



THE HISTORIC  
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*Unfinished Blues: Memories of a New Orleans Music Man*

HAROLD BATTISTE JR.

# Unfinished Blues:

## *Memories of a New Orleans Music Man*

During an eclectic career spanning half a century, Harold Battiste Jr. has shared his passion for music with millions. As an educator, Battiste used his experience as a high-school bandleader and worked alongside Ellis Marsalis to build the jazz studies program at the University of New Orleans. He can count among his protégés many of today's leading young jazz musicians—a “next generation” of artists keeping the New Orleans sound alive. As a producer, Battiste helped to launch the careers of Dr. John, Sonny & Cher, and Barbara George. As a busi-

nessman, Battiste founded All for One Records (AFO), the nation's first record label owned and operated by African American musicians, and recorded the first wave of contemporary jazz artists in New Orleans, including clarinetist Alvin Batiste, drummers Ed Blackwell and James Black, saxophonists Nat Perrilliat and Alvin “Red” Tyler, and pianist Ellis Marsalis. As a community leader, Battiste served on the Louisiana State Music Commission, the New Orleans Jazz & Heritage Foundation School of Music, the Louisiana Jazz Federation, and the Congo Square Cultural Collective.

In 2008 Battiste donated his diaries, photo albums, and other music-industry memorabilia to The Historic New Orleans Collection. This June The Collection releases his heartbreakingly frank memoir, *Unfinished Blues, Memories of a New Orleans Music Man*—the first publication in The Collection's new Louisiana Musicians Biography Series. Exploring the struggle between art and commerce, work life and home life, Battiste's story is set against a fascinating backdrop: the world of mid-20th-century jazz and pop music in two of the country's great music cities, New Orleans and Los Angeles. The book showcases materials from the Harold Battiste Papers at The Collection, as well as images from the Amistad Research Center, the Hogan Jazz Archive, and Dillard University. *Unfinished Blues* begins as Battiste's story but ends as a communal story of struggle, strength, and renewal.

*The following excerpts are from the memoir.*

### **Singing and Playing (1930s)**

When I was younger I showed an interest in music that no one seemed to recognize. Whenever “Midday Serenade” came on the radio, I'd get two nice bouncy forks from the kitchen and play

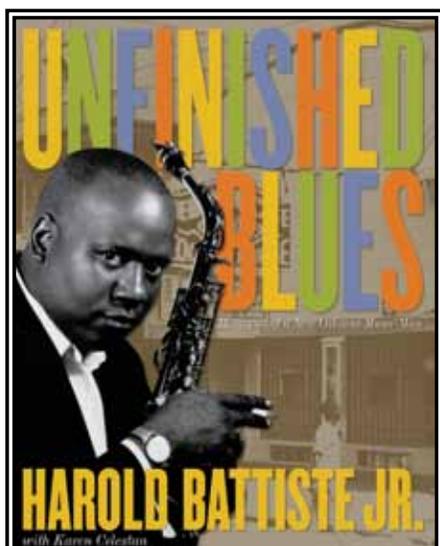


*Harold Battiste's grammar-school graduation photo, 1944. All photographs in this article are from the Harold Battiste Papers (2008.0225), gift of Harold R. Battiste Jr.*

drums. Most of the popular music of the day—all of it, really—was by White singers and bands. I knew their names and their music, but I didn't know they were White. In fact, the question never came up. Glenn Miller, Artie Shaw, Harry James, Benny Goodman, and Woody Herman were the names I heard. Rarely, if ever, did I hear about Count Basie, Duke Ellington, Lionel Hampton, Fletcher Henderson—any of the Black big bands. My mother's cedar chest (which I held on to for 50 years) was peppered with little fork holes from my drumming sessions.

### **First Gig (1940s)**

My first real gig was in 1949. Joe Jones, a guy from the 7th Ward who played piano in the 333rd [the U.S. Army Reserve Band Battiste played with while at Dillard University], had a big dance band that featured several of the cats from the army band. I was invited to rehearse with the band playing the third alto sax. . . . Joe got a gig for the band to play a Sunday-evening dance at the Pentagon, a club in the 7th Ward. This was to be my maiden voyage, and I was scared. Fortunately, I didn't have to take any solos so I made it through the gig unexposed. . . .



### ***Unfinished Blues: Memories of a New Orleans Music Man***

By Harold Battiste Jr.  
with Karen Celestan

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AFO party for music industry players at Vernon's Supper Club, 1961, photo by Porter News Service. **Left to right:** Henry Hildebrand, [?] Schafer, Cannonball Adderley, George Trueheart, Nat Adderley, Harold Battiste, Mel Lastie, Hoss Allen, Peter Badie, Cosimo Matassa, Alvin Tyler



Battiste on tour with Sonny & Cher during a stint at the Blue Room in the Fairmont Hotel, New Orleans, 1970, photo by Porter News Service

Outside, after the gig, all the cats seemed to be in little huddles, laughing and talking. Joe came over to me and put six bucks in my hand. I asked him, “What was that for?” He sort of laughed and said that was my pay for the gig. I did not understand how or why he was giving me all that money for having so much fun and feeling so good—and for just four hours! . . . Years later, I learned that Joe had paid all the other cats twice as much as me for the gig!

### All for One (1950s)

For some time, I had been thinking about the economic state of Black people in America and, more specifically, Black people in New Orleans. I'd been listening to speeches from the Honorable Elijah Muhammad, messages that often spoke to the need for our people to create wealth through ownership. It seemed that every ethnic group was identified with a product or service that they owned and controlled, and it seemed that the product generally attributed to us was music: jazz, blues, R&B, gospel. We should be working toward collective ownership and control of the

American music industry. In the three years I'd worked for Specialty Records [a Los Angeles-based record company], I'd become familiar with how the music business worked. I thought, *This ain't as complicated as I thought. We can do this!*

With the plan I had in mind, I would need Melvin Lastie, the union rep for the local 496 [the African American musician's union]. . . . Melvin and I started by identifying the studio musicians with the best track records in town. We needed a foundation of basic instrumentation for the company. We approached each musician individually and laid out the plan. John Boudreaux would play drums; Peter “Chuck” Badie, bass; Allen Toussaint, piano; Roy Montrell, guitar; Alvin “Red” Tyler, saxophone; with Melvin on cornet. I was elated and surprised that this dream team of studio players—a first-call cache of musicians who were known for their experience, professionalism, and ability to make hits happen—were anxious to be a part of our experiment. . . . On May 29, 1961, at twelve o'clock noon, the state of Louisiana acknowledged the legal birth of AFO Records, Inc.

