



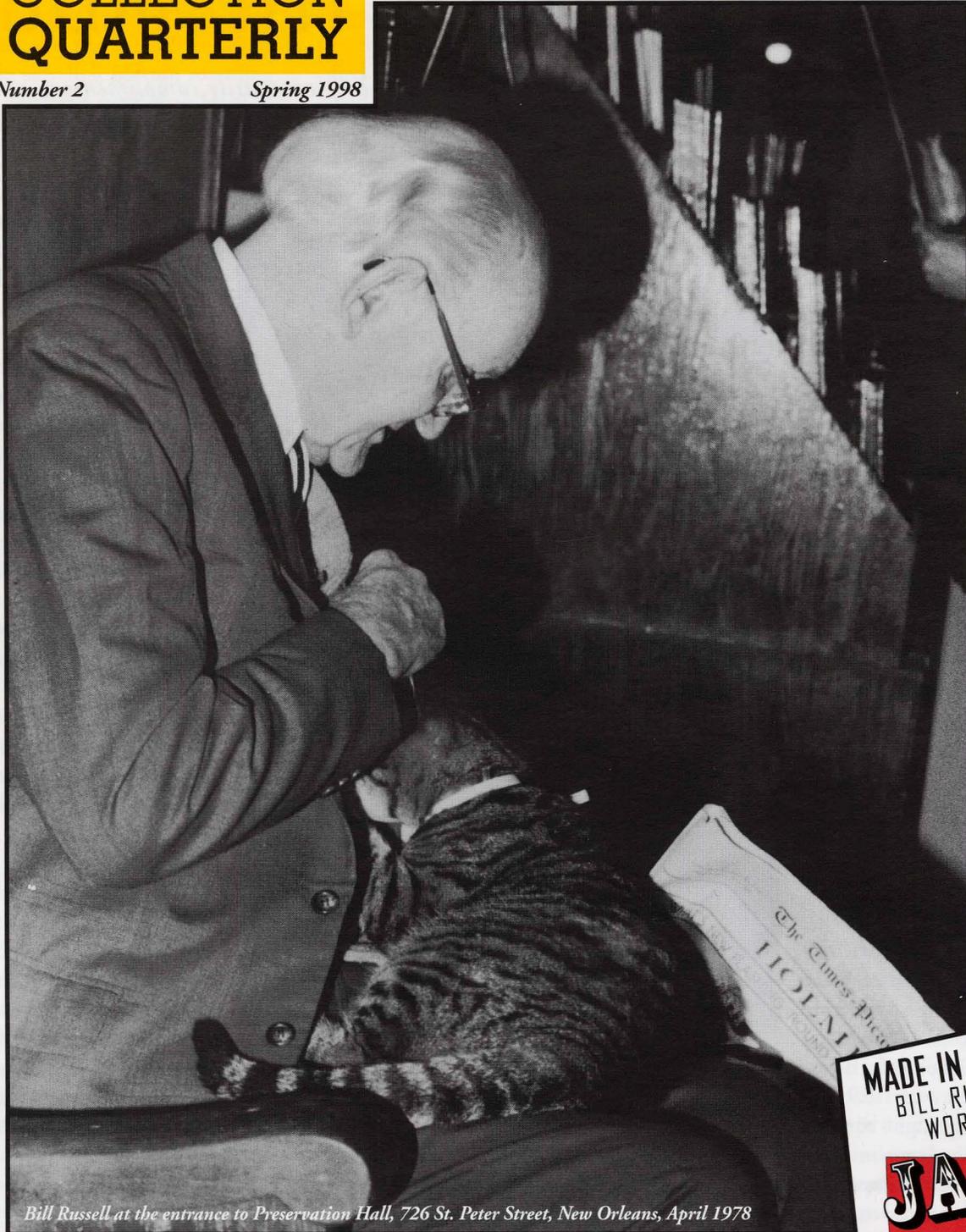
THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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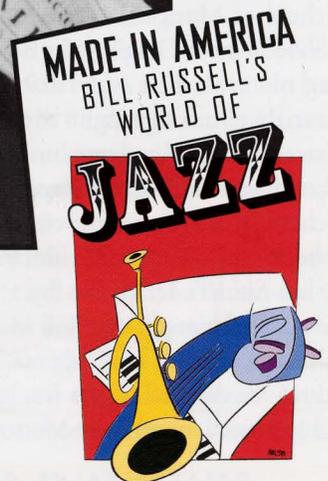
JAZZ EXHIBITION

APRIL 7 — OCTOBER 31, 1998



Bill Russell at the entrance to Preservation Hall, 726 St. Peter Street, New Orleans, April 1978

"I was raised on the Mississippi River up above St. Louis, near Hannibal," Bill Russell said in 1984, "and so I heard some of the early jazz bands. I don't know just who I heard anymore. But at that time I didn't pay much attention to them. Only beginning when I was — oh, roughly 25 years old, did I really take up jazz as a hobby and began collecting records and later made it almost a career, you might say."



AND A GRAND CAREER IT WAS.

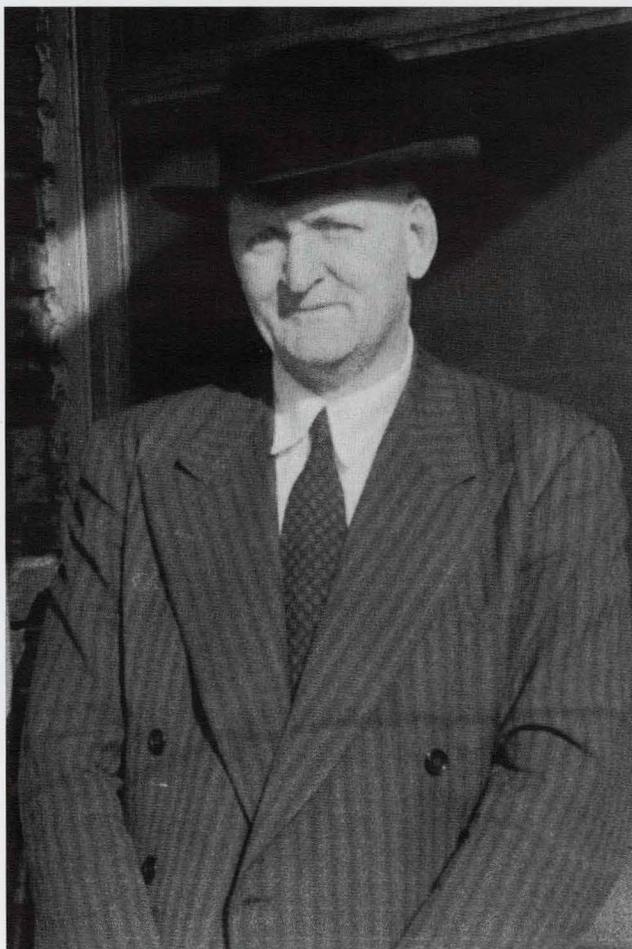
THE MAN BEHIND THE MUSIC

“Anyway, I’ve always been known as a collector, which isn’t necessarily complimentary. Because a lot of collectors, they just collect, like they do stamps. They don’t care if there’s music on it or not, as long as it’s something rare and valuable. But I tried not to be that way.”

— Bill Russell, Oral History Collection, Yale School of Music

Made in America: Bill Russell’s World of Jazz, the exhibition that opened on April 7, 1998, in the Williams Gallery, is a showcase for approximately 150 items drawn from the William Russell Jazz Collection, a wealth of materials acquired by the Historic New Orleans Collection in 1992 with funds from the Clarisse Claiborne Grima bequest. Russell’s collecting was all-inclusive — music manuscripts, instruments, sheet music, recordings, correspondence, photographs, interviews, journal writings, posters, news clippings, and periodicals. The quiet man behind the more than 36,000-item collection was a true original. Bill Russell (1905-1992) was a musician whose early love of the music he heard on Mississippi riverboats lingered for a lifetime and led to a passion for the New Orleans style.

