



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Volume XII, Number 2, Spring 1994

A NIGHT IN

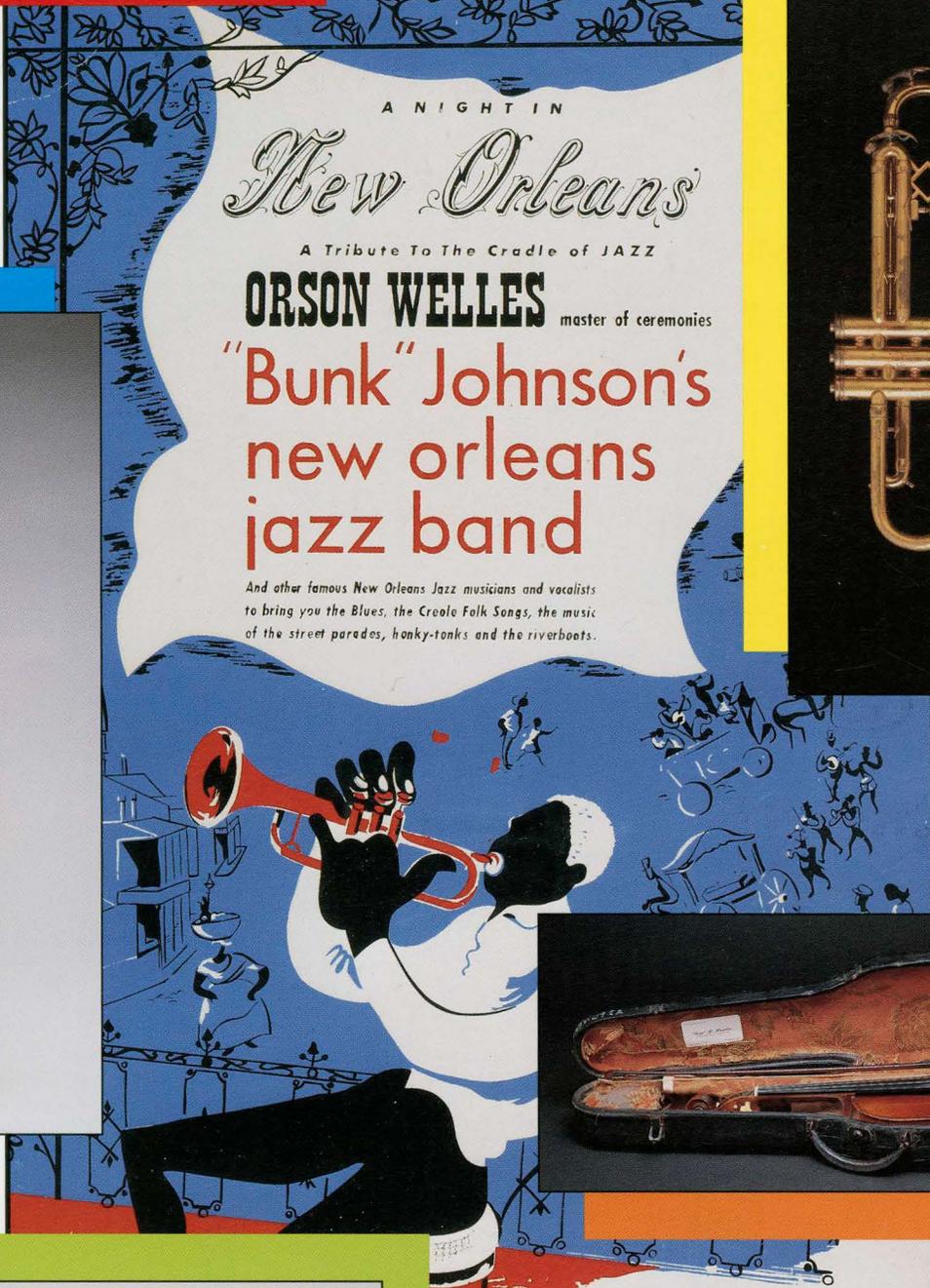
New Orleans

A Tribute To The Cradle of JAZZ

ORSON WELLES master of ceremonies

"Bunk" Johnson's new orleans jazz band

And other famous New Orleans Jazz musicians and vocalists
to bring you the Blues, the Creole Folk Songs, the music
of the street parades, honky-tonks and the riverboats.



**"The Right Kind of Music":
The William Russell
Jazz Collection**

Poster, concert by New Orleans jazz musician Bunk Johnson in New York;
trumpet, violin, mandolin, and clarinet owned by Manuel "Fess" Manetta,
New Orleans's "Master of All Instruments"

AFTER YOU'VE GONE



BY
CREAMER & LAYTON

TENNY BLUESMAN 9/14/39 WHINING BOY

INTRO. 4/4

MAIN (A) 4/4

TRUMPET

RECORDED DATE 9/14/39

PIANO (Jelly Roll) MORTON
 BASS - WALLMAN PRAND
 TENOR SAX (Happy Caldwell)
 CLARINET - ALBERT NICHOLS
 TROMBONE - CLAUDE JONES
 TRUMPET - SIDNEY PATTERSON
 LUCY (Guitar)
 (Piano) JUSTA SINGLETON



William Russell's enormous collection of jazz materials included sheet music and recordings. Pictured at right is Jelly Roll Morton's original manuscript, with annotations, for "Whining Boy" and the 1939 record of the same song, this time entitled "Winin' Boy."

THE RUSSELL JAZZ COLLECTION

IN SEPTEMBER 1992 THE HISTORIC NEW ORLEANS COLLECTION acquired the William Russell Jazz Collection, a systematic assemblage of more than 16,000 manuscripts, books, sound recordings, artifacts, and photographs. Besides contributing to the study of jazz, these materials provide a record of the life-work of collector Bill Russell.

