlett's sculpture of Mahalia Jackson is a true highlight. For years I had looked for a sculpture that I thought was a perfect fit for our holdings. Catlett had taught for two years at Dillard University and created opportunities for artists of color at a time when they were restricted from entering City Park. She hired a bus to deposit her students on the steps of the Delgado Museum of Art (now the New Orleans Museum of Art). Her sculpture of Mahalia Jackson presented us with a woman whose historical accomplishments were as diverse as Catlett's own. It was Ms. Jackson who told Martin Luther King Jr. to "tell them about your dream." When I see the sculpture of Mahalia, with her arms upraised and her mouth moving in song, I also hear her speaking her words to King, which led to his famous speech.

What will you do now?

My husband, Tom, and I will resume a project on John Faulkner, a Mississippi writer and artist who was one of William Faulkner's younger brothers. We were able to bring out a special issue of the *Mississippi Quarterly* before all our research was lost in Katrina's floodwaters. We hope to bring the project to a book form.

As much as I have enjoyed scholarly and critical writing, I will also have time to go back to the painting and drawing, with which I began my career in art.

STAFF NEWS

New Staff

Rajanae Binford, client services technician. **James Gray**, shop associate. **Louise Rew**, shop associate.

Speaking Engagements

In January **Heather L. Hodges**, director of external and internal relations, spoke on the panel "Tourism, Culture, and the Economy in Louisiana" at the Forum Économique presented by the NOUS Foundation at Tulane University.

Associate Curator **Mallory Taylor** gave a lecture on historical photographic processes and their applications today on December 7 as part of PhotoNOLA.

Three schools are teaching THNOC's 2021 graphic history *Monumental* after receiving donated copies, and Editor

Nick Weldon gave a guest lecture to each as part of the curriculum. In December he visited International High School of New Orleans (as pictured); in February THNOC hosted students from the New Orleans Center for the Creative Arts (NOCCA); and Weldon did a virtual visit with high schoolers in Plainfield, NJ, on February 8.

Publications

Senior Editor **Molly Reid Cleaver** published an article on New Orleans's alternative press of the 1960s and '70s for the January 2023 issue of *Antigravity* magazine.

Collections Cataloger **Kevin T. Harrell** wrote an encyclopedia entry for the Louisiana Endowment for the Humanities website, 64Parishes.org. His article gives a history of the Indigenous polities known as Les Petites Nations.

Continuing Education

Security Dispatchers **Bao Vu** and **Bentley James**, as well as Security Supervisor **Michael "Mac" McManus** have obtained the Certified Institutional Protection Specialist designation, and Security Manager **Terry G. Scriber** has obtained the Certified Institutional Protection Manager certification from the International Foundation for Cultural Property Protection.

In the Community

Decorative Arts Curator **Lydia Blackmore** has been named to the board of the BK Historic House and Garden.

Curator/Historian **Eric Seiferth** has joined the steering committee for an upcoming exhibition produced by the American Civil Liberties Union of Louisiana. *Giving Black: The Soul of Philanthropy Reframed and Revisited* will come to the Tate, Etienne, Prevost (TEP) Interpretive Center in late 2023.





FOCUS ON PHILANTHROPY

Cheryl and Wayne Stromeier

Laussat Society members Cheryl and Wayne Stromeier don't work in half measures. When they wanted to rescue a historic piece of architecture, they found the perfect house—60 miles west of Baton Rouge, near Opelousas—and underwent a long, careful process of moving, settling, and furnishing it. When they developed an interest in Louisiana material culture, they actively sought to build a collection. The Stromeiers hosted a tour of their home, Chene Vert, for the 2010 New Orleans Antiques Forum, and Wayne recently presented their findings on Louisiana ladderback chairs and melon headboard beds at a Williams Lecture.

"You can live in a place and not know the heritage that surrounds you," Cheryl says. "You have to go out sometimes and search."