He told Vivian Perlis in a 1972 interview for the Oral History Collection of the Yale School of Music that discovering “Shoe Shiner’s Drag” was a defining moment. This was 1929, the year that Russell taught band at Staten Island Academy in New York. Russell was looking over some records left behind by students at the end of the year when a strange title made him look twice: “Shoe Shiner’s Drag” was by a musician who called himself Jelly Roll Morton and his band, the Red Hot Peppers. The long search for the stuff of jazz was just beginning. Russell found more Morton records



Bill Russell in Chicago, January 1956. Photograph by Natty Dominique (92-48-L). Cover photograph (92-48-L)

as well as recordings by Louis Armstrong, King Oliver, and Ma Rainey. “I found out,” he said years later during the Yale interview, “it was the New Orleans style that I liked. I knew by that time that Jelly Roll Morton was from New Orleans.”

Bill Russell changed his name around 1930. He was a percussion composer and a classically trained violinist,

born Russell William Wagner in Canton, Missouri. He considered the name he shared with the famed maestro of the opera and made a decision: “When I started writing music I said ‘That Wagner on there is going to be bad.’ Competition with a composer, another Wagner.” He called himself William Russell from then on, reversing his first two names but never legally changing his name. Russell’s youngest brother, William Frederick Wagner — there were four Wagner brothers — recalled their mother’s deep love of music, her expectations that each son would play an instrument, and her promise to buy Bill a good violin to keep him from playing drums.

Russell, age 15, would take the river steamer down to the music conservatory in Quincy, Illinois, in warm weather, the train in winter. At college — Culver-Stockton, in his home town of Canton — he majored in chemistry but spent one summer studying the violin with Ludwig Becker, former concertmaster of the Chicago Symphony. He taught school for two years before moving to New York City to study violin with Max Pilzer, concertmaster of the New York Philharmonic, and to attend Columbia University Teachers College.

As it is with each provincial arriving in New York, Bill Russell found a world of possibilities — operas, concerts at

GALLERY TALKS DURING THE EXHIBITION. APRIL 7–OCTOBER 31: WEDNESDAYS AT 12:30

Lewisohn Stadium, the sounds of non-Western music, African and Asian. He discovered, too, Henry Cowell's course in comparative musicology at the New School for Social Research. He taught music in the New York City area during the years 1929 to 1934 (finding the Jelly Roll Morton recording at his first post) and traveled to Haiti in August 1932 to listen to the compelling sounds of voodoo drummers. He returned to New York with 12 drums and not much money.

Bill Russell was a composer who never forgot his early fascination with drums. His *Fugue for Eight Percussion Instruments* was presented in New York's Steinway Hall, March 6, 1933, at a Pan American Association concert. The event today is remembered as the premiere of *Ionization*, a cornerstone of 20th-century music by Edgard Varèse, conducted by the legendary musician Nicolas Slonimsky. Russell participated in the Varèse piece: "I played the Lion's Roar, which was a big tub with a membrane top, with a string." His *Fugue* concluded the program. Other pieces by Russell were performed by John Cage, the avant-garde composer, as part of his percussion concerts in the Northwest and in California. Music scholar Don Gillespie writes that a reporter referred to the "diabolical din" and "deliberate pandemonium" at a concert in 1939, performed at the Cornish School in Seattle. Certainly there were unusual sounds in Russell's *Made in America*, a percussion piece that used what he called "native" instruments: brake drums, tin cans, and a washboard.

During the 1930s Russell joined a New York theater group that staged classical Chinese puppet plays. The Red Gate Shadow Players used original Chinese instruments to accompany their performances, with Russell as musician and arranger. He traveled with the troupe back and forth across the country, playing

Chinese music and finding a half hour here and there to look for jazz records. A lunch stop in a small town was hardly prosaic for Russell. A collector's gleam in his eye, he would seek out shops that might have old records, eating bananas on the run. "When your hands are real dirty looking for records," he explained, "you can't eat any food. And to save time, a banana is the best thing because it's sealed up, just open it and eat it. But I'd always grab a bunch of bananas —

his students, as Bill Russell would later remember, that "in music, too, you should be able to learn from anybody and everybody."

Russell stopped writing music in 1940. He told Vincent Plush (1984, Oral History Collection, Yale School of Music) that "I was basing a lot of my material on the jazz material and style and then I would stop and think that these men could sit down and play that music right off without any, it seems like, preparation. Actually, they used their brains and a lot of study — it wasn't automatic with them. But it still was some wonderful music in more of an improvised style and so I rather got discouraged with what I was writing."

Putting his own music aside, he turned instead to jazz, writing articles and creating his own label, American Music, to record New Orleans musicians. And he found Bunk Johnson: "In 1938, when we began doing research for [the book] *Jazzmen*, Zutty [Singleton] and Sidney Bechet — they'd tell about this great trumpet player; we'd never heard of him." Russell found him in New Iberia, after talking to Louis Armstrong. He wrote the postman in the south Louisiana town: "Try and locate a fellow whose name is Bunk Johnson, but everybody just calls him Bunk." Russell recorded him on the American Music label when no one else would produce Bunk Johnson recordings.

Bill Russell's move to New Orleans was inevitable. He had lived in Pittsburgh and in Canton, Missouri, working at different jobs and trying to keep his record business afloat. He moved to Chicago in 1950, "But it was so cold there," he said, "I finally got disgusted, and left in '56. I'd wanted to live in New Orleans anyway." Closer to the source of the New Orleans style that was his grand obsession, Russell — the consummate jazz collector — opened his



"Shoe Shiner's Drag," sheet music, by Jelly Roll Morton, 1928 (92-48-L)

two or three bananas — and eat them on the street as I ran from one junk store to the other."

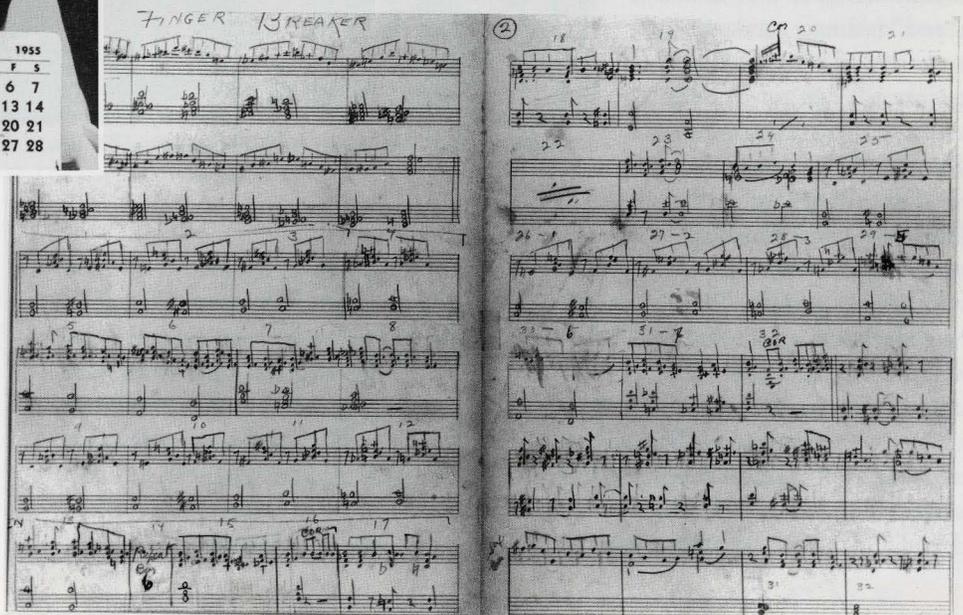
Travel became a way of life for Russell. During the winter of 1939, when he was in California, he went down to Los Angeles to take several music courses from Arnold Schoenberg at UCLA. The renowned Viennese émigré advised



SPECIAL EVENTS: JELLY ROLL'S "BIG NEW BAND"

At Le Petit Théâtre: The world premier of unpublished Jelly Roll Morton big-band compositions from the William Russell Jazz Collection. Dance music of the Jazz Age will be performed by Don Vappie and the Creole Jazz Serenaders Orchestra, known for capturing the spirit of early jazz, at Le Petit Théâtre, 616 St. Peter Street, April 29, 30, and May 1 at 8 p.m. Tickets are \$20 from Le Petit Théâtre (522-9958).