### Sonny & Cher (1960s)

One day in late May or early June 1965, Sonny [Bono] called and came over to my house on Mansfield [in Los Angeles]. He was really excited, wearing his jackpot smile. He knew that this was it—he'd come up with the song that would define a place in history for Sonny & Cher! He went to my piano and plunked out his new song with those soon-to-be famous three chords: “It's like a waltz,” he said. I got to the piano and he sang while we played with it a while, until he felt comfortable. I agreed that the lyrics were cute and catchy, but I wasn't too sure about the waltz thing. He kept singing the “oompah-pah, oompah-pah,” like a tuba and trombone thing.

He wanted to go into the studio quickly—like tomorrow. As I thought about how to make this come off like he wanted, I figured out how to change the waltz feeling to a 6/8, with a little brighter tempo, and to soften the “oompah-pah” with woodwinds—bassoon and oboe—in place of brass.

The musicians we assembled for that day came to the studio routinely—they just did what they do all the time. . . . Sonny managed the orchestra, and I served as arranger, copyist, and bandleader. For the studio guys, it was just a day's work; for Salvatore and Cherilyn, a new life. Although I didn't get it at the time, “I Got You Babe” was changing my life, too.



*Battiste and Mac Rebennack (a.k.a. Dr. John) at Gold Star Recording Studios, Los Angeles, photo by Jasper Daily*

### **Dr. John (1960s)**

When I decided to choose an artist to record on Progress Records—the side project Sonny and I got going in 1967—I approached Mac [Rebennack] first, asking if he had anything he wanted to record. Mac told me that he had been reading up on this character called Dr. John from the New Orleans voodoo tradition and wanted to work something around that. The concept appealed to me immediately. I envisioned creating a new sound, look, and spirit to the popular psychedelic/underground wave.



*Battiste teaching in Innsbruck, Austria, ca. 1995. In the summers of 1995 and 1996, Battiste took a group of students from UNO's jazz studies program to Europe to "gain the experience of learning by teaching."*

We discussed the project for a few days, then Mac and me started selecting musicians, singers, and tunes. The main character, Dr. John, was to be performed by Ronnie Barron, another New Orleans transplant, a White guy we knew from back in the day. Ronnie had a great singing voice for R&B and pop music, and

his vocals could pass as Black; he was a performer like Tom Jones. But he had a manager who thought that the Dr. John character would not be good for his career. I felt that Mac's sound was right for the part, but he was reluctant too. He didn't see himself as an upfront artist. I saw the whole concept as a tongue-in-cheek thing.

In late summer 1967 I booked studio time at Gold Star Recording Studios [in L.A.] and got a cat called Soulful Pete to engineer the sessions. . . . We collected our cast of New Orleans refugees who understood the spirit of what was going down. This was not to be a proper production with music arrangements and everything by the number. We would have to create and develop a vibe in the studio where the spirit led the way.

The cast included Mac on guitar, keyboards, and vocals; John Boudreaux (one of the AFO Executives) on drums; Bob West on bass; Ronnie Barron, keyboards (and vocals); Ernest McLean,

guitar/mandolin; Steve Mann, guitar; Plas Johnson, saxophones; Lonnie Boulton, flute; and singers Tami Lynn, Shirley Goodman, Joanie (I don't remember her last name), Dave Dixon, Jessie Hill, and Al Robinson. I filled in on bass and vocals. On percussion was a guy called Didymus; I never knew his real name.

He was one of those cats who was so well known in the music community that no one ever asked for his full name. . . .

Looking back at this mixed bag of characters, it seems amazing that we got anything done. The studio was like a Mardi Gras reunion, everybody laughing and talking, telling stories all at the same time. But once we got settled, the vibe was there and the music just flowed. I felt better than I had felt in the studio in a long time. I was comfortable, connected spiritually to the people and the music we were making. I became more involved than I had expected, and it became more than a production to me.

### **Professor Battiste (1980s)**

Since attending Jazz Fest several times in the last few years, I'd been having thoughts of developing a professional jazz school in New Orleans like the ones flourishing in Los Angeles. . . . Chancellor Gregory O'Brien of the University of New Orleans was already talking to Ellis [Marsalis] about starting a jazz studies program at UNO. I met with Ellis and Dr. Charles Blancq, professor of music at UNO, in San Diego. I don't recall all the details of the meeting, but I remember that everything was agreeable; we needed each other. If I accepted their offer, I would start at UNO in the fall 1989 semester. . . .

[I was] thinking about how I could operate in this new arena. . . . I wanted to employ new approaches [to music education] that resembled the way the original jazz masters had learned. Though there had not been any formal research done on the ways that they had learned, it was the same way that I had learned. I respected the method of the masters because it had worked for me. I focused on ear use—not ear training. Ear training involves learning to read music from sheets and transfer that knowledge through sight down to the fingers in order to play the assigned notes. Ear use involves playing notes and chords that are pleasing to the ears—with the optimum word being *playing*, which is associated with fun. . . .

*—excerpted from Unfinished Blues*

# POYDRAS STREET MARKET 1838–1932

*Poydras Market by  
Charles L. Franck Photographers,  
ca. 1930 (1979.325.3983)*



Once touted in the *Daily Picayune* as being “the most handsome structure of the kind in our city,” the Poydras Street Market opened on July 4, 1838. Constructed to serve the inhabitants of the rapidly growing rear section of the Second Municipality and Faubourg Ste. Marie, the original market was located in the median of Poydras Street between present-day Baronne and Rampart streets and measured 42 feet wide by 402 feet long. Highly successful, the market later expanded toward the lake with the addition of the iron-constructed Pilié Market in 1867.

As reported in New Orleans newspapers, the Poydras Market and its coffee stands were frequented by a host of famous personalities. Its location near newspaper offices made the market a popular destination for reporters and columnists, including internationally known Henry Guy Carleton and Lafcadio Hearn during their years as writers for the *Item*. William Sydney Porter, better known as humorist O. Henry, also frequented the market before becoming a household name. And long before he became known for tea and yachting, the young Thomas Johnstone Lipton ate inexpensive meals in the coffee stands.

Adventurer Henry Morton Stanley worked for a Poydras Market greengrocer before going to Africa to seek Stanley Livingston. When opera singer Jenny Lind visited New Orleans in 1851, the *Louisiana Courier* reported an unnamed Poydras Market butcher attempting to capitalize on the Swedish Nightingale’s popularity by hawking his

wares as “Jenny Lind sausages—five for a pic!”

Many of the market merchants were well known throughout the city. Charles Feahney roasted and sold his own Poydras Market brand coffee from the grocery he had operated in the market since the 1880s. Other market businesses were multi-generational family operations: the Dazet and Hoth families sold meat, for instance, and the Flettriches operated Lawrence’s Restaurant. Outside the market but in the vicinity, the Zerrs cut hair, the Monjures sold raw oysters, and descendants of the Maylié and Esparbé families served meals from their famous corner restaurant.