There's been no shortage of shared interests to research in their life together. The pair met at LSU Medical School, where Wayne was studying to become a physician and Cheryl was pursuing biochemistry. "I had my eye on her but could never meet her," Wayne recalls. A friend set them up for a date—"a blind date," Cheryl says, to which Wayne responds, "a blind date for her"—and the rest is history.

Talking led to the sharing of Cheryl's Cajun cooking, "and it went from there," Cheryl says. "We both knew the kind of person we were looking for. We still enjoy cooking together and the local cuisine."

Wayne became a pathologist specializing in liver and gastrointestinal diseases, and, after living out of state for years and then in New Orleans, they settled in Baton Rouge in 1981. Not long after, they began to collect Louisiana antiques and wanted to find a house they could grow into alongside their collection. "The searching began and included many long drives through the Acadian countryside and along the Louisiana bayous," Cheryl remembers.

They received a timely nudge from one of Wayne's partners in medicine, Jack D. Holden, who, along with his wife, Pat, had bought and relocated a historic house. The Holdens, as well as LSU professor Pat Bacot, served as mentors to the Stromeiers when they first began collecting. Jack Holden helped them find their first treasure, a walnut cabriole-leg armoire. Images of several Stromeier-owned pieces can be seen in *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835*, coauthored by Holden and Bacot and published by THNOC in 2010.

When the Stromeiers embarked on their own relocation project, their search led them to a circa-1825 Creole house in Washington, LA. Preparing the structure for the move took an entire year, and the Stromeiers completed the relocation and a subsequent restoration in 1993. Then Cheryl installed a garden in a parterre pattern, replicating an early one depicted in the New

Orleans Notarial Archives. "I emphasized antique roses, passalong plants, plants from the original garden, and sasanquas," she says. In the ensuing years they continued to explore decorative arts history in their travels, including many trips to France.

"And as we traveled we would look for antique furniture," Wayne says. "It was easy to see the models for Louisiana furniture in the armoires and tables, but harder to find precedents for all of the ladderback chairs, or for the arched 'melon' headboards. And I just kept wondering, where are they?"

Wayne's inquiry led them to Spain, where they found a number of ladderbacks and headboards with features similar to those in Louisiana. His recent findings are discussed in "The Spanish Influence on Louisiana Furniture-Making," a section in the 2022 THNOC publication *Spanish New Orleans and the Caribbean*.

Another research project grew out of the Stromeiers' property—from a landscaping project to find and plant historic varieties of *Camellia japonica* planted in early Louisiana gardens. The flowering shrub is native to China and Japan but was brought to Louisiana by way of Europe. Intrigued by this history, Wayne worked with Trenton L. James "going through documents belonging to old estates that pioneered usage of camellias," he says. "We found some surviving plants that were in their original sites. Some varieties had been lost locally, some nationally. The experience of finding lost or forgotten plants after being led to them by historical documents or paintings provided a number of 'eureka moments' for us." Wayne and Trenton published a book on the subject, *Early Camellias in Louisiana*, in 2022.

The Stromeiers support The Collection because it delivers a sense of adventure through history. "It's the character of the people at THNOC," says Cheryl. "You're in the business of gathering information and educating us all, and that's what draws us to you." —MOLLY REID CLEAVER

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October–December 2022

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ON THE SCENE

French Diplomacy and Spanish Revelry



French **President Emmanuel Macron** came to The Historic New Orleans Collection as part of his historic visit to New Orleans in early December. THNOC's Merieult House at 533 Royal Street was selected as the site of a meeting between Macron and Louisiana Governor John Bel Edwards, where the two leaders agreed to a partnership to enhance clean energy and address the impacts of climate change.