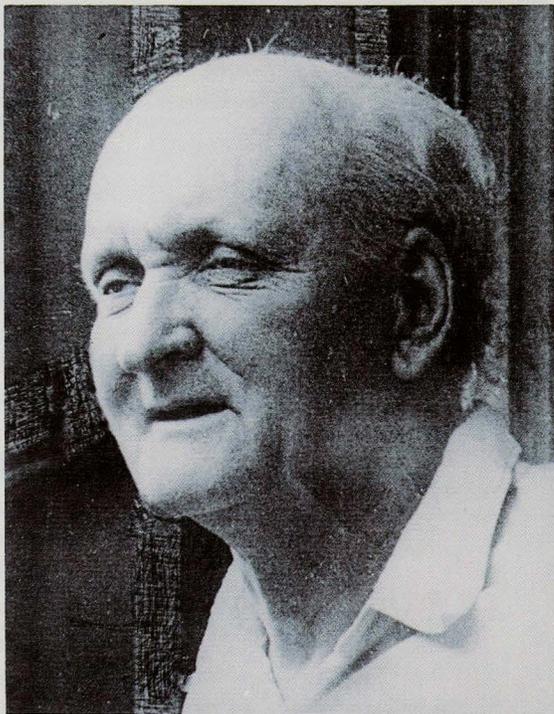
At the New Orleans Jazz and Heritage Festival: Don Vappie and the Creole Jazz Serenaders Orchestra will perform selections from the unpublished Jelly Roll Morton big-band compositions at the fairgrounds in the Economy Hall Tent on May 3 at 5:15 p.m.



Above, left, Mahalia Jackson featured on cover of TV Tab magazine May 1955; above, right, Bunk Johnson and George Lewis at the Stuyvesant Casino, New York City, by Bill Gottlieb for Down Beat, April 1946; below, right, "Finger Breaker," music manuscript by Jelly Roll Morton, no date (92-48-L)

MADE IN AMERICA

THE MUSIC OF WILLIAM RUSSELL



ESSENTIAL MUSIC
FLORENCE GOULD HALL 55 EAST 59TH STREET, NYC
FEBRUARY 24, 1990

Program for concert in honor of Bill Russell's 85th birthday, New York City, 1990 (92-48-L)

own record shop on Chartres Street (later on St. Peter Street) and settled down to life in the French Quarter.

Consider his pursuit of the music and its milieu. Russell was curator at the jazz archive at Tulane University for seven years. He interviewed the early jazz musicians, recording and befriending them. He was thorough and systematic (his brother wrote: "a perfectionist; he would not tolerate mediocrity and insisted on accuracy and excellence in all things"). He checked names and places with Fess — " 'Fess' M. Manetta, Master of All Instruments" read the New Orleans musician's business card. "I used to go to his lessons to get his ideas, how he taught New Orleans music. And then he'd stop in the middle of the lesson and talk; he knew what I was there for. Of course, I'd

pay him five dollars for each interview, and usually pay the fee [for the lesson]." He bought Jelly Roll Morton manuscripts from the widow of Morton's last publisher, Roy Carew. Russell went to the Carew home in Washington, D.C., and looked at everything Mrs. Carew had spread out on the dining room table. When they went into the kitchen, Russell said, "I finally noticed a pile of stuff there marked 'trash' on top. So I said to her, 'Do you mind if I look through this?' There were three or four letters from Jelly."

Late in life he was honored at a birthday concert, "Made in America," in the Florence Gould Hall on 59th Street in New York City, February 24, 1990. John Cage underwrote the program, a performance of all of Russell's percussion

music. (Frugality got the best of Bill Russell, and he complained that the expensive hotel room where he was staying — it was complimentary — was an unnecessary extravagance.)

He may have been happiest as the unknown elderly man, installed at the door of Preservation Hall, 726 St. Peter Street, the haven for old-style jazz founded by Sandy and Allan Jaffe, a place where he would talk to visitors, take tickets, and look after record sales. A photograph of Bill Russell at the entrance shows him seated, with a cat in his lap, face partially obscured. He eventually returned to his first instrument, the violin, and played with the New Orleans Ragtime Orchestra. His collection mushroomed throughout his modest apartment (his brother said he never installed a telephone), but there was an orderliness to the stacks of tapes and bags of sheet music.

A man with a kind face and stooped shoulders, Russell seemed unaware of his own genius. A certain moral sense pervaded his long life of passionate collecting. "I was raised on the Mississippi River up above St. Louis, near Hannibal," he said in 1984, "and so I heard some of the early jazz bands. I don't know just who I heard anymore. But at that time I didn't pay much attention to them. Only beginning when I was — oh, roughly 25 years old, did I really take up jazz as a hobby and began collecting records and later made it almost a career, you might say."

And a grand career it was.

— Louise C. Hoffman

Sources: Don Gillespie, "William Russell: American Percussion Composer," *Southern Quarterly*, Winter 1998; Oral History Collection, Yale School of Music. Interviewer: Vivian Perlis, March 1972. Interviewer: Vincent Plush, August 1984; William Frederick Wagner, "A Brother Remembers William Russell," *Southern Quarterly*, Winter 1998.

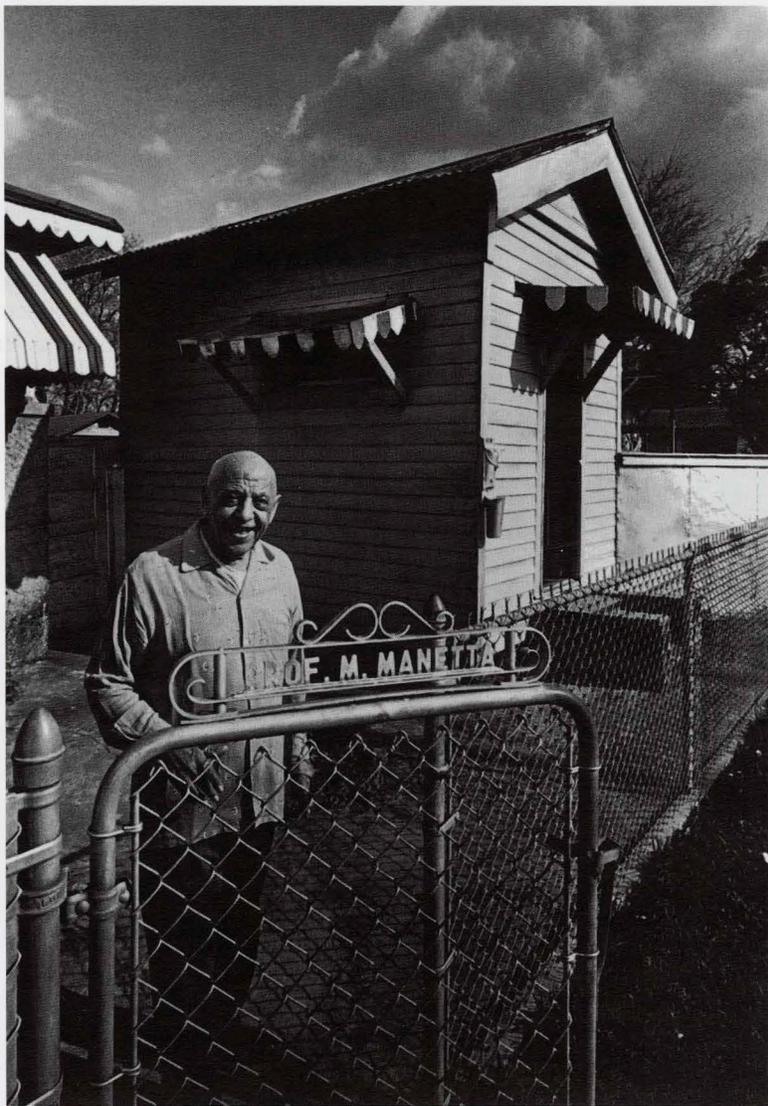
Bill Russell: An American Ensemble
A special issue of the
Southern Quarterly. See page 15.

"FESS" MANETTA: MUSIC MASTER

Manuel Manetta was born in 1889 and christened in Holy Name of Mary Church in Algiers, across the Mississippi River from the French Quarter of New Orleans. His grandfather was a painter from Italy, but the family was known chiefly for its musical talent. Because of his precocious ability on the violin, Manuel began to play for dances on the West Bank of the river when he was still in knee pants. Soon afterward he got a job in a saloon in Storyville, the red-light district of New Orleans, playing the piano and the violin. (He was not called "Fess," for professor, until much later.)

