

MSS 500

William Russell Jazz Collection

Ca. 42,500 items

1830-1992 Sept. 12

Bulk dates 1930-1950

William Russell, born Russell William Wagner (1905-1992), was a jazz historian and collector who focused on traditional New Orleans style jazz. The William Russell Jazz Collection documents his lifetime of studying New Orleans jazz and related musical forms such as brass bands, ragtime, and gospel music. Mr. Russell amassed an extensive collection of jazz memorabilia including musical instruments, records, piano rolls, sheet music, photographs, books and periodicals. His collection traces the development of jazz in New Orleans and follows the movement of musicians to New York, Chicago, California, and beyond. It encompasses notes from Mr. Russell's research, audiotapes, programs, posters, correspondence, films, business cards, notes, clippings, and scrapbooks.

Mr. Russell conducted extensive research into jazz and the cultural milieu from which it arose; his collection includes his notes, drafts of articles, discographies, tapes and transcripts of oral histories, photographs of musicians and the places associated with them, and other documents resulting from his research. Mr. Russell was a friend of many of the musicians he researched, including Louis Armstrong, George Lewis, Mahalia Jackson, and Baby Dodds. He kept letters from them, as well as other mementos of his friendships. Also represented in Mr. Russell's correspondence are his fellow jazz enthusiasts such as Eugene Williams, Roy J. Carew, and John Steiner.

Large portions of the collection focus on the lives of three individuals, Manuel "Fess" Manetta, Bunk Johnson, and Jelly Roll Morton. Mr. Russell interviewed Mr. Manetta at length about his life as a musician and the early days of jazz. Mr. Russell spent many years working on a book about Jelly Roll Morton. His Morton collections include manuscript music and letters from Mr. Morton. Mr. Russell was instrumental in reviving Bunk Johnson's career in 1939. There are three series focusing on different aspects of their friendship. Mr. Russell founded American Music Records to record musicians including Bunk Johnson, Wooden Joe Nicholas, and Kid Shots Madison. The collection includes business records, photographs and notes documenting recording sessions, and liner notes.

Mr. Russell's other research interests, such as voodoo, African-American history, and New Orleans history (in particular the history of the Storyville, Bucktown, and Milneburg sections of the city) are represented. A member of the New Orleans Ragtime Orchestra, Mr. Russell studied brass bands and ragtime extensively, with an emphasis on Scott Joplin. In addition, Mr. Russell had a non-jazz-related collection of postcards of New Orleans and the Gulf South.

For more specific information, see collection records or finding aids for MSS 501-MSS 541. The William Russell Jazz Collection is divided into several parts, each with its own in-depth finding aid.

Suggestions to researchers

Researchers looking for photographs should check MSS 520 (William Russell Photographic Collection) first. There are also a number of photographs in MSS 508 (Jelly Roll Morton Book Photographic Collection), MSS 510 (Bunk Johnson Papers), MSS 511 (Bunk Johnson Promotional Material), and MSS 536 (Jazz Files—particularly the Armstrong files). In the two Bunk Johnson collections, there are photographs of performers other than Johnson and of New Orleans historical sites.

Those interested in a specific musician should first check to see if that performer was interviewed in MSS 530 (Oral History Tapes), or if there is a collection named for that musician or an associate in the list that follows. Other suggested resources are MSS 519 (General Correspondence and Working Files) and MSS 536 (Jazz Files). It should be remembered that the Jazz Files include a number of “catch-all” files, most notably Obituaries and Boogie-Woogie. MSS 533 (Personal Papers) also has some biographical information about specific performers.

Researchers interested in William Russell’s own music should see MSS 514 (Baby Dodds Collection) and MSS 533 (Personal Papers) for information about his percussion music and MSS 528 (Ragtime, Orchestrations and Brass Bands) for his ragtime performing.

A brief description of the Russell Collection’s series

MSS 501-MSS 509 contain information gathered for Mr. Russell’s book on Jelly Roll Morton.

MSS 501, Jelly Roll Morton Manuscript Music Collection, contains manuscript music of arrangements and compositions by Jelly Roll Morton, most done as work for hire for Tempo Music Publishing, Inc., in the 1930s.