He was born Russell William Wagner in Canton, Missouri, in 1905. Russell began violin studies at age 10 and studied composition at Columbia University Teachers College. In the 1930s, he started collecting jazz recordings and interviewing musicians. Russell moved to New Orleans in the 1950s and helped found the jazz archives at Tulane University while he continued interviewing, writing, performing, collecting, and recording. From the stool where he sold jazz records near the entrance to Preservation Hall to the "museum" of documents and artifacts that was his apartment, Russell served as resource, influence, and mentor to jazz performers and scholars worldwide. When he died on August 9, 1992, he was considered one of the foremost authorities on New Orleans jazz.

Russell's long period of work and contact with musicians contributes to the overall significance of his collection. His collecting and writing, beginning in the 1930s, continued for nearly 60 years. At the time of his death, Russell was finishing a book on Jelly Roll Morton; another on New Orleans jazz

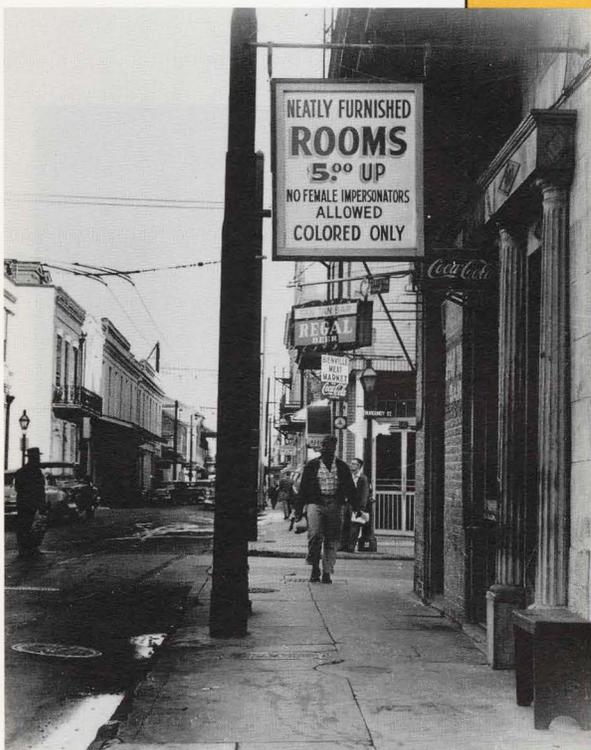
style was in progress. Russell's work was also his life: he was totally immersed in the cultural milieu that was jazz. Russell lived in the Quarter and was in constant contact with jazz people in their environment. The length and depth of his associations with the world of New Orleans jazz are reflected in his collection. Subgroups within the collection include material about Jelly Roll Morton, Fess Manetta, and Bunk Johnson; taped interviews and performances; sheet music; photographs; books, magazines, news clippings, ephemera; and recordings. Russell especially valued the Jelly Roll Morton letters and his Louis Armstrong recordings obtained from Armstrong's personal collection.

Friends have depicted Bill Russell as unpretentious, selfless, generous, and unconcerned with fame and recognition. Nevertheless, the extent of his fame became evident at his death. Tributes appeared worldwide, including obituaries in the *New York Times*, the *San Francisco Chronicle*, London's *Guardian* and *Independent*, and the *Stuttgart Zeitung*. Less well known were his accomplishments as a classical musician: his studies with Max Pilzer, Arnold Schoenberg, and Henry Cowell, and the interest he shared with Cowell, John Cage, and other vanguard 20th-century composers in adding non-western aesthetics to their music and to his own compositions. His *Opera Omnia* has recently been released on CD.

Russell's lifelong devotion to music is nowhere more evident than in the collection that bears his name.

—Joseph D. Scott

Joseph Scott, formerly registrar of manuscripts, is working with the LSU library system.



New Orleans street scene (Bienville at Burgundy, facing river, 1957), photograph by Bob Campbell; stacks of working files in Russell's apartment; right, Fess Manetta's ashtray





Above, Mahalia Jackson, Joliet Street, New Orleans, May 1954;
 below and right, copy of Scott Joplin's opera and notice of dance at Economy
 Hall in New Orleans, reflecting the musical climate that influenced jazz

Bright Lexicon Of Youth There Is No Such Word As Fail

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Well-Known Gentlemen
 OF THE GARDEN DISTRICT

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 DANCING FROM 8 P. M. TO 4 A. M.

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in Three Acts
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 BY