The William Russell Jazz Collection contains close to 300 tapes of interviews that Russell made with Fess Manetta during the late 1950s. Ostensibly these tapes were made to record Manetta's teaching techniques — and indeed a friend of Russell's, Ralph Collins, was taking clarinet lessons. The real reason for the taping sessions was to elicit reminiscences of Manetta's musical career and acquaintances during the first three decades of the century. Digressions came naturally as the old man recalled this or that musician, club, or brothel in New Orleans, and, to a lesser degree, Chicago and Los Angeles as well, beginning with turn-of-the-century Storyville.

Manetta's Italian grandfather and



*Manuel Manetta standing in his yard, March 29, 1969. Photograph by Richard W. Tobeo.
(Manetta photographs 92-48-L)*

his grandmother, a woman of color, settled on a rural lot in Algiers which was to be home to their substantial number of offspring. Manuel's mother, who was from St. Charles Parish, seems to have functioned as a "traiteuse," or healer, in the African tradition. She was determined to have her son study music once he had completed the six grades of schooling that were considered terminal

in the Algiers of that day. He made the daily trek by foot, ferry, and streetcar to New Orleans University, a Methodist institution uptown that was located near the corner of St. Charles and Jefferson Avenues. He was not impressed with the musical instruction there but was inspired instead by a man named Deverges who had returned from Oklahoma to teach music in Algiers. Young Manetta practiced his scales — Deverges insisted on this — and his teacher impressed upon him that reading music was essential to good performance. This was the foundation of Fess Manetta's teaching creed, years later, which is surprising because one thinks of jazz as improvised. It may have indeed diminished his effectiveness as a performer, but his reading skills were envied by his contemporaries and quite a few came to him for instruction.

But first there was the lure of Storyville. Because of his youth, Manetta needed his mother's permission before he could work in the district—his first job was in a saloon playing violin and sometimes the piano. He vividly described the success of "It's a Long Way to Tipperary" for an overflow crowd during a Shriners convention. They loved the music, and the tips were plentiful.

He played occasionally in parades

and funerals — by this time Manetta had mastered the brass and woodwind instruments — but he preferred the piano in the brothels on Basin Street. The two he mentioned most often were “Countess” Willie Piazza’s establishment and Lulu White’s Mahogany Hall, where he played in the upstairs parlor and was for a time a favorite of the majestic owner. He said she gave him a diamond ring. Still, she fired him for not showing up one night. Because he needed to cater to the tastes of the older women who hired him, Manetta played popular ballads and a lot of Scott Joplin’s ragtime (Joplin had to be read from sheet music) — and some jazz, although jazz was not the predominant type of music he played at the time.

There is not much left to listen to from Manetta’s early career. Forty years later, during his interviews with Russell, Manetta demonstrated his ability by playing some of his favorite pieces from his Storyville days. In 1985, Jazzology Records issued a selection of these musical samples as “Fess Manetta Plays Whorehouse Piano” (1985).

After a short and disastrous venture in Chicago (he was in jail for a time) and his stay in Los Angeles with Kid Ory in 1922, he settled down to teach music in his Algiers studio. There was one departure from this routine when he signed with the Streckfus family to replace Fate Marable on the *Capitol*, the excursion boat that traveled the Mississippi River between St. Louis and New Orleans, but the gig did not last long. Fess received special favors because he entertained the owners with arrangements of their favorite operatic overtures, and the other musicians were jealous.

Perhaps Manetta’s most astonishing gift was the ability to play the trumpet and trombone simultaneously and in harmony, a tour-de-force perhaps more amazing than musically pleasing. Fess was, after all, not far from the truth



Fess Manetta, September 1957

when he composed a business card and described himself as “master of all instruments.”

— George Reinecke

Researchers may listen to Bill Russell’s tapes of “Professor” Manetta (1889-1969), consisting of hundreds of hours of interviews, at the Collection’s Williams Research Center.

MAKING MUSIC WITH A CAMERA

On view at the Williams Research Center is *Making Music with a Camera*, an exhibition of 33 photographs by Jules Cahn depicting the musical culture of the city. Jules Cahn, a New Orleans businessman who died in 1995, was often seen, camera in hand, at marching-club parades and jazz funerals, at the New Orleans Jazz and Heritage Festival, or at the gatherings of the Mardi Gras Indians. The Cahn family has made gifts and promised gifts of Jules Cahn’s photographic work to the Historic New Orleans Collection.

FOUNDATION BOARD MAKES ANNOUNCEMENTS

Mary Louise Christovich, president of the board of the Kemper and Leila Williams Foundation, announced on April 1 the resignation of director Jon Kukla and the appointment of Priscilla O’Reilly Lawrence as acting director. Mrs. Christovich said that a search committee will immediately begin to look for a new director.

Priscilla Lawrence joined the Collection staff in 1980 as assistant to the registrar and was named head registrar in 1983. Several years ago she was appointed collections manager



Priscilla Lawrence

and has represented the Collection at many professional meetings. Aside from her work with the vast holdings of the Collection, Mrs. Lawrence is a trained artist who received a BFA from Mississippi State College for Women and has pursued graduate work in art history. “Her experience and understanding of the broad scope of the Collection’s mission will be invaluable during this interim period,” Mrs. Christovich said.

Jon Kukla, director of THNOC since 1992, resigned to pursue his writing interests, in particular a work about the Louisiana Purchase. A historian of the South, Dr. Kukla joined the Collection staff in 1990 as curator of collections. He came to the Collection from the Library of Virginia in Richmond where he directed the publications program. He received his doctorate in American history from the University of Toronto.

During his tenure at the Collection, Dr. Kukla oversaw the creation of the Williams Research Center (combining the library, curatorial, and manuscripts departments), located at 410 Chartres Street, and the promotion of the Historic New Orleans Collection as a national center for research in history and the humanities.

A Little Twine:

THE FRIENDSHIP OF JELLY ROLL MORTON AND ROY CAREW

An employee of the Internal Revenue Service and a struggling jazz musician with roots in Storyville would appear, at first glance, to have little in common, but the fates can create unlikely friendships.

One evening in March 1938, Roy Carew, an unassuming accountant with the Internal Revenue Service in Washington, was reading the evening paper and came across the name Jelly Roll Morton. The name brought back a flood of memories from Carew's days in New Orleans. He had lived in Louisiana from 1904 to 1919 while he worked as bookkeeper at the New Orleans Acid and Fertilizer Company. One of his greatest pleasures was listening to ragtime. Of the many performers he enjoyed, his favorite was Tony Jackson, a contemporary of Morton's. Carew was determined to talk to Jelly Roll and discover what happened to Jackson. He found Morton managing and playing at a floundering club in Washington called the Music Box. On his first visit, they huddled in conversation around the warmth of a small oil stove at the club. Morton told him that Jackson probably drank himself to death in Chicago by 1921 or 1922. They went on to talk about happier topics — good times in New Orleans.

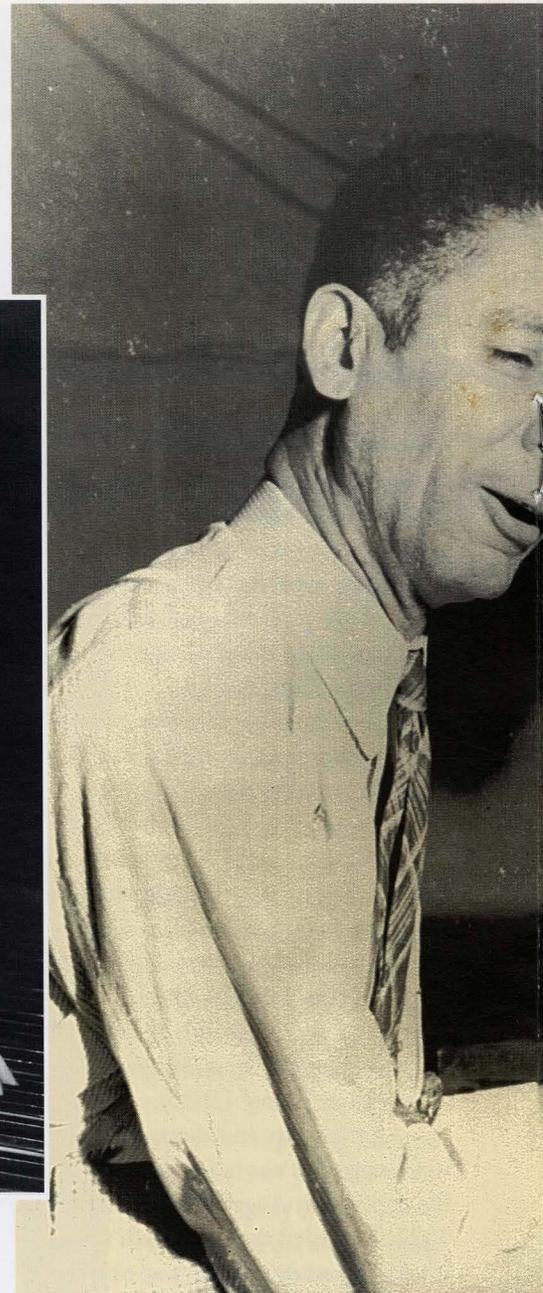
Over the next ten months the two became friends. Carew remembers dropping by the club one day and finding Jelly Roll alone at the piano gently playing the music to "The Angel's Serenade" — a far cry from the raucous barrel-



Roy Carew (Photographs, 92-48-L)

house music of his Storyville days. Jelly Roll was unhappy in Washington. His style of music was no longer the fashion, and like many musicians of that era, he had come out on the short end of record-company contracts. With the club failing and little money of his own, he had to get something started.