By the turn of the 20th century, the Poydras Market’s heyday had come to an end. Families that once embraced an urban lifestyle and obtained their daily necessities from the public market were moving away to newly created neighborhoods and suburbs accessible by recently installed electric streetcar lines. In 1903 the Pilié Market was demolished and some of its architectural elements were used to construct three new markets: Mehle on Howard Avenue near Seventh Street, Memory at D’Hemecourt and South Lopez streets, and Ewing at Magazine and Octavia streets. The Pilié Market site was later redeveloped and became, in 1908, the city’s first public playground. Philanthropist and civic leader Olive A. Stallings personally financed the Poydras Playground’s construction and early operational expenses. Unfortunately, the playground came to the neighborhood at a time when many

families with young children were moving away. As 1932 drew to a close, the last sections of the Poydras Market were demolished, and this open-air complex, which had anchored a community for almost a century, faded into obscurity.

Vintage images of the Poydras Market are among items now on display in the Williams Research Center’s Reading Room as part of the exhibition *Poydras Street Market, 1838–1932*.

—*Mary Lou Eichborn*

## EXHIBITION



### POYDRAS STREET MARKET 1838–1932

On view in the Reading Room  
Williams Research Center  
410 Chartres Street

Through July 1, 2010

Tuesday–Saturday  
9:30 a.m.–4:30 p.m.

Free and open to the public

# Katrina+5

Documenting Disaster



In the timeline of history, half a decade constitutes not even the blink of an eye, but for many residents of the Gulf Coast affected by Hurricane Katrina, the past five years have seemed like a lifetime. Yet time *has* moved on. Five years after the storm, recovery efforts have produced a mixed bag of results across our city. The exhibition *Katrina+5: Documenting Disaster*, on display in the Williams Gallery from May 12 through September 12, is a reminder of the history made since August 29, 2005, and The Collection's ongoing efforts to record it.

The "history in the making" quality of Katrina's landfall, the subsequent flooding of New Orleans, and five years of recovery and rebuilding efforts presented a dizzying array of documentation possibilities to an institution tasked with preserving our city's history. Faced with the work of chronicling both unprecedented devastation *and* the city's recovery, The Collection implemented two long-term institutional initiatives in early October 2005: an extensive oral history program focused on recording

the experiences of first responders and a citywide photo documentary project intended to capture the scale of the visual chaos left in Katrina's wake. Selections from these projects form the core of *Katrina+5*. Other items on exhibit include historical maps and documents exploring the history of tidal flooding and storm surge in New Orleans over the course of the past two centuries and interactive multimedia stations featuring film and video clips.

Oral histories from six local, state, and federal emergency response agencies are featured in the exhibition: the Arkansas Army National Guard; Disaster Medical Assistance Team (California-6); Louisiana departments of Corrections and Wildlife and Fisheries; and the New Orleans and St. Bernard Parish fire departments. They provide the eyewitness accounts of Katrina's chaotic aftermath. The oral histories are contextualized by photographs made by members from each organization. The photographs and interviews included in

*Katrina+5* are merely a fraction of the oral history materials archived at The Collection's Williams Research Center. As time marches on, additional accounts and images continue to be recorded and collected.

In the nearly five years since Katrina's landfall, the photography staff at The Collection has made three distinct efforts to mark the progress of physical rebuilding. The first images date from late 2005 and early 2006; in 2007, additional photography was accomplished. And in the last several months, another round of documentation occurred, with staff photographers heading back to St. Bernard Parish and the Lakeview, Broadmoor, Lower Ninth, and Uptown neighborhoods (among others) in New Orleans. In total, THNOC personnel have dedicated countless hours and more than 2,700 shots marking the pace and state of change since the storm.

—John H. Lawrence



Boathouse, West End Marina, October 20, 2005, and January 12, 2010; photos by Tere Kirkland



**Top:** Karen Smith in front of her house, 6438 Milne Boulevard, Lakeview, October 20, 2005; **bottom:** Smith family at the same address, January 12, 2010; photos by Keely Merritt

## EXHIBITION



### KATRINA+5: DOCUMENTING DISASTER

On view at 533 Royal Street

May 12–September 12, 2010

Tuesday–Saturday

9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

Free and open to the public

## FROM THE DIRECTOR



In the fall I was privileged to make a presentation in Istanbul, Turkey, to the International Council of Museums' committee on museums of cities. Attendees from museums around the world shared experiences and accomplishments with one another. New Orleans's ordeal during and after Hurricane Katrina proved to be of great interest to conference participants. Ironically, Istanbul had just suffered a similarly disastrous flood. In my talk on The Collection's response to Katrina, I discussed the role that museums play in cities that have just experienced once-in-a-lifetime disasters, asking the question: "What is our place in the mix as outside agencies rush in to create Web sites, mount exhibitions, collect oral histories, and otherwise seek to make a difference?" As a historical institution, The Collection chose to document the chaotic days immediately following Katrina by launching a comprehensive oral history program capturing the experiences of the first responders. The institution also recorded the state of the city by sending its staff photographers out to strategically photograph each neighborhood.

One U.S. colleague at the Istanbul gathering, having knowledge of the event primarily through the media, stated that the disaster response was "about race and class." It is our hope that the oral histories and photographs will provide a well-rounded, honest record of the days following the storm for researchers to interpret for years to come.

The overall theme of the Istanbul conference, "Collecting in the Digital Age," carries particular relevance for The Collection. Originating as digital documents, oral histories and photographs differ greatly from other primary historical materials, which are usually works on paper. The oral history collection comprises hundreds of sound recordings and related materials, including photographs taken by first responders. The in-house-generated photography collection consists of more than 2,700 digital images. Transcribing, cataloging, storing, and preserving digital materials is costly and requires every bit of the care and planning that traditional materials demand.

*Katrina+5: Documenting Disaster*, the exhibition opening in the Williams Gallery this month, provides the public with the opportunity to explore these materials and learn about The Collection's contribution to post-Katrina New Orleans.

—Priscilla Lawrence

# WOMEN ARTISTS IN LOUISIANA 1965–2010



Banana Tree by  
Christine Cozic,  
1994 (George  
Febres Collection  
of Louisiana Art,  
1996.78.2.30),  
gift of Dr. Jerah  
Johnson

On March 17, The Historic New Orleans Collection and the New Orleans Museum of Art unveiled the second installment of the two-part exhibition celebrating the accomplishments of Louisiana women artists. *Women Artists in Louisiana, 1965–2010* is the seventh joint exhibition presented by the two museums. Featuring more than 40 paintings, sculptures, photographs, and works of decorative art by 35 artists, the exhibition continues where the first installment paused: at the dawn of postmodernism.