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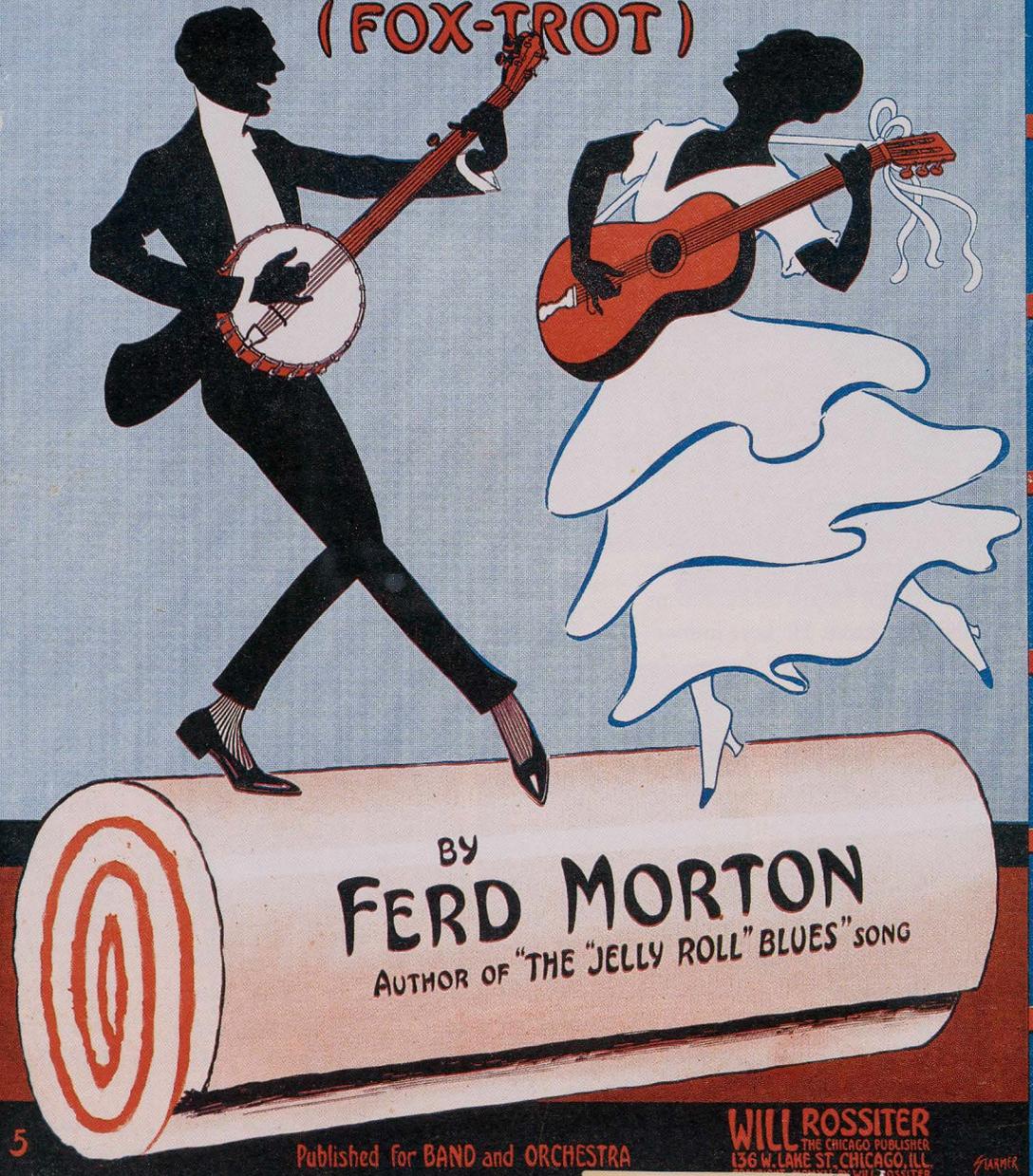
Price \$2.50

PUBLISHED BY
 ... SCOTT JOPLIN ...
 NEW YORK.



Bunk Johnson, 1946.
 Photograph by Bill Godthel

"FULL OF ORIGINALITY"
THE "JELLY ROLL" BLUES
 (FOX-TROT)



Russell documented the development of jazz in the fullest context of all New Orleans music. Pictured: sheet music of an early Jelly Roll Morton piece and memorabilia from the French Opera House

Published for BAND and ORCHESTRA

WILL ROSSITER
 THE CHICAGO PUBLISHER
 136 W. LAKE ST. CHICAGO, ILL.

In a philosophical mood, Russell wrote a letter in 1951 revealing the spirit which generated his jazz collection:

"I'm sorry to keep 'harping' on Mahalia and music when you no doubt have many other interests and activities and I'll admit I have a one track mind, but Bunk taught me that music can be the most important thing in the world — that if a person really has the right kind of music in their mind, heart & body they are likely to think and act right, will move and dance and walk right, and will be happy, love everyone and hate no one. Music could even prevent wars if it helped everyone get together and be happy. If all this sounds like a religion I'm sorry, but until these ideas can be proven wrong I'll go on believing Bunk was right..."



PRESERVING THE RUSSELL TAPES

A small 18-page notebook offers a glimpse of the extraordinary wealth of material in the William Russell Collection. The notebook contains information on Russell's interviews with a wide variety of musicians — there are more than 600 — including Louis Armstrong, Sweet Emma Barrett, Eubie Blake, and Alphonse Picou. A personal history of the development of jazz in New Orleans unfolds in the 299 reels of interviews with Manuel “Fess” Manetta (1889-1969). Beginning as a violinist, Fess was a pianist, cornetist, and saxophonist who boasted of his ability to play a trumpet and trombone simultaneously. He made his debut as a pianist in Storyville in 1908 when he appeared in Madam Pinky's establishment at 1519 Iberville Street. He later immortalized the mansion in “1519 Stomp.” In 1922, he established a music studio at 410 Le Boeuf Street in Algiers where, as “Master of all Instruments,” he guided many students through the intricacies of jazz. The story Manetta tells includes accounts of the early jazz masters — King Oliver, Kid Ory, and Papa Celestin. The interviews took place over an 11-year period, beginning in 1957.

Well represented in these historic interviews is Mahalia Jackson, who allowed Russell to record many of her rehearsal sessions. These tapes, with animated conversation between the great singer and her accompanist, provide a behind-the-scenes view of her approach to musical interpretation.

Preserving the Russell tapes has been a major concern because of the historical importance of the material and its age and condition. The Collection arranged for duplication of the tapes by a sound-recording conservator. At no point, however, has any effort been made to edit out extraneous noises or what might appear to be mistakes in recording technique. Each tape was carefully rewound and placed on fresh reels



Fess Manetta, musician extraordinaire. Photograph by Richard Tolbert

to compensate for any damage that might have occurred over the years because of the tapes being unevenly wound. They were then copied to Scotch 808 1/4" analog tape. Except for a very few instances, the Russell tapes were recorded at 15 ips (inches per second) to ensure the highest quality possible. Simultaneously, the tapes were recorded on DAT (Digital Audio Tape)

and two audio cassettes. One cassette copy will be made available for researchers, while another will remain as a security backup.

The combination of the 1/4" analog tape, digital tape, and cassette copies should preserve these invaluable recordings for researchers for years to come.

— Alfred E. Lemmon



Duplicated tapes and original tapes. (All items in the Russell Collection: 92-48-L)

I'm sorry to keep 'harping' on Mahalia and music," William Russell apologized to a friend in 1951, "but Bunk taught me that music can be the most important thing in the world." The composer, performer, and collector who lived this faith died in New Orleans on August 9, 1992, at 87. When news reached Europe, the *Times* of London opened its obituary with a simple declarative sentence: "Bill Russell was the single most influential figure in the revival of New Orleans jazz that began in the 1940s."