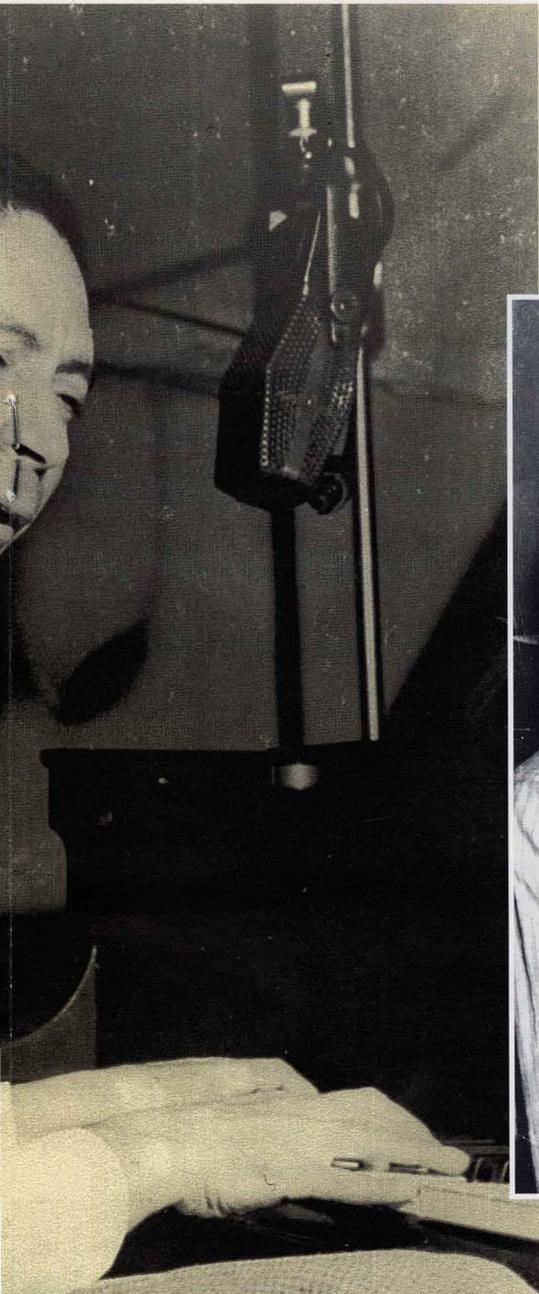
On Christmas Eve 1938, Morton and his wife Mabel loaded their possessions into their Cadillac and left a cold, rainy Washington behind them. On Christmas Day, Carew received a telegram from New York, "ARRIVED SAFE TOUGH DRIVE ON ICE



Jelly Roll Morton recording for RCA, September 14, 1939. Photograph by Otto Hess

GOOD POSSIBILITIES MERRY XMAS." This optimistic message initiated an emotionally moving correspondence which was to continue until Morton's death in 1941.

Carew and Morton created the Tempo Music Publishing Company for the purpose of protecting Jelly Roll's compositions. Many of the letters discuss the preparation of manuscripts for copyright. Other themes include conflicts with musicians' unions, legal



disgusted about, because when I get started the tunes will bloom like a rose.” He soon grew bitter about how the music industry had treated him. By September 1939 he remarked, “You sure cannot trust musicians and people that



Jelly Roll Morton recording in 1939. Photograph by Otto Hess

matters regarding royalty payments, and the production of an album called “New Orleans Memories.” Hidden within these business concerns, however, is another and perhaps more relevant story: a proud, brilliant musician and composer coming to grips with a declining career and his own mortality.

When Morton arrived in New York he tried to remain optimistic. After being turned away from an audition he remarked, “There is nothing to be

are in this biz they will always ignore their principles for a good tune.”

Much of this negativity was the result of poor health. “Just two days ago I would of much rather been dead than alive, I was afflicted with so many different pains. I felt, that there would be no more chance for me to live much longer that I’ve been worried on a very large scale, simply because I havent been able to do the things I want.” Morton was diagnosed with hardening of the arteries. His inability to afford good medical treatment and the stress of his recent life change made the condition even worse.

By November 1940, New York had become too much for Morton. Once again he loaded up his Cadillac — this time leaving Mabel behind — and drove across the country to Los Angeles. He wrote a brief note to Carew from Rock Springs, Wyoming. “Just a line to let you hear from me and to let you know that I will never forsake you...I left N.Y. because everything seems against us.” The trip may have been too much for Morton. He did have opportunities in Los Angeles, but not the physical strength to follow them up. “I am so anxious to get things started. I had a job in a picture offered to me, but I was flat on my back in bed and was not expecting to live.”

Shortly before Jelly Roll’s death, he wrote to Carew, “I havent been what I could of been to you, account of sickness and I hate to tell you all this, you are one of the few in this world that I would confide in.” Carew’s letters to Morton reveal a caring person who would often suggest home remedies and paid for many of Morton’s medical bills. The Tempo Music Publishing Company never became a paying proposition, but it did provide Morton with what he perhaps needed most of all — a friend. Carew was an unlikely friend, but he was someone who understood

Morton, listened, and provided support when he needed it the most. In September 1940, when Jelly Roll was overwhelmed in New York, Carew wrote, “Don’t worry too much about the ‘end of the rope,’ here’s a little twine. Things are bound to get better.”

— Mark Cave

Sources: The William Russell Jazz Collection (General Correspondence and Working Files, Jelly Roll Morton Correspondence, Jelly Roll Morton Interviews, Jelly Roll Morton Photographs).

WILLIAMS RESEARCH CENTER ACQUISITIONS



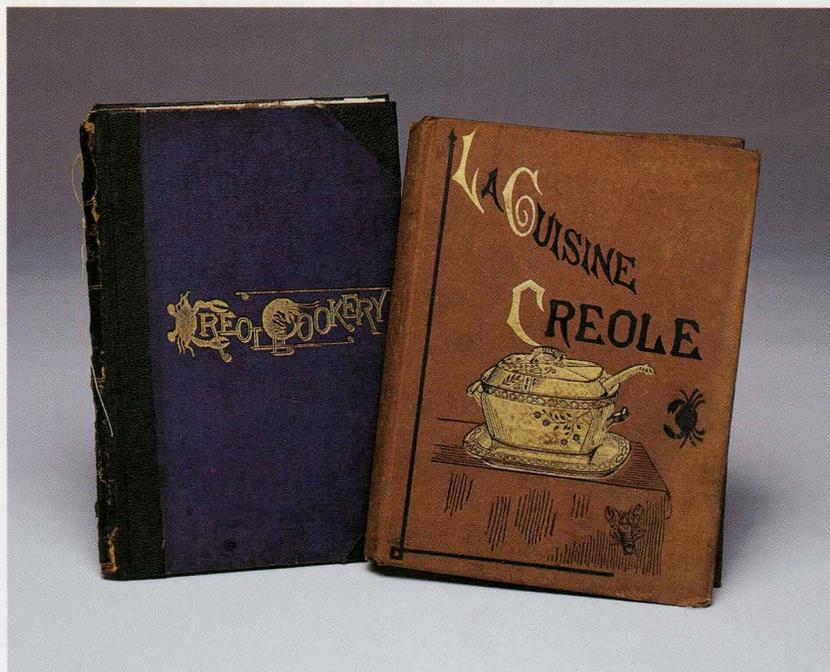
THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays).