As artists began anew to question the purpose of art in the late 20th century, there occurred greater freedom in artistic expression, particularly in painting. Painters experimented with the full range of early 20th-century trends: dadaism, surrealism, symbolism, and

abstract expressionism. Many artists explored representational subjects while others continued to focus on formal elements: form, line, color, shape, space. As a wider range of subject and approach found acceptance, it became the norm to exhibit non-objective and representational work side-by-side.

*Women Artists in Louisiana, 1965–2010* showcases a range of artists whose work reflects the changing world of art in this period. The exhibition acknowledges the accomplishments of artists whose reputations are well established locally and nationally, as well as those whose careers are still escalating, including Jacqueline Bishop, Lynda Benglis, Jane Nulty Bowman, Lin Emery, Mignon Faget, Suzanne Fosberg, Joanne Greenberg, Angela Gregory, Shearly Grode, Ronna Harris, Gail Hood, Ann

Hornback, Jacqueline Humphries, Ida Kohlmeyer, Carol Leake, Shirley Rabé Masinter, Chyrl Savoy, Eugenie “Ersy” Schwartz, Patricia Whitty, Margaret Witherspoon, Mildred Wohl, and Jesselyn Zurik. Works by the following photographers are also included: Debbie Fleming Caffery, Sandra Russell Clark, Dawn Dedeaux, Josephine Sacabo, and Tina Freeman.

The accomplishments of these individuals were made possible by the pioneering artists featured in the exhibition’s first installment last spring. *Women Artists in Louisiana, 1965–2010* continues to explore the artistic contributions that women have made to art and culture throughout the history of the state.

—Judith H. Bonner

## EXHIBITION



### WOMEN ARTISTS IN LOUISIANA 1965–2010

On view at the  
New Orleans Museum of Art  
City Park

Through September 12, 2010

Wednesday, 12–8 p.m.  
Thursday–Sunday, 10 a.m.–5 p.m.

Visit [www.noma.org](http://www.noma.org)  
for admission rates



Little Tchefuncte by Gail Lynn Johnson Hood, 1987 (1998.51.2)

# Rare 18th-Century Portraits Bear Connection to Battle of New Orleans

The Historic New Orleans Collection recently acquired portraits of sugar planter Pierre Denis de la Ronde (1726–1772) and his wife Marie Madeleine Broutin de la Ronde, who were connected, through their son, to the Battle of New Orleans. The oil paintings by an unknown artist, probably executed in France about 1760, are rare examples of portraits of Louisianians from the French colonial period. The acquisition was made possible by the Diana Helis Henry Fund of the Helis Foundation and the Laussat Society of The Collection.

Born in Quebec, Pierre Denis de la Ronde was the son of Louis Denis, chevalier de la Ronde, and Marie Louise Chartier de Lotbinière. An officer in the French military, Pierre Denis was detached by King Louis XV and assigned to duty as *ensign-en-pied* in the Infantry of the Marine, an elite military training corps. At the age of 21, he was sent to Louisiana and stationed for a time in Natchitoches. He became a knight of the Royal and Military Order of St. Louis, an order established by Louis XIV for officers who had served meritoriously in the king's navy for at least ten years. Sometime after 1755, de la Ronde retired and settled in New Orleans as a sugar planter. During the transition from the French to the Spanish rule of Louisiana, de la Ronde opposed many policies of the Spanish government. He represented the business interests of the sugar planters as an appointed official.

Marie Madeleine was the daughter of Madeleine Marguerite Lemaire and Ignace François Broutin, chief engineer of the Louisiana colony, who designed the former Ursuline Convent on Chartres Street among other early buildings. Marie Madeleine was also the widow of Louis Xavier Martin de Lino de Chal-



*Marie Madeleine Broutin de la Ronde and Pierre Denis de la Ronde, ca. 1760 (2009.0231.1.,2), acquisition made possible by the Diana Helis Henry Fund of the Helis Foundation and the Laussat Society*

met, after whom the town of Chalmette is named.

Pierre Denis and Marie Madeleine were married in 1756. Their son Pierre Denis de la Ronde *filz* was born in 1762 in what is now St. Bernard Parish. In 1799 de la Ronde *filz* bought property along the Mississippi River, three-and-a-half miles downriver from New Orleans in the area now known as Chalmette, where he built a palatial two-story, 16-room brick house with a cement finish. The house was similar in plan and exterior to the Ursuline Convent designed by Broutin. A brick sugar mill and slave quarters for 80 families were also constructed on the grounds.

The de la Ronde plantation served as the headquarters for the British command during the Battle of New Orleans. The battle was fought principally on de la Ronde's plantation, which was the site of a surprise night raid by Major General Andrew Jackson's troops on December 23, 1814. The home, which

also served as a hospital for British soldiers, was where Major General Samuel Gibbs died, Major General John Keane was taken after being wounded, and the body of Major General Edward Pakenham was taken after being mortally wounded.

De la Ronde *filz*, who was a colonel in command of the Third Regiment during the Battle of New Orleans, rose to the rank of major general in the Louisiana Militia. He died in the house in 1824. Today the brick ruins of the plantation lie surrounded by an ironwork fence on what is now the neutral ground of St. Bernard Highway near Paris Road.

The portraits of de la Ronde's parents, which are newly conserved and will be on view in the Counting House at 533 Royal Street in mid-May, serve as an important link to both the historic battle and the colonial period in Louisiana's history.

—Judith H. Bonner

Chêne Vert, restored  
by Cheryl and  
Wayne Stromeyer



THE HISTORIC NEW ORLEANS COLLECTION *presents*

# The New Orleans Antiques Forum

2010

## FURNISHING LOUISIANA: EARLY CREOLE AND ACADIAN STYLES

By the early 19th century, distinctive Creole and Acadian styles of furniture had emerged in Louisiana and throughout the Mississippi River valley. Influenced by French, Caribbean, Canadian, and Anglo-American design, these pieces continue to garner attention from scholars and collectors. This year's event is presented in anticipation of the release of The Collection's long-awaited study of Louisiana furniture (available December 2010).

The four-day event will be held from Thursday, August 5, through Sunday, August 8. The forum begins with an optional preconference bus tour on Thursday, August 5. Participants will visit two early plantation homes: Chêne Vert (1830), a private home in Baton Rouge, and Destrehan Plantation (1787), the oldest documented plantation home in the lower Mississippi River valley, located near New Orleans.