Russell also gathered the world's pre-eminent private collection devoted to New Orleans's musical heritage. He filled boxes with sheet music, manuscript orchestrations, and rare 78- and 33 1/3-rpm records. He collected photographs, opera libretti, instruments, and memorabilia. He tape-recorded performances and interviews and filled more boxes with correspondence, posters, books, postcards, magazines, and pamphlets. His treasure filled two rooms of his apartment on Orleans Street until September 1992, when it came into our care.

This happy ending was made possible by the earlier generosity of Clarisse Claiborne Grima, whose 1975 bequest to the Collection created the special acquisition fund that saved the William Russell Jazz Collection from dispersal. Cataloging and preserving this vast collection will be complicated and expensive, but with continued support from generous friends, the Collection will enable future generations to hear Bill Russell's dream that "music could even prevent wars if it helped everyone get together and be happy."

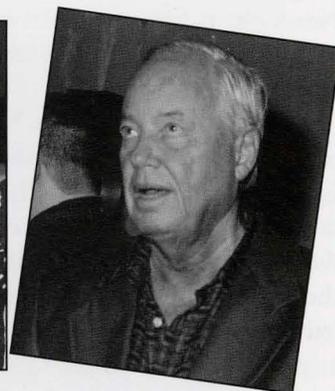
- Jon Kukla

A TOAST TO TENNESSEE

THE 8TH ANNUAL TENNESSEE WILLIAMS/NEW ORLEANS LITERARY FESTIVAL was held March 24-27. The Collection welcomed patrons and program participants at a reception on Friday evening of the Festival weekend.



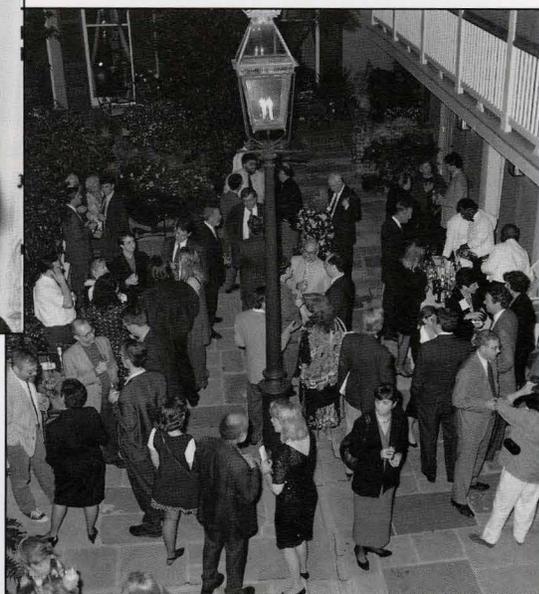
Above, Warren Billings, Bill and Mary Lou Christovich, Pat and Fred Smith; right, Jon Kukla and Peggy Scott Laborde, Festival president



DARLENE OLIVO

Clockwise, from far left: Jay Tolson and Lou Hoffman; Greg Osborn and Louise Meriwether; Dakin Williams; the courtyard on Royal Street; Robert Olen Butler.

Photographs by Jan White Brantley



New Exhibition

From Bank to Shore: The Development of New Orleans Neighborhoods

Much of the vitality and character of the city derives from its diverse neighborhoods — not just from the French Quarter. The streets, houses, and people in other parts of town are equally significant to the overall spirit of the city.

The Historic New Orleans Collection's exhibition, *From Bank to Shore: The Development of New Orleans Neighborhoods*, traces the expansion of New Orleans from the establishment of its first suburbs in the late 18th century until the mid-20th century.

In 1788, Faubourg St. Mary was established upriver from the French Quarter as the first suburb outside the original city. It was followed in 1805 by the subdivision of Faubourg Marigny at the opposite end of the Quarter and later by additional faubourgs (suburbs) as plantation owners subdivided their lands up and down the river to accommodate the growing population.

During the 19th century, the urban growth of New Orleans stretched steadily beyond the confines of the French Quarter, but expansion was limited mainly to the high natural levee extending inland from the Mississippi River and along a few adjoining ridges. Neighborhoods such as Marigny, Bywater, the Lower Garden District, the Irish Channel, the Garden District, and Central City all developed within short distances of the Mississippi River. Maps illustrating the city's growth patterns include the plans of F. B. Ogden in 1829, S. Pinistri in 1841, and Thomas S. Hardee in 1878.

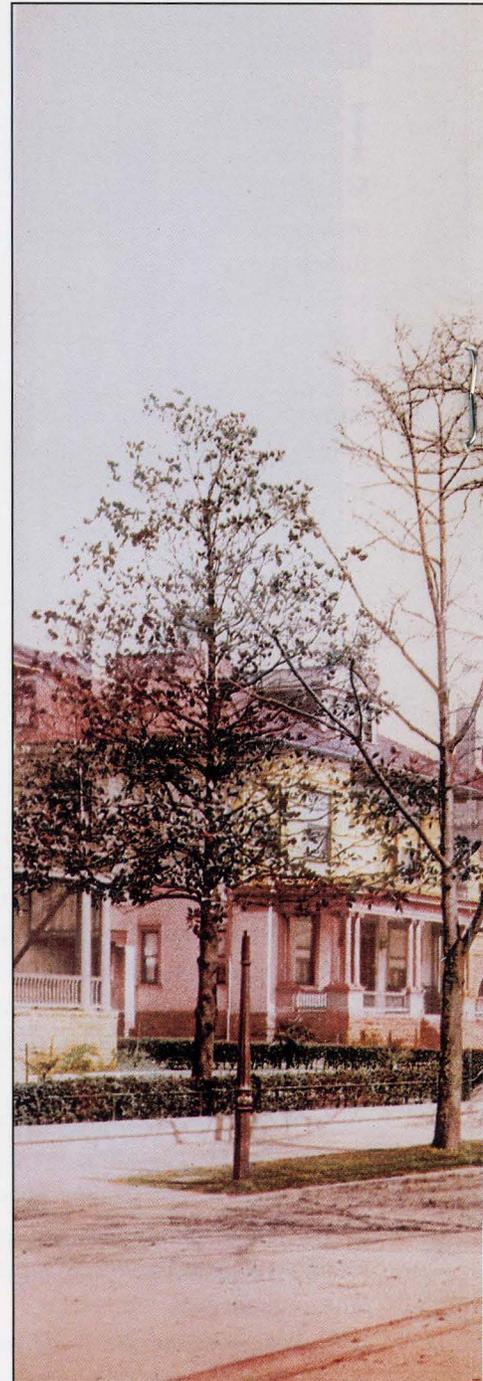
The construction of the drainage system after 1900 allowed New Orleans to expand. United States Geological Survey maps of the mid-1930s clearly show this direction of growth during the first decades of the 20th century as new neighborhoods — Broadmoor, Lakeview, Gentilly, and Gentilly Terrace — were established in former swamps and woodlands previously flood-prone or considered more suitable for farms and dairies.