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.

LIBRARY

The Boutwell Report [Report No. 104], an 1866 House of Representatives Committee Report printed by the Government Printing Office, is a new acquisition that focuses on the assassination of President Lincoln. Resolutions of the House of Representatives in 1866 instructed this committee "to inquire into the nature of the evidence implicating Jefferson Davis and others into the assassination" and concludes that "there is probable cause to believe that he (Jefferson Davis) was privy to measures which led to the commission of the deed," although the government is not yet "in possession of all the facts in the case." Other topics covered include the Confederate strategy to subvert and sabotage the Union as well as the link between the assassins and that strategy.

■ *Culinary Americana*, a recent reprint (limited to 125 copies), is a bibliography of cookbooks published in the cities and towns of the United States from 1860 through 1960. Including more than 4,500 regional cookbooks arranged alphabetically by state, the bibliography is indexed by author, title, and place of publication. As noted in the foreword, this information "can tell us more about



The Creole Cookery Book (81-983-RL) and La Cuisine Creole (79-123-RL) are listed in *Culinary Americana* (97-436-RL).

ourselves than a carload of commercials and industrial statistics."

The earliest Louisiana cookbook listed is *The Creole Cookery Book*, an 1885 New Orleans publication of recipes "contributed from experienced housekeepers," edited by the Christian Woman's Exchange in an effort to provide funds for a new building. Also listed is a rare 1885 Lafcadio Hearn cookbook, *La Cuisine Creole*, a collection of recipes from "leading chefs and noted Creole housewives, who made New Orleans famous for its cuisine." (Both cookbooks are available to researchers at the Williams Research Center.) With 45 cookbook titles listed in the Louisiana section of *Culinary Americana*, this reference tool will also serve as a collection development guide for acquiring other local cookbooks currently not in the library's holdings.

■ *Tenth Census of the United States. Social Statistics of Cities. History and Present Condition of New Orleans, Louisiana, and Report on the City of Austin, Texas* (1881), by George E. Waring, Jr., and George W.

Cable, is based on data and information collected for the tenth United States Census. Waring, the "expert and special agent" and Cable, the "assistant for New Orleans" for the Department of the Interior, note that the city's records of information "exist in a state of great confusion and incompleteness due largely to recent changes in its municipal control which render it almost impossible to secure exact, reliable information concerning many elements of its present condition."

The publication points out that "the drainage of New Orleans is of the most ineffective and simple character, adapted solely to the removal of surface water from the streets and house lots." Also, it states that "the gutters of New Orleans are the receptacles of nearly all of the liquid wastes of houses, and become, especially during the summer time, extremely foul." The work also contains several maps, graphs, and reports on city services, streets, and mortality rates.

— Gerald Patout

Culinary Americana



CURATORIAL

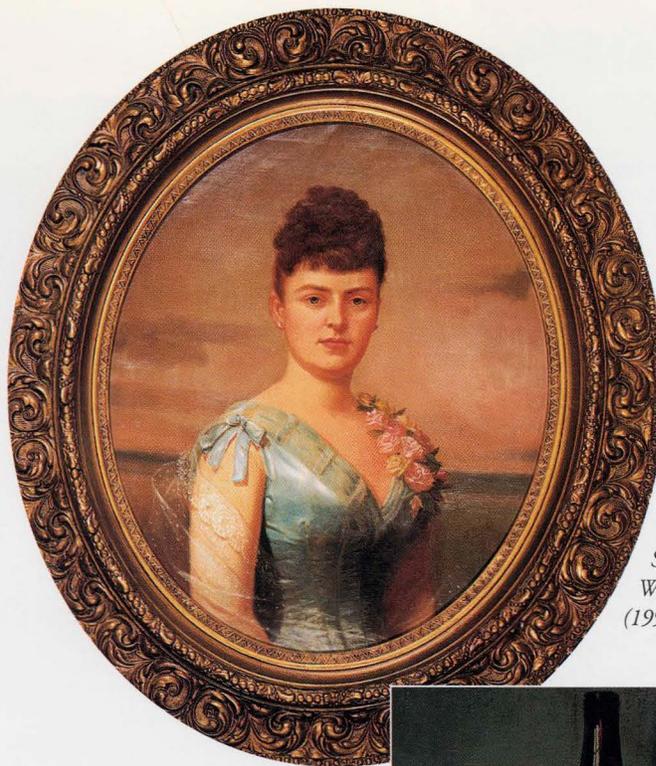
Drawings, oil paintings, and watercolors have been added to the Collection's holdings from the bequest of Malcolm W. Monroe. The gift of 30 works by William Aiken Walker includes portraits, still lifes, genre scenes, landscapes, rural cabins, and an equestrian scene. More information about this important gift will be included in a future issue of the *Quarterly*.

Dorothy Furlong Gardner has donated one of her etchings depicting a pastoral Louisiana scene and two paintings by Jack Hastings. An artwork by Ellsworth Woodward is part of a donation of paintings and Newcomb pottery from Laura Simon Nelson. The pottery was decorated by Henrietta Davidson Bailey, Marie Levering Benson, Elizabeth Antoinette Horner, Sadie Irvine, and Anna Frances Simpson. A gift from Lou Goldstein is *Flowers in a Wire Basket* (1948), a watercolor by Boyd Cruise. *Decorating the Christmas Tree* (1997) is a gift of the artist, Geri Margaret Haywood.

■ A recent acquisition is an oil portrait by John Genin of Fannie Bienvenu Hunt, 19th-century actress and playwright. The portrait was painted between 1875 and 1885. Also acquired were photographs of Fannie Hunt, a postcard showing her during World War I recruitment activities, and a calling-card glass that belonged to a family member. Another acquisition is a painting by Clarence Millet of the American Legion Home (1923).

■ Complementing the Collection's holdings of photographs of the New Orleans Athletic Club made nearly a century ago are six recent photographs by William Greiner. These color views of one of the nation's oldest organizations of its kind emphasize details that convey the ambiance and character of the place.

■ Art collector and antique dealer Juanita Elfert, who died in 1996, operated Country Antiques on St. Peter Street for many years. A photograph of her in the shop, about 1982, is the recent gift



Fannie Bienvenu Hunt by John Genin, between 1875 and 1885 (1997.91.1) and *Still Life with Mice* by William Aiken Walker (1997.130.27)



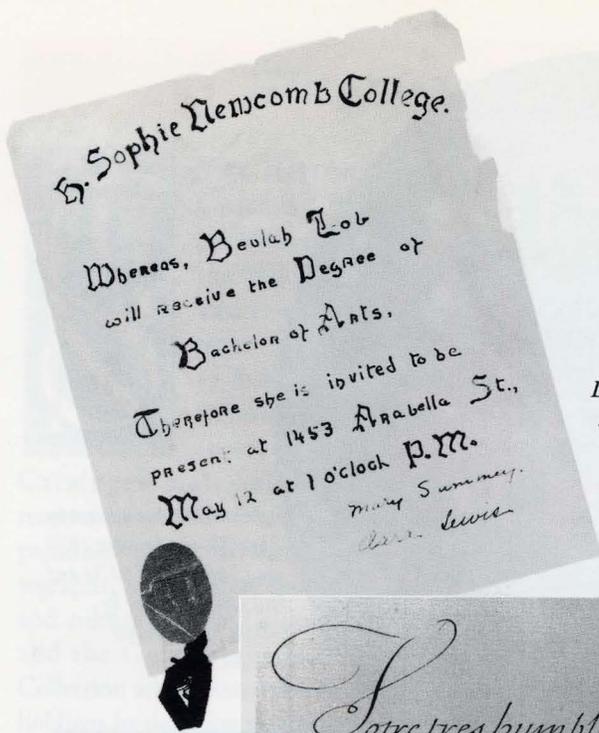
of George E. Jordan. Mr. Jordan has also donated photographic views of French Quarter landmarks from the 1970s. Other views of the French Quarter and greater New Orleans area, taken in the 1960s, are a recent gift of Jeff Johnson.