The forum continues Friday through Sunday in the Boyd Cruise Room of the Williams Research Center, 410 Chartres Street. A distinguished group of speakers will discuss early Louisiana furniture and the architecture and material culture of the period. J. Thomas Savage, director of museum affairs for Winterthur Museum and Country Estate in Delaware, will serve as forum moderator. Following sessions, guests will have the opportunity to socialize at receptions, browse the French Quarter Antiques District, and enjoy the offerings of The Collection. New to the program

this year is an optional Sunday brunch at Antoine's, which will give participants a chance to interact with the speakers and other attendees.

Registration for the full conference is \$200. Participants may also register for Friday alone (\$100) or Saturday and Sunday together (\$125). There are additional charges for the preconference bus tour and Sunday brunch. Visit [www.hnoc.org/antiques.htm](http://www.hnoc.org/antiques.htm) or call (504) 523-4662 to register.



Early 19th-century armoire attributed to Célestin Glapion (2007.0312)



Louisiana Creole-style  
slat-back children's chairs,  
1780–1820, courtesy  
of Robert E. Smith,  
Breaux Bridge, La.

Campeche chair, ca. 1815, courtesy of the collection  
of Marjorie and Wade Hollensworth

Louisiana Creole-style cabriole-leg table, 1790–  
1820, courtesy of the Holden Family Collection



Enameled English drawer  
pull from Creole-style  
inlaid armoire, 1810–  
1830, courtesy of the  
collection of Dr. and  
Mrs. Robert C. Judice

### Thursday, August 5

Optional preconference day  
**Living with History**  
Day trip to Chêne Vert and Destrehan  
Plantation

### Friday, August 6

**Welcome**  
Priscilla Lawrence, Executive Director  
Jack Pruitt Jr., Director of Development  
and External Affairs  
The Historic New Orleans Collection

Opening Remarks:  
**Engulfed!: Encounters with the  
Deep South**  
J. Thomas Savage, *moderator*  
Director, Museum Affairs  
Winterthur Museum and Country Estate  
Winterthur, Delaware

**La Louisiane, La Luisiana, Louisiana**  
John H. Lawrence  
Director of Museum Programs  
The Historic New Orleans Collection

**Furnishing Louisiana**  
Jack Holden, MD  
Scholar and collector of Louisiana  
material culture and architecture

**Creole Furniture from the Upper Valley  
of Colonial Louisiana**  
Francis J. "Bill" Puig  
Consultant, writer, and researcher

**Inside the Early Creole Home**  
Brian J. Costello  
Historian, author, and archivist

**Cajun and Creole Houses, and Their  
Relationships to Furnishings**  
Jay D. Edwards  
Professor of Anthropology  
Louisiana State University

**Evening Reception**  
The Historic New Orleans Collection  
533 Royal Street

### Saturday, August 7

**The Louisiana Campeche Chair**  
Cybèle T. Gontar  
Adjunct Professor of Art History  
Montclair State University  
Montclair, New Jersey

**A Meandering Journey: Vine-Inlaid  
Furniture from Here, There, and  
Everywhere**  
Andrew Richmond, Vice President  
Garth's Auctions, Delaware, Ohio

**Louisiana Acadian Textiles**  
Jenna Tedrick Kuttruff  
Doris Lasseigne Carville and Jules A.  
Carville Jr. Professor  
School of Human Ecology  
Louisiana State University

**Hardware on Early Louisiana Furniture**  
H. Parrott Bacot, Professor Emeritus  
Louisiana State University

**French Quarter Antiques Stroll**

### Sunday, August 8

**Panel Discussion: Collecting and  
Connoisseurship**  
J. Thomas Savage, *moderator*  
Dr. and Mrs. Robert C. Judice, collectors  
Mercedes Bordelon Whitecloud, collector  
Neal Alford, president and cofounder,  
Neal Auction Company  
Dr. Anne Woodhouse, Shoenberg  
Curator of Decorative Arts, Missouri  
History Museum

**Closing Remarks**  
Priscilla Lawrence and Jack Pruitt Jr.

**Optional Brunch with the Speakers**  
Antoine's Restaurant

## DONOR PROFILE:

### *Archie & Adrienne Casbarian*

“The moment I fell in love with Archie was when I saw him dressed in costume as a giant fork,” Adrienne Casbarian said. Archie Jr., co-owner of Arnaud’s, the famous French Quarter restaurant, grew up in the family business—his father ran the restaurant for 30 years, re-establishing it as a legendary eatery after years of decline. Archie Sr. wanted his children, Archie and Katy, to learn the entrepreneurial business from all angles—they waited tables, washed dishes, and polished silverware before learning how to manage the establishment. Shortly after Archie Jr. and Adrienne started dating, Archie invited Adrienne to a Mardi Gras party on the balcony of the restaurant. He had to work that day polishing silverware and did not have a costume. When his shift ended, he enlisted Adrienne’s help. They ducked into a small dining room on the second floor, armed with some industrial-sized tin foil, and within a few minutes constructed a nine-foot-tall fork for Archie to wear. Adrienne said she looked at this attractive, educated man, shamelessly dressed as a giant utensil, and decided, “This is who I need to spend the rest of my life with.” A few years later, Archie proposed to Adrienne in that same room, the Arnaud’s 1920s room.

Archie grew up in New Orleans but was raised in Arnaud’s. It was where he and his sister played after school and did their homework. The family home was on St. Louis Street near the restaurant. Archie graduated from Isidore Newman School, went on to the University of Pennsylvania in Philadelphia, and returned to New Orleans after graduation.

Adrienne moved to New Orleans at age 17 to attend Tulane University and immediately felt at home in the city. “I found my tribe,” she said of New Orleans.



nians. After graduating with a double major in business and Spanish, she was not ready to leave the city. She stayed at Tulane to earn her MBA, followed by a law degree. “I was running out of schools,” Adrienne said with a smile. “Thank God I met Archie—I don’t think I could have handled med school.”

After 30 years of running Arnaud’s, Archie Sr. passed away in January of 2009, and together, his children and wife, Jane, continue his legacy. Jane still works in the restaurant daily. Archie Jr. and Katy serve as co-vice presidents. “Katy and Archie complement each other really well,” Adrienne said. “Like his father, Archie is steady and can handle anything thrown his way. Katy (also like her father) studied hospitality at Cornell University. She’s the visionary.”

Hurricane Katrina hit the city a year after Archie and Adrienne were married. Despite serious roof damage and the obvious problems that come with

a fridge full of oysters left for weeks in August, Arnaud’s reopened on Thanksgiving Day of 2005. “Coming back to New Orleans was never a question,” Archie said. “We are committed to the city.”

Since Katrina, the restaurant has continued to prosper, and the Casbarian family has grown with the arrival of two sons—Archie III, 2 years old, and Charlie, 5 months old.