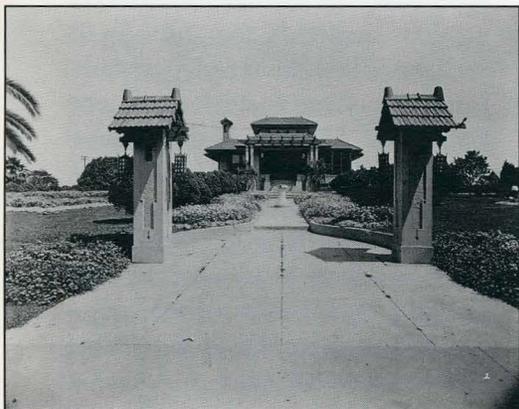
Soon after World War II, New Orleans reached the shores of Lake Pontchartrain. By the 1950s, as shown on a civil defense map of the period, substantial expansion had already occurred outside the city limits, especially in east Jefferson Parish.

From Bank to Shore displays vintage drawings, prints, and photographs of neighborhoods throughout the city and its environs. An interactive computer presentation will allow visitors to study the city's overall expansion and population growth and to follow the growth of the Third District riverside neighborhoods of Marigny, Bywater, and Holy Cross. These neighborhoods represent 19th- and early 20th-century growth patterns along the Mississippi River as well as the diverse ethnic makeup of New Orleans.

The exhibition, which is free and open to the public, opens May 24 in the Williams Gallery and runs through August 27.

—John Magill





Neighborhoods define the city: above, St. Charles Avenue in 1900 (1974.25.8.199); below, left to right, Elysian Fields at Rampart Street by Charles L. Franck Photographers(1984.218.126); Lafaye house, now demolished, at Gentilly Boulevard and Franklin Avenue (1979.325.1365); cornstalk fence on Royal Street by Alfred R. Waud, 1871 (1965.19).

RESEARCH CENTER ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the library, manuscripts, and curatorial divisions of its research center from 10:00 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 by donation or purchase. Only a few recent acquisitions can be noted here.

GIFTS

As an institution, the Historic New Orleans Collection is relatively young. Its core of materials gathered by General L. Kemper and Leila Williams constitute the largest gift to the foundation that operates the Collection. This generosity has been echoed by scores of donors in the last 20 years through gifts of all types. Divisions of the research center have benefitted equally from these donations. A sampling of the computerized collection records from 1971 to the present shows a total of more than 30,000 gifts, both large and small, to the Collection.

CURATORIAL

The written historical and literary connections between France and Louisiana are plentiful and important to the understanding of the relationship between the power and her colony. The pictorial connections between the two are less prolific. France did not send her great artists to the colony of Louisiana, nor is there much documented traffic between colonial artists and the mother country. The opportunity to acquire an internationally important artwork by a



La Louisiane, drawing by Pierre-Paul Prud'hon, ca. 1803, for official letterhead of Pierre Clément Laussat (1993.119.1)

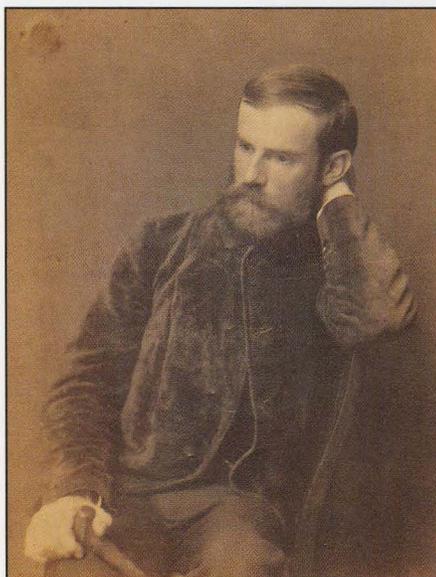
French master that has direct bearing on Louisiana prior to its acquisition by the United States is rare indeed.

Pierre-Paul Prud'hon (1758 - 1823) was admired by Napoleon Bonaparte for his allegorical paintings, executed in the neoclassical style that predominated in the emperor's court. This admiration resulted in a commission to Prud'hon to design official letterheads for the stationery of the different *departements* of Napoleon's government. One of these designs was for the colony of Louisiana. This letterhead was the only one made for an agency outside of France. Prud'hon's original black chalk drawing of *La Louisiane* (ca. 1803) has been recently acquired by the Collection, along with an engraving by Barthélemy

Roger that is based on the drawing. The engraving appeared on the official letterhead of Pierre Clément Laussat, colonial prefect of Louisiana during Napoleon's administration.

The tiny size of the drawing (approximately 4x5 inches) belies its importance and the international connections implicitly contained by its perimeter. The drawing and its companion engraving complement the Collection's holdings of the personal papers of Pierre Clément Laussat. A woodcut version of Prud'hon's allegory graces many official proclamations issued by Laussat in his brief tenure as colonial prefect. This important acquisition was made possible by the Clarisse Claiborne Grima Fund.