— *Judith H. Bonner and John H. Lawrence*

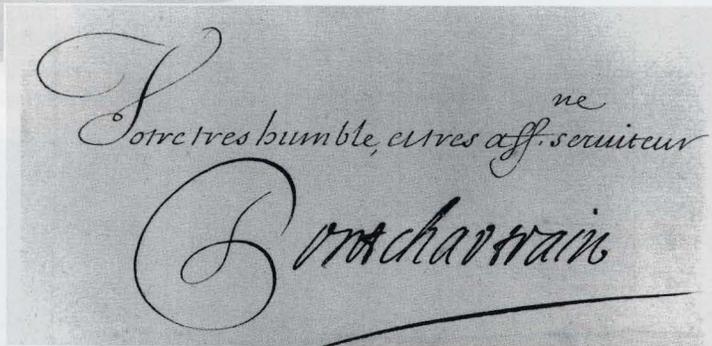
MANUSCRIPTS

The records of the Alexander Milne Home School For Girls, 1905-1972,

have been recently acquired. Milne (1742-1838), a native of Scotland, came to New Orleans in 1790. He founded a brickyard business and purchased large amounts of land on Lake Pontchartrain and along Bayou St. John. He eventually amassed a fortune which was used to help children left orphaned by the city's deadly yellow-fever epidemics. Milne left the bulk of his estate to two existing child-care institutions and created



Left, invitation from graduation scrapbook, Newcomb College (97-77-L); and below, signature of Louis Phélypeaux, comte de Pontchartrain (97-81-L)



asylums for “destitute orphan boys” and “destitute orphan girls” in Milneburg village at the lake, now part of New Orleans. The records include minutes of the board (1905-1982), letters, reports, by-laws, financial records, photographs, court briefs, maps of Milne property, and surveyor plans.

Of particular interest in the Milne records are the entries and letters from Jean Gordon (1867-1931) and Kate Gordon (1861-1932). Both Gordons were social activists who worked for equal rights for women and improved conditions for the children of New Orleans. In 1905 Governor Blanchard appointed Jean Gordon president of the board of the Milne girls’ home. Her skillful management eventually produced a debt-free, expanded facility.

■ Like many Newcomb graduates, Beulah K. Lob kept a scrapbook filled with mementos of her senior year at Newcomb (1906). The scrapbook is the gift of her daughter, Mrs. George D. Berkett.

■ José Salazar y Mendoza, an artist born in Mérida (Mexico) in the mid-18th century, arrived in New Orleans in 1782. He painted the portraits of a number of prominent citizens during the Spanish colonial period. A receipt for a portrait of John Reed’s father signed by José Salazar for 16 dollars has recently been acquired. Two of Salazar’s rare paintings are exhibited in the Collection’s history galleries.

■ Recently acquired is a seven-page letter signed by Louis Phélypeaux, comte de Pontchartrain (for whom Lake Pontchartrain is named), minister of the navy and French colonies. The letter, written at Versailles and dated June 12, 1697, discusses the presence of Spanish ships in the Gulf of Mexico and the treatment of French prisoners by the Spanish. Louis was succeeded by his son, Jérôme Phélypeaux, as minister of the navy and colonies in 1699. The younger Phélypeaux encouraged the early efforts to settle Louisiana.

— M. Theresa LeFevre

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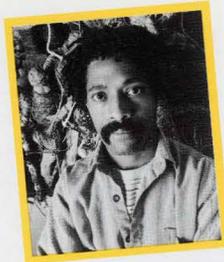
FESTIVAL HONORS TENNESSEE

The Historic New Orleans Collection was the site for the master classes of the Tennessee Williams/New Orleans Literary Festival, the first offerings of the five-day celebration featuring interviews, discussions, theater — including the 50th anniversary production of *A Streetcar Named Desire* — music, walking tours, and a book fair, March 11- 15. Master-class speakers were literary agent Pamela Gray Ahearn and writers Lolis Eric Elie, Tim Gautreaux, John M. Barry, Richard Lederer, Rosemary Daniell, John Mariani, James Lee Burke, Calvin Trillin, Gail Godwin, Fred Chappell, and Rebecca Wells. The Collection, a longtime supporter of the festival, welcomed participating writers and actors to a Friday evening reception.



Above, Peggy Scott Laborde and Winston Groom. Top row, left to right, Gail Godwin; Pamela Gray Ahearn; Calvin Trillin. Second row, Tim Gautreaux; Rosemary Daniell; John Mariani. Third row, James Lee Burke; Mary Louise Christovich, Pat Smith, Fred Smith, Bill Christovich. Fourth row, Lolis Eric Elie; Richard Lederer; Fred Chappell. Fifth row, John Barry; William Banks and Henry Lacey.

STAFF



Jeffrey Cook

AWARD

Artist **Jeffrey Cook**, who works part-time in the preparator's department, has been awarded a grant from Seagram's Gin for a residency at the New Orleans Museum of Art as part of the national program, *Perspectives in African American Art*. The program, now in its 12th year, commissions emerging African American artists to create new works for museums in Atlanta, Charlotte, Chicago, Dallas, Detroit, Los Angeles, New Orleans, New York, and Philadelphia. The commissioned artwork will be unveiled as a culmination of Mr. Cook's year-long residency at NOMA. His new work will be exhibited in a one-man show at Galerie Simonne Stern in April.



Patricia Brady



Jan Brantley

ELECTED TO OFFICE

Patricia Brady, president of the Louisiana Historical Association; **Jan White Brantley**, president of the New Orleans/Gulf South chapter of the American Society of Media Photographers; **Pamela D. Arceneaux**, secretary of the subject specialists section, Louisiana Library Association. Appointed: **Priscilla Lawrence**, council-at-large of the Louisiana Association of Museums.

STAFF CHANGES

Marjy Greenberg has been named head of the docent department and **Nancy Ruck**, manuscripts cataloguer. Joining the staff are **Mary Lou Eichhorn** (B.A., Loyola University), assistant curator, and **Sue Reyna** (M.L.I.S., Louisiana State University), librarian. New to the docent department are **Betty Killeen** and **Becky de Boisblanc**; **Jan Benjamin** is a volunteer docent.



Marjy Greenberg



Nancy Ruck



Mary Lou Eichhorn



Sue Reyna

2003

A. Lee Levert, formerly assistant director of the Eisenhower Center for American Studies at the University of New Orleans, has joined the staff on a part-time basis to coordinate state-wide planning for the 200th anniversary of the Louisiana Purchase of 1803.



A. Lee Levert



Becky de Boisblanc and
Betty Killeen

IN THE COMMUNITY

Speeches and papers: **Jon Kukla**, LHA, Loyola University, and Rotary Club of Amite; board member **John E. Walker**, Rotary Club of Amite; **John H. Lawrence**, LHA and Louisiana State University; **Mark Cave**, Culture Club and Naim Conference; **John Magill** and **Priscilla Lawrence**, Pratt-Stanton Manor; **Pamela Arceneaux**, St. Andrew's Catholic Church Seniors Group.

Tennessee Williams/New Orleans Literary Festival speakers and moderators: **Jon Kukla**, **Patricia Brady**, **John Lawrence**.

MEETINGS AND WORKSHOPS

Jan White Brantley, chapter presidents meeting of the American Society of Media Photographers; **Carol Bartels**, Research Libraries Group, "Managing Digital Imaging Projects"; **Pamela Arceneaux**, American Library Association's midwinter conference and Louisiana Library Association; **Louise**

Hoffman, winter conclave, Publishers Association of the South; **Judith H. Bonner**, Louisiana Endowment for the Humanities evaluator for the UNO-Ogden Museum of Art inaugural symposium; **Gerald Patout**, Special Libraries Association; **M. Theresa LeFevre**, ALI-ABA.

PUBLICATIONS AND MEDIA

John Lawrence, *Louisiana History*, *New Orleans Art Review*, and interview on WWL-TV; **Pamela Arceneaux**, *College & Research Libraries News*; **Judith Bonner**, *New Orleans Art Review* and "Bibliography of Visual Arts and Architecture in the South" for the *Southern Quarterly*.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:

Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

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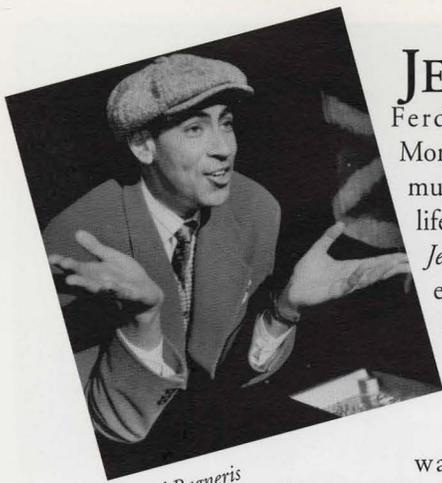
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Vernel Bagneris

JELLY ROLL!