- A. Board member E. Alexandra Stafford, THNOC President/CEO Daniel Hammer, President Emmanuel Macron, and THNOC board chair Bonnie Boyd
- B. US Congressman Troy Carter and Alicia Williams, special assistant to Governor John Bel Edwards
- C. Macron shook hands with people lining the streets as Daniel Hammer, New Orleans Mayor LaToya Cantrell, and former mayor Mitch Landrieu walked from Jackson Square to the Merieult House.



- On December 6 The Collection celebrated the landmark show **Notre-Dame de Paris** with a members-only reception.
- D. Claudia Clark, Jeff Burrell, Lourdes Keiffer, Kenya Smith, and THNOC board member Tod Smith
- E. Julien Ichter, Jacques Baran, Bruno de Sa Moreira, Natalie Beras, Andre de Sa Moreira, and Edouard Lussan
- F. Lee and Cheryl Cables with David and Emily Garland



Keyboardist John Walthausen gave a **harpsichord recital** in November, focusing on baroque selections that were popular during Louisiana's Spanish colonial era.

G. John Walthausen and Dr. Bernard Jaffe, owner of the harpsichord used in the concert



The November 19 **Williams Lecture** featured collector Wayne Stromeier and Decorative Arts Curator Lydia Blackmore in discussion about Louisiana ladderback chairs and melon head-board beds.

H. Peter Patout and L. W. McAnally examine the ladderback chairs on display.

I. Wayne Stromeier and Lydia Blackmore



THNOC and the New Orleans Photo Alliance copresented a panel discussion on the life and work of Florestine Perrault Collins for the **Jules L. Cahn Annual John H. Lawrence Photography Lecture** at PhotoNOLA.

P. Daniel Hammer, Greg Osborn, Reference Associate Jari C. Honora, Girard Mouton, III, Shana M. Griffin, John H. Lawrence, James L. Cahn, and R. Omar Casimire

American chess grandmaster **Christopher Hikaru Nakamura** toured the French Quarter Galleries during his January visit to New Orleans. Nakamura joined local chess notables and THNOC staff in filming a video about the Paul Morphy bust and chess set on display in the galleries.



Q. Chess master Jude Acers, Baylee Badawy, Education Specialist Kendrick J. Perkins, and Christopher Hikaru Nakamura

Spanish New Orleans Community Day, held November 12, featured a live Spanish-language performance from OperaCréole and hands-on activities such as designing your own coat of arms and building a paper galleon ship.

J. Rafael and Claudia Shabetai, Daniel Hammer, and Maria Isabel Page

K. Alfonso Venegas and Heine Sanchez

L. Veronica Lihn-Lurati, Cesar Lurati, and Ramon Vallejo

M. E. J. and Emmett Hummel

N. Director of External and Internal Relations Heather L. Hodges, Kirk Bonner, and Maria Jose Salmeron



The December concert **"La Noche Buena,"** held at St. Louis Cathedral, brought together early-music guest artists for a program of Christmas music from 16th- and 17th-century Louisiana and the Americas.

O. Paul Weber conducts the choir Krewe de Voix while playing harpsichord alongside Mahmoud Chouki on guitar and James Rosenbloom on cello.



In November THNOC hosted members of three musicological groups—the Society for Ethnomusicology, the American Musicological Society, and the Society for Music Theory—for a **show-and-tell** of music-related holdings during the groups' shared convention in New Orleans.