■ At the World's Industrial and Cotton Centennial Exposition held in New Orleans in 1884, Francisco Vargas of Mexico displayed realistic wax figures of Mexican laborers, a craft that has continued through several generations of his descendants. Dozens of these meticulously detailed figures are in the Collection's holdings, including some made by August Alfaro, the last Vargas descendant to practice the craft. Now retired, Mr. Alfaro has donated both the plaster molds he used to make the miniature wax fruit, musical instruments, and animals that accessorized the finished pieces and the tools he used to sculpt the wax.



George Washington Cable by George C. Cox (1993.127)

■ Photographs of writers form a group of recent acquisitions. A portrait of George Washington Cable shows the author of *Old Creole Days* with full beard and mustache in a photograph by George C. Cox, circa 1895.

Photographs of the literary circle of Mrs. Rose Radford and her husband, writer F. Manson Radford, are the gift of Mrs. Radford. Included are images of Allen Tate and Katherine Anne Porter.

■ Marshall J. Smith, Jr., a student of Richard Clague, was an important figure in the loose association of painters that constituted a Louisiana landscape school during the last quarter of the



Landscape with Cows by Thomas Bangs Thorpe (1993.118)

19th century. Mary E. Kucera, Smith's great-granddaughter, has recently donated five of his small landscapes. The cabins, fishing piers, and other elements of human presence depicted in these works are seamlessly incorporated into the overall landscape elements of swamp, trees, and sky. Like many landscape painters at the time, Smith's work has a romantic quality. In addition to the paintings, Ms. Kucera's gift includes two pencil drawings and photographic portraits of the artist.

■ Two recent gifts add to the number of works by Rolland Golden in the Collection's holdings. Mrs. Christine M. Derbes has given two paintings by Golden, one depicting a rural Louisiana landscape, the other a cityscape contrasting the architecture of the Vieux Carré with the high-rise development of the Central Business District. John Bennett Elliott and Josephine Mirabella Elliott have donated 83 illustrations executed by Golden for the masthead and column headings published in the *Vieux Carré Courier*. Nearly 80 of these architectural sketches accompanied Edith Elliott Long's column, "Along the Banquette," which appeared in the *Courier* from 1961 to 1969.

■ Two monotypes of swamp scenes, executed between 1870 and 1905 by artist-actor Joseph Jefferson, clearly demonstrate his technique of manipulating prints after pulling the paper from the printing plate. A small ink sketch of

Belknap Fountain by Leda Hincks Plauché, drawn between 1910 and 1921, shows the gazebo some time after its relocation from Canal Street to City Park. Two paintings by French Quarter artist Charles Richards, *Self-Portrait* and a portrait of Richards's wife, expand the collection of portraits of New Orleans artists and their families. Also acquired is Thomas Bangs Thorpe's painting, *Landscape with Cows*, painted in 1872. Thorpe's interest in southern humor and local color led him to write "Big Bear of Arkansas," which marked a new phase in American humor and influenced William Faulkner and other writers.

■ John Fowler has given a collection of photographs, trade cards, drawings, float designs, and miscellaneous items related to social and cultural events as well as mercantile interests in 19th-century New Orleans.

■ Between 1861 and 1863, German-born artist Rudolph T. Lux painted several portraits and scenes pertaining to the Civil War on specially decorated cups and saucers. Other examples of his work appear on flat porcelain panels and pitchers. Recently acquired is a cup and saucer, signed and dated 1862 and painted with banners, stars, the United States flag, eagles, and other patriotic elements. The initials B.F.B. are incorporated in the decorative scheme of the saucer.

— Judith H. Bonner and
John H. Lawrence

A significant addition to the library's holdings of sheet music is a bound volume containing 34 pieces of 19th-century sheet music, the gift of Mrs. John E. Walker. Twenty-nine of the pieces bear New Orleans imprints and augment the Collection's holdings concerning the local music-publishing industry. The volume also contains Confederate imprints, many of which are not located in any other institutions in Louisiana. The pieces provide insight into the popular sentiments of the times; nearly all of them are of Civil War vintage with one exception, "The Maid of Monterey" from the Mexican War.

■ The Knights of Hermes and the

ON LOAN

The Historic New Orleans Collection lends materials from the permanent collection for specific periods of time only to other private or public museum, historical, or educational agencies for use in temporary exhibitions. These institutions must be able to comply with the Collection's security and environmental standards.

■ Master print by Clarence John Laughlin, *The Ram Looks Down on the Symbols of the Past*, 1938, to the Indiana University Art Museum for *Religion in the American Visual Arts: Regional Variations on National Themes*, opening April 3 in Indianapolis.

■ Three views of St. Charles Avenue to the Octagon, the Museum of the American Architectural Foundation in Washington, D.C., for *The Grand American Avenue: 1850-1920*. The exhibition will travel to several other locations, including the Historic New Orleans Collection, September 13 - December 10.

■ Material from the William Russell Jazz Collection to the Queens Museum and the Smithsonian Institution Traveling Exhibition Service for *Louis Armstrong: A Cultural Legacy*. The exhibition will be on view at the New Orleans Museum of Art, October 28 - January 7.

Float No. 10

"Stardust"

"Stardust" was at the zenith of its popularity as this parade was being planned and it was chosen as a tribute to our modern music.

The song was written in 1929 by Carmichael-Parish-Samuel and Bagreel. It did not immediately become popular, but when the public became aware of its beauty it took the country by storm. It was originally written for the team of Delchanty and Hengler.



Float 10, "Stardust," from first Hermes parade (93-605-RL)

Krewe of Babylon, two carnival organizations, issued booklets describing the floats and themes for their first parades. Hermes featured popular songs on 17 floats with the theme "Melodies" for their inaugural parade (1937); Babylon's first theme, "Travelogue" (1940) depicted nations of the world on 15 floats. Commemorative krewe booklets were often issued during the 1930s and early 1940s, typically containing brief histories of Mardi Gras, miscellaneous material about New Orleans, extensive advertising, and full color illustrations of the floats.