Ferdinand "Jelly Roll" Morton, the legendary jazz musician, was brought to life by Vernel Bagneris in *Jelly Roll!*, in a series of eight performances at Le Petit Théâtre, April 16-24. The acclaimed off-Broadway show, winner of an Obie,

was presented by the Historic New Orleans Collection in cooperation with the Tennessee Williams/New Orleans Literary Festival. Mr. Bagneris, a native of New Orleans, created the role of Jelly Roll in the original New York production and created and starred in *One Mo' Time*.

ARCHITECTURAL RECORDS WORKSHOP

On Friday, November 6, 1998, the Historic New Orleans Collection will be the site of a workshop, "Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment," sponsored by the Conservation Center for Art and Historic Artifacts in cooperation with the Collection. The workshop is intended for architectural historians and architects, as well as library, archives, and museum professionals who have architectural records, drawings, or other oversize paper-based materials in their care or collections. For further information call Susan W. DuBois, Conservation Center for Art and Historic Artifacts, (215) 545-0613.

WEBSITE PICKED

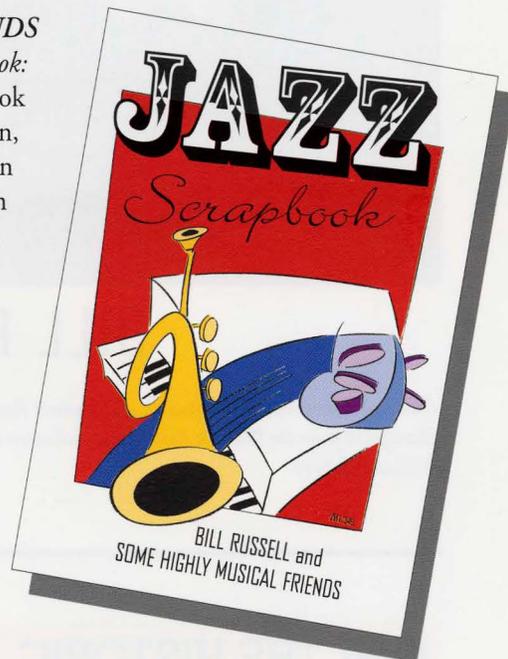
The Collection's website was selected by Yahoo search engine as the best new site on February 24. During that day — Mardi Gras — 26,000 hits were registered as 'Net surfers worldwide checked out the Collection.

HOT NEW BOOKS

JAZZ SCRAPBOOK: BILL RUSSELL AND SOME HIGHLY MUSICAL FRIENDS

Collector Bill Russell's passion for jazz is the underlying rhythm throughout *Jazz Scrapbook: Bill Russell and Some Highly Musical Friends*, just published by the Collection. The book offers cameo portraits of Jelly Roll Morton, Louis Armstrong, Bunk Johnson, Mahalia Jackson, Baby Dodds, Natty Dominique, and Fess Manetta — a roll call of early jazz greats, all born in New Orleans. Jon Kukla, Mark Cave, Carol O. Bartels, M. Theresa LeFevre, Nancy Ruck, Dan B. Ross, John Magill, Richard Jackson, and Alfred E. Lemmon are the contributing essayists. The period photographs — some of them Russell's own snapshots — are drawn from the William Russell Jazz Collection and give an intimate, backstage view of the jazz world.

Bill Russell: An American Ensemble is a special issue of the *Southern Quarterly*, one of the leading journals of the arts in the South. The theme of the publication, a must for jazz fans, is Bill Russell himself — the man, collector, musicians' friend, composer, record producer, photographer — a true American original. Besides personal reminiscences by Russell's brother, William Frederick Wagner, there are interpretative essays by Jon Kukla, Bruce Boyd Raeburn, Barry Martyn, Don Gillespie, John H. Lawrence, Richard Jackson, Alfred E. Lemmon, and Jason Berry.



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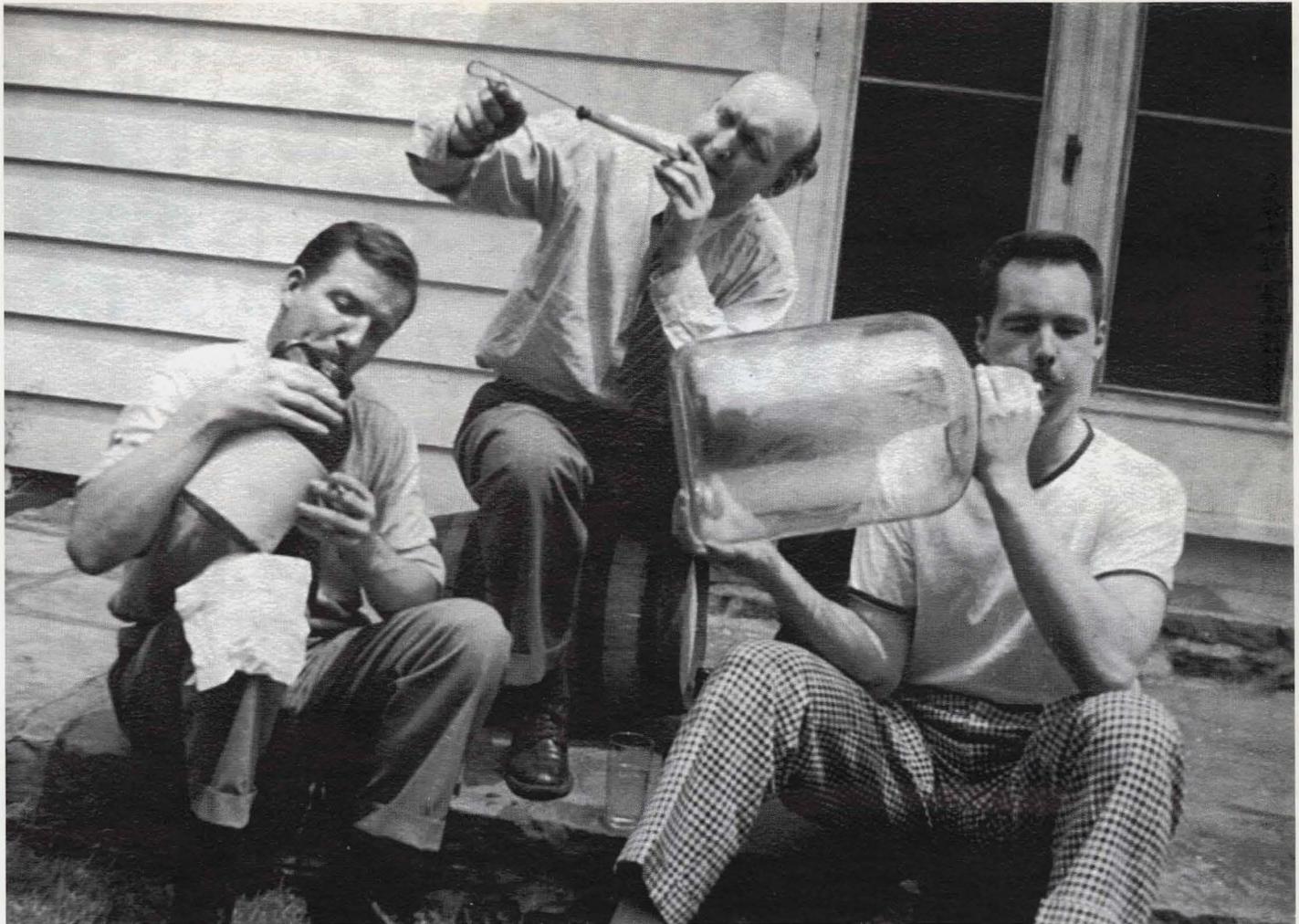
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BILL RUSSELL'S WORLD OF JAZZ

*Charles Edward Smith, Bill Russell, and Frederic Ramsey, Jr., July 1941 (92-48-L). Smith and Ramsey edited the classic *Jazzmen* in which Russell's essays appeared. This photograph from the William Russell Jazz Collection is among the items on display in *Made in America: Bill Russell's World of Jazz*. The exhibition opened April 7 in the Williams Gallery.*



**THE HISTORIC
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