R. Manuscripts Cataloger Michael M. Redmann staffs a table of musical objects related to war and diplomacy.

S. Curatorial Cataloger Emily Perkins speaks to a conference attendee.





ACQUISITION SPOTLIGHT

A Very Nice Lady

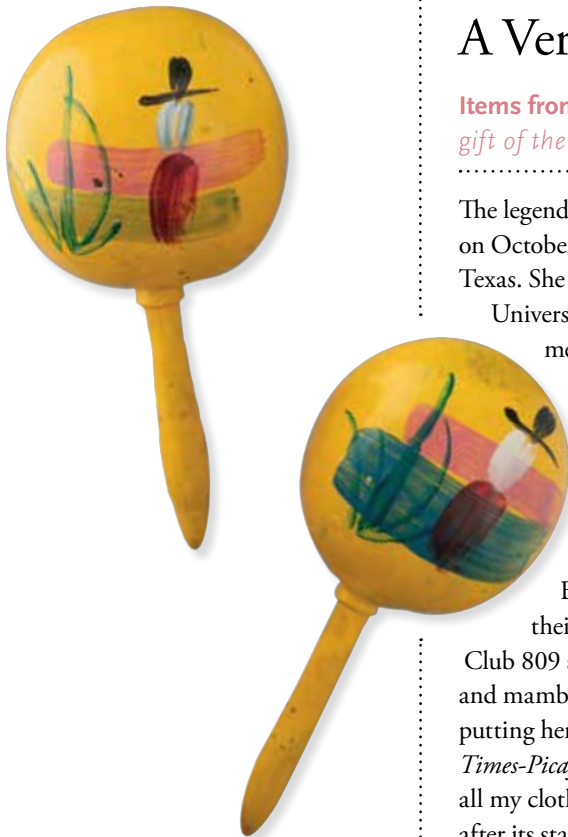
Items from the estate of Chris Owens

gift of the estate of Chris Owens, 2022.0144; 2022.0109

The legendary Bourbon Street entertainer Chris Owens was born Christine Joetta Shaw on October 5, 1932, to Fred Moore Shaw Sr. and Thelma Leona Martin in Haskell, Texas. She grew up on a farm and studied nursing at Texas Wesleyan College (now University) before moving to New Orleans at the age of 20. While working as a medical receptionist, Shaw met local car dealer and impresario Sol Owens. They married in 1956.

The couple opened a nightclub, Club 809, at 809 St. Louis Street, just off Bourbon. Within a few years, the club was thriving, largely because of the Owenses' charisma. The couple dominated the dance floor, showing off Latin moves they learned at the famed Tropicana Club in Havana, Cuba. In 1968 they purchased property across the intersection, at 500 Bourbon, creating a larger dance club on the ground floor and maintaining their own residence and rental units upstairs. The new venue retained the name Club 809 and showcased a Las Vegas-style revue starring Chris Owens. Her cha-chas and mambos, backed by a troupe of "Maraca Girls," became the hit of Bourbon Street, putting her on par with Al Hirt and Pete Fountain. As she proclaimed in 1974 to the *Times-Picayune*, her performance was "the only legitimate act that didn't include taking all my clothes off." In 1976, the Owenses dropped the old 809 moniker to name the club after its star.

After her husband died, in 1979, Owens took over ownership of the club and the apartments above, where she resided for decades. In 1983 she became the grand marshal of the French Quarter's Gay Easter Parade, known for the elaborate bonnets worn by celebrants. Owens kept this honor for the rest of her life, typically parading with her



longtime companion, Mark Davison, until his death in 2019. She continued performing at her eponymous club until the COVID-19 pandemic stopped live performances. She passed away at age 89 in April 2022, two weeks before the Easter parade.

Though Owens's fans mourned her death, relic hunters rejoiced when it was announced that her home would be open for an estate sale. Before the sale, The Historic New Orleans Collection was able to preview some of the offerings and purchase a select few. The group contains a white fur stole, two posters, and nine photographs of the performer, several of which include Sol Owens during the early years of their club. The white fur stole in the group is the same one she holds in one of the photographs and represents her glamorous style. One poster lists the performances at the Chris Owens Club during the 1990 Super Bowl weekend. The other poster is from the 1991 Carnival season, when Owens reigned as queen of the Krewe of Tucks alongside New Orleans coroner and trumpet player Dr. Frank Minyard.