■ Shortages during the Civil War taxed the ingenuity of Southerners forced to find alternate methods of producing necessities ranging from coffee to ink. *Notes on Making Saltpetre from the Earth of Caves*, a pamphlet printed in New Orleans in 1861, provides simple instructions for concocting saltpetre for gunpowder from the limestone found in caves and encourages patriotic citizens to produce this substance for sale to local ordnance offices. New Orleans Confederate imprints are in great demand because the city was under Confederate control for only 15 months before its occupation by Union forces.

■ The Protestant Episcopal Church was established in New Orleans with the formation of the Christ Church congregation in 1805. A group of 36 pamphlets was recently acquired, documenting roughly 40 years of this denomination's growth and development. The pamphlets are mainly the



THE HISTORIC
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QUARTERLY

Editors: Patricia Brady
Louise C. Hoffman

Head of Photography: Jan White Brantley

The Historic New Orleans Collection Quarterly is published by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 10:00 a.m. until 4:45 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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The Historic New Orleans Collection



Dr. Bonzano's parlor (93-76-L)

published journals of the annual conventions of the Protestant Episcopal Church of the Diocese of Louisiana from the creation of the diocese in 1838 through 1876. Most of the pamphlets were published in New Orleans by a variety of printers and offer a wealth of information about the church in mid-19th-century Louisiana, including lists of the clergy, addresses of the bishop, and reports of the committees.

■ Recently acquired is a piece of sheet music, "Hail to the Chief" by Sanderson, which bears the secondary imprint of Emile Johns (ca. 1798-1860). Johns was New Orleans's first publisher of sheet music and proprietor of its first music store.

— Pamela D. Arceneaux

MANUSCRIPTS

Dr. Maximilian Ferdinand Bonzano was born in 1821 in Germany and, according to his diary, immigrated to the United States from Ehingen with his brother and father in 1835. After working in a drugstore, Bonzano began studying medicine at Charity Hospital in 1843 and was eventually appointed a visiting physician. In 1848, he was

named melter and refiner of the New Orleans Mint by President James K. Polk. Bonzano was a delegate to the 1864 constitutional convention and wrote the ordinance that freed Louisiana's slaves. After working in various public service roles, including superintendent of the Mint and surveyor-general of the Port of New Orleans, he purchased the well-known Macarty plantation in 1878, site of Andrew Jackson's headquarters and a stopping place for the marquis de Lafayette during his 1825 visit. Bonzano pursued his scientific interests at the plantation, renamed the Hermitage, after retiring in 1883.

While photographs of his parlor, private rail car, and Chalmette Cemetery provide glimpses into Bonzano's life, the diary he conscientiously kept from March 1889 to November 1894 is particularly revealing. His scientific background is evident in his methodical entries which range from weather observations to detailed descriptions of his physical condition. His medical background is apparent in the various treatments he prescribes. He was keenly interested in new technologies and

pleased with the successful operation of a new "phonograph" which he viewed as a practical means of communication with his brother and nephew via cylinders or "phonograms."

His diary entry for July 8, 1889, concerning a match between renowned pugilists John L. Sullivan and Jake Kilrain reveals his disgust for the sport and amazement at the rumors that even the governor was on Royal Street betting on the outcome. His observations add a human dimension to historical events such as the Hennessy affair and lynchings in 1891, the 25th anniversary of Lincoln's assassination in 1890, and an 1889 riot in Gretna. This 735-page account of Dr. Bonzano's last years, donated by Chris and Irma Klein in honor of Henry Conrad Albers and Emma Elise Albers Klein, provides a wealth of late 19th-century social history.

■ Two microfilm acquisitions from the Southern Historical Collection at the University of North Carolina will also add to 19th-century research materials. The first acquisition is a collection of family papers and diaries of Louisiana and Mississippi women, with insights into family and social life, business, and the controversial issues of the times. The second microfilm acquisition documents antebellum sugar culture in 13 Louisiana parishes. The interplay of French and Anglo-American cultures and the transition from slave to free labor are documented. A third microfilm acquisition, the *Louisiana Weekly*, 1939-1972, contributes to the goal of acquiring complete holdings of New Orleans newspapers and provides a source of more recent African-American history.

— M. Theresa LeFevre

PHOTO CREDITS

Jan White Brantley
Libby Nevinger
Cornelius Regan

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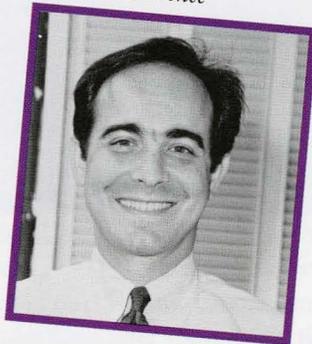
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STAFF

PROFESSIONAL ACTIVITIES

Dr. Jon Kukla has been appointed to the Archaeological Advisory Board of the Jamestown Rediscovery Project, an archaeological program sponsored by the Association for the Preservation of Virginia Antiquities in conjunction with the 400th anniversary of the founding of the nation in 2007.

John H. Lawrence



John H. Lawrence, director of museum programs, reviewed grants in the field of media documentation for the Louisiana Endowment for the Humanities. His photographs were exhibited at the Southside Gallery in Oxford, Mississippi, and he provided publicity photographs for the Preservation Resource Center's stained glass tour. **Carol O. Bartels**, manuscripts cataloger, was reelected secretary of the Greater New Orleans Archivists Association and edits the organization's newsletter. She also attended the Historic Natchez Conference and gave a presentation on THNOC's holdings relating to Natchez.

Curator **John Magill** presented a slide lecture, "The Feast of Carnival," during the Creole Cook Symposium sponsored by the Hermann-Grima Historic House.

PUBLICATIONS

Head librarian **Florence M. Jumonville** contributed an article, "Books, Libraries, and Undersides for the Skies of Beds: The Extraordinary Career of A. L. Boimare," to the fall

Alfred E. Lemmon



issue of *Louisiana History*. **Dr. Alfred E. Lemmon**, curator of manuscripts, served as the Louisiana state editor for *Guide to Archival and Manuscript Repositories*, published by the Society of Southwest Archivists.