Archie and Adrienne have been generous enough to support The Collection. “We’re both in New Orleans because we love New Orleans,” Archie said. “It’s organizations like The Historic New Orleans Collection that help present the history and culture that make the city and state so wonderful. If you love New Orleans, you love The Historic New Orleans Collection.”

—*Rachel Gibbons*



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**THE HISTORIC NEW ORLEANS COLLECTION** encourages research in the Williams Research Center at 410 Chartres Street from 9:30 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year The Collection adds thousands of items to its holdings. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors are invited to contact the authors of the acquisitions columns.

## MANUSCRIPTS

For the fourth quarter of 2009 (October–December), there were 47 acquisitions totaling approximately 20 linear feet.

■ The Historic New Orleans Collection recently received the exceptionally complete archive of a local soldier who served as a captain in the Washington Artillery during the First World War. A gift from former U.S. Ambassador to Finland John Giffen Weinmann, the papers of his father, Rudolph Weinmann (1893–1976), include a diary, photographs, maps, and other materials.

The diary, the highlight of the papers, vividly recalls Weinmann's wartime experiences in France from the autumn of 1917 to 1918. The collection also includes topographical maps that Weinmann used while in France, a French poster promoting the conservation of munitions, Weinmann's service record, and his dress uniform. (2009.0298)

■ Another recent acquisition sheds light on an earlier conflict in U.S. history—the Creek War (1813–14). The acquisition includes an orderly book

and other materials belonging to Brigadier General John Coffee. The book fills the chronological gap between the other two orderly books belonging to Coffee that are known to exist. The first, covering the period between December 1812 and April 1813 (MSS 557, folder 32), and the latter, covering the period between September 1814 and March 1815 (MSS 557, folder 126), are also in the holdings of The Collection. Coffee's civilian appointment as Surveyor of the Public Lands in the State of Alabama, which President Andrew Jackson signed in 1831 (MSS 557, folder 158), is also housed at The Collection.

A Tennessee militia officer, John Coffee (1772–1833) was once Andrew Jackson's business partner and remained his lifelong friend. Coffee was also related by marriage to Jackson's wife.

Orderly books are rich sources of information, providing detailed records of military campaigns. Coffee's orderly book is a bound manuscript volume containing general orders, court-martial notes, and battle reports from the Creek War, in which Jackson commanded the West Tennessee Militia. The entries, beginning on October 20, 1813, at Fort Gibson, Alabama, and ending on May 5, 1814, at Fort Deposit, Alabama, include specific orders for Coffee at the Battle of Tallushatchee and general orders for troop activity leading up to the war's final and decisive battle at Horseshoe Bend. (William C. Cook War of 1812 in the South Collection, MSS 557, folder 365, 2009.0303)

■ Blanc A. Parker has donated Cecile Airey Parker's scrapbook, which includes correspondence, newspaper clippings, photographs, and ephemera primarily relating to Cecile's husband John Miliken Parker Jr. (1863–1939).

John Parker was a friend and admirer of Theodore Roosevelt. After an unsuccessful 1916 gubernatorial race, when Parker ran as Roosevelt's Progressive Party nominee, Parker was elected governor of Louisiana in 1920.

Covering a period from approxi-

mately 1902 to 1914, the scrapbook includes documentation of Parker's work with the New Orleans Cotton Exchange, as well as clippings related to the famous bear hunt in which Parker and Mississippi governor Andrew H. Longino accompanied President Roosevelt on an adventure that led to the naming of the Teddy Bear. These clippings complement the Lemuel P. Connor Jr. correspondence collection, which contains a letter in which Connor informed Roosevelt of a proposed bear hunt that Parker was organizing (MSS 3). The scrapbook also includes a signed letter written by Roosevelt to Parker on White House stationery and ephemera related to John and Cecile Parker's 1904 visit to the White House. (2009.0320)

—*Mary Lou Eichhorn*

## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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## LIBRARY

For the fourth quarter of 2009 (October–December), there were 46 acquisitions, totaling 85 items.

■ *The Botanical Register*, later *Edward's Botanical Register*, was established by natural history illustrator Sydenham Edwards (1768–1819) in 1815 to promote an understanding of ornamental flowers cultivated in British gardens. The periodical, published in London, continued through 33 volumes until 1847. It provided advice on the best treatments for the cultivation and propagation of a variety of ornamental plants and shrubs, including exotic species found in tropical areas. Each issue featured beautiful, hand-colored engravings, which were often removed and framed. Although very popular in its day, it is rare to find intact issues of *The Botanical Register*. A Forstall family descendant recently gave the library three bound volumes, 13 (1827), 16 (1830), and 18 (1832). Each book contains its illustrations and bears a bookplate reading, "To Eugène Edmond J. Forstall, Souvenir of his Grand Mother, Clara Forstall," a Louisianian who undoubtedly found the information in these issues useful in pursuing her own gardening interests. (2009.0369.1–.3)

■ St. Simeon's Select School, once located at 1321 Annunciation Street in the former Saulet plantation house, was originally established in 1860 by the Sisters of Charity of St. Vincent de Paul as a finishing school for young ladies. Sometime prior to the school year of 1900–1901, it was opened to both sexes. After 1922, St. Simeon's served briefly as a private mental hospital, and then as Mercy Hospital until 1959. In that year the new Mercy Hospital was completed and the Saulet plantation house was demolished to make way for a supermarket. A copy of the school's catalogue for 1900–1901 was donated by an individual whose father attended the school and is pictured within as a member of the St. Simeon's Cadets. (2009.0309.1)



Cover of menu from the Roosevelt Hotel's Blue Room, June 1960

■ The Roosevelt Hotel's Blue Room—a nightclub that featured live entertainment, internationally known headliners, fine cuisine, and cocktails—was a favorite destination for a special evening on the town in the mid-20th century. The library received a copy of the Blue Room's "supper menu," dated June 1960 in print on the back and autographed by Peter Toma, a musician at the hotel. The selections included filet mignon for \$4.90, crab-meat au gratin for \$2.75, Creole gumbo for 80 cents a bowl, and baked Alaska for two for \$2.25. The "drink list" features a "refreshing mint julep—double strength" for \$1.60 and includes such mixed drink specialties as the "Scarlet O'Hara," "Blue Room Fizz," and "Roosevelt Cooler." Cocktail selections are listed separately from mixed drinks and include the "Pink Lady," "Gibson," and "Rob Roy." (2009.0309.4)

■ The library thanks Marcie Antony Courtney for assisting in the acquisition of a copy of a special edition of *Evangeline, A Tale of Acadie* by Henry Wadsworth Longfellow in memory of her late father, New Orleans artist and gallery owner Marc Antony. The folio-sized (17¼ x 14") volume was published by Cassell, Petter, Galpin and Company in 1882, the year of Longfellow's death, in a limited edition of 1000 numbered copies, The Collection's being 487. It was printed on heavy stock and bound

in gilt-stamped, off-white and green cloth. English painter and illustrator Frank Dicksee (1853–1928) of the Royal Academy was commissioned by the publishers to provide the numerous engravings that accompany Longfellow’s poem. (2009.0321)

—*Pamela D. Arceneaux*

## CURATORIAL

For the fourth quarter of 2009 (October–December), there were 36 acquisitions totaling more than 240 items.