Through the estate sale, THNOC was connected to Owens's niece, who donated several more objects documenting the entertainer's career. The donation consists of percussion instruments from Club 809, photographs, music records, and several community awards, including one from Jefferson Parish Sheriff Harry Lee bestowing upon her the title "A Very Nice Lady." Together, these pieces create a cohesive collection representing this giant of Bourbon Street. —LYDIA BLACKMORE



Related Holdings



Chris Owens backstage at the New Orleans Jazz and Heritage Festival

between 1980 and 1993

by Jules L. Cahn, photographer

Jules Cahn Collection at THNOC, 2000.78.8.249



Chris Owens oral history

2014

gift of Chris Owens, 2014.0140.2; part of New Orleans Life Story Project, MSS 629



Holiday card from Chris Owens and Mark Davison to Marilyn Barnett (detail)

2003

gift of Marilyn Barnett, 2005.0339.1



"Bourbon Street: Chris Owens no. 27" [footage used to produce WYES-TV's *Bourbon Street: The Neon Strip*]

1993; Betacam videotape

by Peggy Scott Laborde, producer

gift of WYES-TV, 1997.65.30

RECENT ADDITIONS

Coming Together and Crossing Over

Portrait of a gentleman

*partial gift of Jeremy K. Simien,
2022.0237*

Thanks to the generosity of a private collector, The Collection has reunited two portraits painted by François Fleischbein (1801–1868) that are believed to be companion artworks depicting a real-life couple from New Orleans's past. In The Collection's Williams Research Center at 410 Chartres Street, an 1850 "Portrait of a gentleman" now hangs beside our 1850 "Portrait of a woman" (2015.0464.3), both in their original matching frames. The gentleman's portrait is a partial gift from collector Jeremy K. Simien, who has a long-time interest in the two portraits as well as a desire to see them together again.

The portraits were formerly owned by W. E. Groves, a New Orleans art collector and philanthropist, and are shown in a 1971

guide to the Louisiana paintings from his collection. They were separated at a 1992 auction—probably for the first time since their creation in 1850—though they stayed in New Orleans, in two different private collections. The woman's portrait was subsequently auctioned in 2015, and The Collection acquired it. Simien had by that time developed an interest in the portrait and its gentleman companion piece, which he acquired in 2017. In 2022 he approached The Collection about reuniting the couple at our museum.

The two artworks are among a handful of portraits known to have been painted by the German-born Fleischbein, who was active in the city from 1834 until his death in 1868. They are particularly interesting because of the relationship of the sitters. The woman appears to be a Creole of color, and her clothing and jewelry suggest that she was a person of means. The gentleman is

more simply dressed, though his black dress coat and waistcoat, white shirt, and black tie suggest he was likewise a person with property and influence. Though the gentleman was initially assumed to be white, it is possible that both sitters were in fact Creoles of color who were married or in a relationship. Their identities are still unknown, but we hope to solve the mystery through additional research. —JASON WIESE

Friend of John, print works by Cheryl Derricotte

gift of Cheryl Derricotte, 2022.0207

Cheryl Derricotte is an artist based in the Bay Area whose work has appeared in the San Francisco Museum of Modern Art and a number of West Coast galleries. In 2020 she was awarded a residency at Paper Machine, a print shop in the Lower Ninth Ward that is a project of the Antenna Gallery. During her residency she spent a significant amount of time at THNOC's Williams Research Center exploring the life of Mary Ellen Pleasant (1814–1904), an African American abolitionist and businesswoman who, among other things, financially supported John Brown's cause before and after his capture at Harpers Ferry in 1859. She named the resulting project, a series of print works, *Friend of John*.

Though Pleasant's early history is unclear, she worked for a Quaker family in Nantucket in the 1830s. Her first husband, John Smith, was a white abolitionist, and together they assisted enslaved people in their escape to Canada via the Underground Railroad. Smith passed away a few years





into their marriage and left her a significant sum of money. She then married John James Pleasant, a Black abolitionist and seaman, and in 1849 they left Massachusetts for San Francisco, where she worked as a domestic servant and later opened restaurants and boardinghouses for miners who came to the area during the Gold Rush. She wisely invested her money and by 1865 had amassed over one million dollars. With these savings she continued to assist and advocate for African Americans in California and elsewhere in the United States.