Photographs by **Jan White Brantley**, head of photography, were published in *The Beauregard-Keyes House* by Samuel Wilson, Jr., and her photographs of the Cabildo were included in *New Orleans Magazine* and *Preservation in Print*. An article by docent **Bettie Pendley** appeared in *Preservation in Print*. **Judith Bonner**, **John Lawrence**, and **Kate Holliday** contributed several articles to the *New Orleans Art Review*.

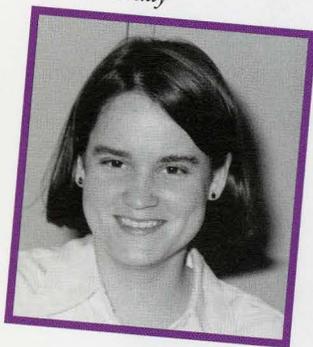
MEETINGS

Leslie Johnston, documentation coordinator, served on two panels at the annual conference of the International Costumers Guild in Santa Clara, California, and was awarded Best in Show as part of a group presentation at the design competition. **Judith Bonner** attended the Society for the Study of Southern Literature Conference in New Orleans, sponsored by Louisiana State University, Loyola University, and Xavier University.

Dr. Patricia Brady, director of publications, served as program chairman for the annual meeting of the Louisiana Historical Association in New Iberia and as program chairman for the eighth annual Tennessee Williams/New Orleans Literary Festival. **Louise Hoffman**, editor, served as moderator of a panel at the Festival. **Florence M. Jumonville** and **Jessica Travis** attended

the annual meetings of the Louisiana Library Association and the Louisiana Historical Association.

Kate Holliday



CHANGES

Kate Holliday (M.A., University of Texas) has joined the staff as curatorial cataloger. Amy Holmes (Vassar College, Tulane University visiting student) is an intern in the curatorial division, and Cynthia Lanclos (Loyola University) is a manuscripts division intern.

Cynthia Lanclos



Amy Holmes



SPEECHES

John H. Lawrence, director of museum programs, gave a talk on New Orleans cemetery photography to a joint meeting of the Louisiana Landmarks Society and Save Our Cemeteries. As part of the Tennessee Williams/New Orleans Literary Festival's winter lecture series at the University of New Orleans, Patricia Brady gave a talk on free people of color.

Pamela D. Arceneaux, reference librarian, spoke to the Seniors Group at Rayne Memorial United Methodist Church on the history of voodoo.

CALL FOR VOLUNTEERS

For three months this autumn, from September 13 to December 10, the Collection welcomes *The Grand American Avenue: 1850-1920* exhibition to New Orleans. Organized by the Octagon, the Museum of the American Architectural Foundation in Washington, D.C., the exhibition compares architecture, urban development, and social history of great thoroughfares in six American cities: St. Charles Avenue in New Orleans, Euclid Avenue in Cleveland, Fifth Avenue in New York, Prairie Avenue in Chicago, Wilshire Boulevard in Los Angeles, and Massachusetts Avenue in the District of Columbia.

The Grand American Avenue offers a fine opportunity to learn

more about American urban history and architecture by assisting with the visiting exhibition. With objects and images in galleries on two floors of the Merieult House, volunteers are needed to serve as gallery guides, program interpreters, and receptionists. Behind-the-scenes advance training and previews will familiarize volunteers with the contents of the exhibition and related educational programs. To learn more about volunteering to help New Orleans welcome *The Grand American Avenue* exhibition, please call the Collection's volunteer desk at 523-4662. New Orleans is counting on the Collection's friends to help pave the way for *The Grand American Avenue*.

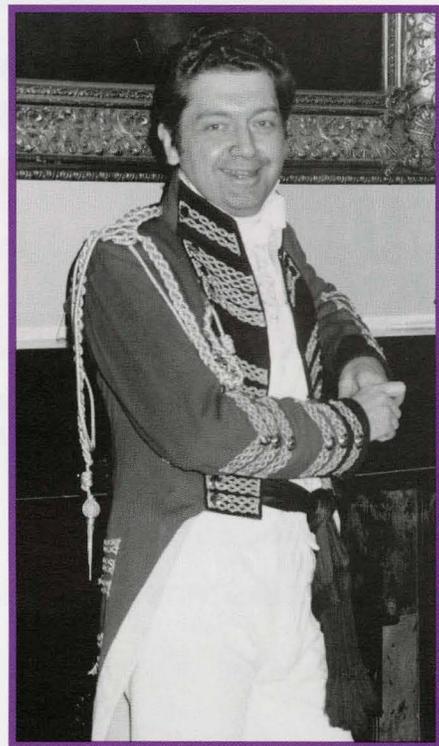
FRONTIERS CONFERENCE

The Collection will be the host institution for *Crucibles of Culture: North American Frontiers, 1750-1820*, November 17-20, a conference sponsored by the Institute of Early American History and Culture, the Newberry Library, and the Historic New Orleans Collection. More detailed information will follow in the summer *Quarterly*.

BLANCHARD EXHIBITION AT LSU

Jim Blanchard's *South Louisiana: Nineteenth Century Architecture*, an exhibition sponsored by the Friends of the Louisiana State University Museum of Art, opened March 27 and continues through May 31 at the LSU Museum of Art, Memorial Tower, in Baton Rouge.

Watercolors of the Collection's buildings, also by Jim Blanchard, are featured in a forthcoming book, *The Buildings of the Historic New Orleans Collection*, published by THNOC.



Military historian Timothy Pickles gave a series of presentations on the Battle of New Orleans at the Collection in January.

“MUSIC CAN BE THE MOST IMPORTANT THING IN THE WORLD.”

—WILLIAM RUSSELL



William Russell, musician and jazz devotee, whose incomparable collection of materials on New Orleans's musical heritage was acquired by THNOC in 1992. Photograph by Frank Krencik. (See cover story.)



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