■ Margie Laws Luke recently donated several pieces of silver made in New Orleans in the 19th century. A ram’s-head ladle and an open salt dish are the work of German-born silversmith Adolphe Himmel. Himmel first appears in the New Orleans city directory of 1852. The 1853 directory places him with the New Orleans firm of Hyde and Goodrich, which was located on Canal Street on the lakeside corner of Royal Street. Himmel went on to work for Hyde and Goodrich’s successor, A. B. Griswold, until his death in 1877. The donation also includes a butter knife by Boston-born Edward Tyler, who was active as a New Orleans retailer between 1838 and his death in 1879. In addition to silver, Tyler sold jewelry at his shop, which for many years was located on Canal Street near the river side of Royal Street. A fish server, marked “Melville and Company,” is the work of silver manufacturer and retailer David Melville, who was active in New Orleans between 1849 and 1858. During that period he operated from several different locations, most notably Canal Street on the riverside corner of Chartres Street.

Ms. Luke’s donation also includes a coin-silver fork and spoon retrieved from the wreck of the steam packet *New York* and a selection of personal papers and photographs. Though the fork and spoon, which are engraved with the ship’s name, were neither made nor retailed in New Orleans they are connected to the city by the route of the *New York*, which

frequently traveled between New York and New Orleans. The ship sank on its way from New Orleans to Galveston, Texas, in 1846. (2009.0322.5–.11)

■ Edwin Hoffa has donated a series of 54 photographs documenting the construction of the Louisiana Superdome. The dome was designed in 1967 by the New Orleans firm of Nathaniel Curtis and Arthur Q. Davis soon after New Orleans was awarded the National Football League team the New Orleans Saints. Hoffa’s photographs, from 1972 and 1973, record the midway point in the building’s construction, which began in August 1971 and was completed in August 1975. The largest fixed dome structure in the world, the Superdome is an impressive landmark on the New Orleans skyline. The popular stadium has served as the site of a half-dozen Super Bowls with a seventh slated for 2013. It garnered widespread international attention following Hurricane Katrina when tens of thousands of evacuees were

trapped in the “shelter of last resort” as the city flooded. But the structure received more positive attention this fall and winter as the home of the Super Bowl champion Saints. (2009.0282.1–.54)

■ Gunmaker Jean Baptiste Revol worked in New Orleans from 1842 until his death in 1886. He won a gold medal at the 1867 Second Grand Fair of the Mechanics’ and Agricultural Fair Association of Louisiana, and his work was reported to compare favorably with the best of European workmanship. Like many 19th-century artisans, Revol lived above his shop, which was located at 400 Chartres Street in the building that is currently being restored by The Historic New Orleans Collection. Recently, The Collection acquired a breech-loading, .45 caliber rifle, or long gun, with an octagonal barrel made by Revol in 1853. The stock is made of tiger-stripe maple. A cleaning rod accompanies the rifle. (2009.0347)

—*John Magill*

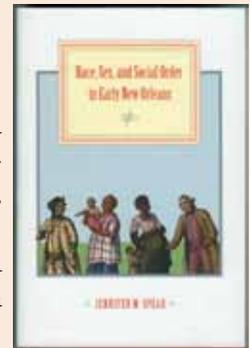
## Kemper and Leila Williams Prize

The Historic New Orleans Collection and the Louisiana Historical Association (LHA) awarded the 2009 Kemper and Leila Williams Prize in Louisiana History to *Race, Sex, and Social Order in Early New Orleans* by Jennifer M. Spear, published by the Johns Hopkins University Press. A panel of three historians evaluated nine entries for Louisiana content, scholarly merit, and overall historical significance. The prize was announced at the LHA’s annual meeting in Lafayette, Louisiana, on March 26, 2010.

Dr. Spear is assistant professor of history at Simon Fraser University in Burnaby, British Columbia. The panel commended her work as “an excellent overview of Louisiana’s three-tier caste system, with creative new interpretations.”

Since 1974, the Williams Prize has been awarded annually by LHA and The Collection. Recognizing excellence in research and writing on Louisiana’s history, the award is named for Kemper and Leila Williams, the founders of The Collection.

A list of past Williams Prize recipients and application information for next year’s prize are available at [www.hnoc.org/programs/williams-prize.php](http://www.hnoc.org/programs/williams-prize.php). Works published in the 2010 calendar year exploring any aspect of Louisiana history and culture, or placing Louisiana subjects in a regional, national, or international context, are eligible. The deadline for 2010 Williams Prize entries is January 15, 2011.



## STAFF

### PUBLICATIONS

**Daniel Hammer**, “The German Creole,” *Louisiana Cultural Vistas* (Spring 2010).

### IN THE COMMUNITY

**Pamela D. Arceneaux** presented a variety of New Orleans-themed lectures to passengers aboard Royal Caribbean’s *Voyager of the Seas*.

### VOLUNTEERS

**Jessica Armstrong**, **Caroline Prechter**, **Loraine Rathman**, and **Rosalie Torres**, docent department. **Karen Snyder**, curatorial department.

### CHANGES

**Fran Flurry**, docent, retired from The Collection in May.

## IN MEMORIAM

### M. Theresa LeFevre

The Historic New Orleans Collection mourns the loss of executive assistant M. Theresa LeFevre, who passed away on Sunday, March 28, 2010. Theresa joined the staff of The Collection in 1993 as manuscripts registrar. Her diligence and attention to detail made her an asset to the registration department, which she oversaw for three years as a senior registrar along with Warren J. Woods. In 2003 Theresa became executive assistant, and during her tenure in that position, she served for a time as assistant secretary to the board of directors.

Theresa grew up in Shreveport, Louisiana. After receiving her bachelor’s degree with teacher certification in social sciences and English from Northwestern State College, Theresa



taught at L. W. Higgins High School, McDonogh 28 Junior High, and Samuel J. Green Middle School in New Orleans. She received her certification in library science from the University of New Orleans and became librarian at Samuel J. Green Middle School. In 1991 Theresa retired from the Orleans Parish public schools and became a member of the Louisiana Retired Teacher’s Association. She continued studies at the University of New Orleans in history, archives, and records management and worked on a conservation project for the Archdiocese of New Orleans before joining The Historic New Orleans Collection.