Pleasant was said to have Louisiana connections, but many of these stories cannot be verified. In some stories, her mother was said to be from Louisiana but in other accounts her mother was a Vodou priestess enslaved on a Georgia plantation. Some sources suggest that as a girl, Pleasant was sent to be a laundress for the Ursuline nuns. What is known is that her journey westward, to San Francisco, took her to New Orleans for a time. Some accounts place her and her husband in New Orleans for a few months—others for a few years, during which time she is alleged to have taken spiritual guidance, as well as cooking lessons, from Marie Laveau. No matter the length of their visit, it is likely that the Pleasants continued to assist enslaved people in and around New Orleans in obtaining their freedom.

During her Paper Machine residency, Derricotte explored Pleasant's connections to New Orleans. Though she was unable to corroborate any of these stories other than to verify that Pleasant was in New Orleans in

1849, Derricotte found artistic inspiration in THNOC's holdings. She used *Birds' Eye View Of New-Orleans* (bequest of Richard Koch, 1971.54), a hand-colored lithograph from 1851 depicting the city's riverfront and urban layout, in three out of her five Paper Machine projects: a tricolor screened print, *How I Crossed Over* (2022.0207.3); a limited-edition hand-bound book that compiles excerpts from Pleasant's autobiography, dictated to a reporter in 1902 but never published in full (2022.0207.2); and a chapbook, *21 Lessons on Freedom, Love, and Money from the Late Mary Ellen Pleasant, a Black Capitalist in the Gold-Rush Era California* (2022.0207.1).

Though New Orleans plays a small role in Pleasant's story, Derricotte's residency here helped her tell the story of a successful Black woman who used her resources to benefit the 19th-century civil rights movement.

—NINA BOZAK

Harvey Ferguson mixtape collection

2021.0253

Harvey Ferguson (1948–2021) was a native of Pittsburgh raised in New York who retired to Houston in the 2000s. He served in the US army as a demolitions expert in the 1960s and '70s and became a train engineer in New York following his military discharge. Throughout his life he was an active union member and a patron of LGBT bars and dance clubs, including a number of venues in New Orleans. Along the way he began collecting mixtapes made by DJs at these clubs, and THNOC is now home to 60 of them.



New Orleans DJs represented in the collection include Bear DJ Roy and DJ Tony Beverage, in association with events including Southern Decadence, Mardi Gras, and, in the case of one tape recorded live by Doug Bryson at the Decatur Street watering hole Jewel's, an all-you-can-drink "beer bust" event.

The tapes cover a broad swath of dance music, including disco, house, industrial, pop, R&B, and more. One tape named "High Energy for '85," recorded by DJ Teddy the Scorpion, includes the synthpop hit "Why?" by Bronski Beat followed by a disco remix of the "Hallelujah" chorus from Handel's *Messiah*. The quality of the tapes is remarkable, and THNOC has preserved the sound by digitizing them, so that dance lovers and researchers can listen to the mixtapes at the Williams Research Center reading room for years to come.

—AIMEE EVERRETT



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Members of the Caillot Circle gathered in November for a tasting of Spanish wines as part of The Collection's programming related to the exhibition *Spanish New Orleans and the Caribbean*.

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.....
 Givonna Joseph leads members of OperaCréole, as well as two young visitors, in a performance at Spanish New Orleans Community Day on November 12.



Detail of silk paneling in the Williams
Residence powder room. *Photograph*
by Keely Merritt

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The Historic New Orleans Collection is a nonprofit institution dedicated to the stewardship of the history and culture of New Orleans and the Gulf South. Founded in 1966 through the Kemper and Leila Williams Foundation, The Collection operates as a museum, research center, and publisher in the heart of the French Quarter.



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