Theresa will be greatly missed by all the staff and board members of The Historic New Orleans Collection.

## ACCOLADES

In January the French Quarter Business Association (FQBA) presented its **Ambassador Award** to The Historic New Orleans Collection. According to Lee Zurik, master of ceremonies at the association’s annual gala, the FQBA created the award “to recognize an unsung hero, a friend of the French Quarter, an individual or organization that makes the French Quarter a special place by their hard work, spirit, and positive energy.” The Collection was commended for bringing educational programming and entertainment to both visitors and locals and for improving the façade of the community through the development of its properties. The FQBA is an organization of local business owners dedicated to enhancing the success of business in the Vieux Carré while protecting it as a historic district.

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In February Priscilla Lawrence was one

of five recipients of the **Dawlin’ Heart Award**, which is presented annually by the French Quarter Business Women’s Network (FQBWN). The Dawlin’ Heart honors community leaders who improve the quality of life and/or business for residents and businesses in the Vieux Carré and the city of New Orleans. In addition to Lawrence, awards were presented to Drew Brees, New Orleans Saints; Tyra Wilson Brown, French Quarter Business Women’s Network; Yvonne Blount Davis, Antoine’s Restaurant; and Gary Solomon Jr., Solomon Management Group/Le Petit Théâtre du Vieux Carré. FQBWN is a nonprofit organization that was founded in 1989.

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In April Mary Lou Eichhorn, reference associate at the Williams Research Center, received the **2010 Louisiana Museum Professional Award** from the Louisiana Association of Museums. The

award recognizes an individual who has shown dedication in his or her museum work. An employee with The Collection for 11 years, Mary Lou assists scholars and visitors in navigating the institution’s vast holdings. Her intimate knowledge of The Collection’s holdings on New Orleans in the 19th century, urban development, historical demographics of the city (including religious and ethnic histories), and genealogy is irreplaceable. In addition to working with researchers, Mary Lou collaborates with her colleagues to develop exhibitions.

The Louisiana Association of Museums also presented the **2010 Museum of the Year Award** to The Historic New Orleans Collection for its exceptional commitment to the community and excellence in programming. Founded in 1979, LAM is a nonprofit organization dedicated to helping the state’s museums better serve their communities.

# EDUCATIONAL OUTREACH UPDATE

## *“Slow Blink” Project Kicks Off with Oral History Workshop*

On January 14 the education department presented an oral history workshop to 10 teachers from the schools participating in the newly launched oral history and wetlands-awareness project, “In the Slow Blink of an Alligator’s Eye:

Wetlands Vanish.” The workshop was conducted by Mark Cave, manuscripts curator and oral historian, The Historic New Orleans Collection; Don Davis, director emeritus of oral history, Louisiana Sea Grant Program, Louisiana State University; Dr. Toby Daspit, department of curriculum and instruction, the University of Louisiana at Lafayette; Dr. Shana Walton, assistant professor of English, Nicholls State University; and

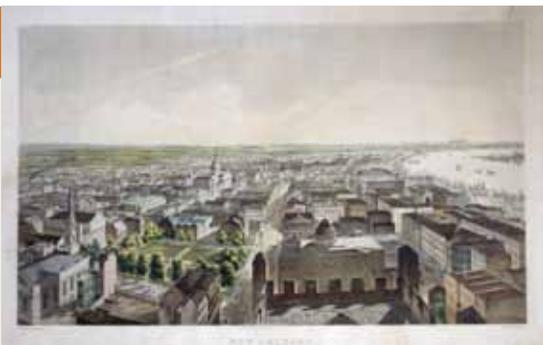
Jennifer Abraham, director, T. Harry Williams Center for Oral History, Louisiana State University.

Teachers were trained in the gathering and processing of oral histories—skills that they will then teach to their students, who will conduct interviews with family members and community elders in order to learn about the role of the wetlands in their own lives.

—*Sue Laudeman*



Participants in the oral history workshop at The Collection. **Front row, left to right:** Alma Robichaux, Susan Bergeron, Sue Laudeman, Don Davis; **second row, left to right:** Noemi Ghazala, Tracie Prevost, Shaun Boquet, Angie Plaisance, Mary Reynaud, Gayle Westly, Mary Verdin, Colin Meneghini, Andre Williams, Jennifer Abraham, Mark Cave; **third row, left to right:** Allyn Rodriguez, Annie Lirette, Melanie Fabre, Louise Dykes, Eddy Parker, Rochelle Walker, Paul Johnson, Jeff Guidry, Dr. Shana Walton, Dr. Toby Daspit.



The Shop is offering a reproduction of an 1852 bird's-eye view of the city, *New Orleans from St. Patrick's Church* (1954.3). When this view of New Orleans was produced, the city was the largest in the South and among the largest in the United States. The scene looks downriver with the Central Business District in the foreground and the French Quarter, Marigny, and Bywater in the distance. The prints, measuring 24 x 18", sell for \$25 and are available at [www.hnoc.org](http://www.hnoc.org) or may be ordered by calling (504) 598-7147.

## THE SHOP

New in The Shop are messenger bags by handbag creator Debora Crichton. The Shop has been selling her popular Art Bags for some time. Like the Art Bags, the messenger bags feature reproductions of vintage and contemporary images licensed from museums and artists. They sell for \$80 and may be ordered by calling (504) 598-7147.





## AT THE COLLECTION



*Symposium speakers Bob Paquette, William C. Davis, Christina Vella, Mark Fernandez (moderator), Jennifer Spear, and Lo Faber*

*On January 29–30, The Collection hosted the 15th annual Williams Research Center Symposium, Between Colony and State. Five speakers examined the turbulent period between the Louisiana Purchase and Louisiana's entrance as a state into the Union.*



*Susan and Shelby Russ Jr.*



*Hank Bart and Wendy Lodrig*



*The Historic New Orleans Collection was again the site for the master classes, scholars' conference, and Friday evening reception of the Tennessee Williams/ New Orleans Literary Festival. In its 24th year, the festival presented a star-studded lineup of speakers, including journalist and author Cokie Roberts (**pictured top** with Priscilla Lawrence), actress Lois Smith (**pictured middle**), and actor Michael Puzzo and author/ playwright John Patrick Shanley (**pictured bottom** with Peggy Scott Laborde)*



*On February 3, The Collection and the Louisiana Philharmonic Orchestra presented their fourth annual collaborative concert, "Made in Louisiana," in St. Louis Cathedral. Exploring the state's influence on both national and international concert stages, the concert featured Klauspeter Seibel, principal guest conductor; Daniel Belcher, baritone; Paul Goussot, organ (**pictured right**); Katherine Rohrer, mezzo-soprano (**pictured left**); and Wendell Pierce as the narrator (**pictured center**).*