MSS 502, Jelly Roll Morton Library of Congress Recordings, contains recordings Mr. Morton did for the Library of Congress at the end of his life.

MSS 503, Jelly Roll Morton Song Lyrics, is a companion to the Manuscript Music, containing lyrics by Morton.

MSS 504, Jelly Roll Morton Piano Rolls, are player piano rolls recorded by Morton. The Research Center currently has no way of playing these rolls.

MSS 505, Jelly Roll Morton Published Orchestrations, contains published sheet music.

MSS 506, Interviews with Musicians about Jelly Roll, contains interviews Mr. Russell conducted while researching his book.

MSS 507, Jelly Roll Morton Correspondence, contains correspondence between Morton and Roy J. Carew.

MSS 508, Jelly Roll Morton Book Photographic Collection, contains photographs of the people (mostly musicians and their families) interviewed by Mr. Russell for his book about Mr. Morton, as well as a small number of photographs of Mr. Morton himself. There is no index, but the photographs are for the most part in alphabetical order in two parts, first folders 1-130, then starting again at the beginning of the alphabet with folder 131.

MSS 509, Jelly Roll Morton Collection, contains ephemera having to do with Jelly Roll Morton and a few other musicians. Mr. Morton's will is among the items in this collection.

MSS 510-MSS 512 are dedicated to Bunk Johnson. There is also Bunk Johnson material in MSS 519, in the files labeled Bunk Johnson, Maude Johnson, Bill Coburn, and Gene Williams.

MSS 510, Bunk Johnson Papers, contains correspondence, posters, programs, other ephemera, and photographs, relating to Bunk Johnson. Some of the photographs and other memorabilia were originally the property of Mr. Johnson or his wife Maude; these are noted in the finding aid with Mr. Russell's label for them: "From Bunk's Trunk".

MSS 511, Bunk Johnson Promotional Material, is primarily photographs of Mr. Johnson and posters and fliers advertising his band. Much of this collection is from Johnson's 1945 engagement at the Stuyvesant Casino in New York City.

MSS 512, The Bunk Book, contains items set aside by Mr. Russell for inclusion in his never-completed book about Bunk Johnson.

MSS 513, Mahalia Jackson Papers, contains a wide variety of items stemming from Mr. Russell's friendship with Jackson when they were both living in Chicago in the mid-1950s. There are also some clippings from later dates. Photographs of Miss Jackson are in MSS 520.

MSS 514, Baby Dodds Collection, contains items resulting from Mr. Russell's friendship with Mr. Dodds, also in Chicago in the 1940s and 1950s. Represented are rough drafts of Larry Gara's biography written with Mr. Dodds, and Mr. Russell's notes about the movie and records he made with Mr. Dodds about Mr. Dodds's drum technique. Mr. Russell also placed notes and clippings he used in his own percussion music in this collection.

MSS 515, Johnny Dodds Collection, is a small collection of photographs and other material about Johnny Dodds. Because his brother Baby Dodds was Mr. Russell's main source of information about Johnny Dodds, much of this material is about Baby as well.

MSS 516, Manuel Manetta Papers, contains sheet music from Mr. Manetta's extensive collection, as well as photographs, notes and other items pertaining to Manuel "Fess" Manetta.

MSS 517, Correspondence with San Francisco Musicians. This title is self-explanatory.

MSS 518, Correspondence with New Orleans (and Other) Jazz Musicians, includes correspondence both by and about jazz musicians.

MSS 519, General Correspondence and Working Files, is a very large section of the Mr. Russell collection, containing items Mr. Russell had stored in the labeled shirt boxes he used as his working files, arranged alphabetically. There are files of correspondence, notes, and other items about musicians who played in the New Orleans style, as well as his correspondence with jazz fans and collectors. Mr. Russell's original file labels have been retained; most files are named for the person whose correspondence or interviews were in the box. Items about Bunk Johnson can be found in the sections labeled Bunk Johnson, Maude Johnson, Bill Coburn, and Gene Williams. The Williams correspondence is particularly extensive. There are very few photographs in this collection; it is mainly composed of

interviews with musicians (most not found elsewhere in the Russell Collection), clippings, and biographical notes.

MSS 520, The William Russell Photographic Collection, is a large collection of photographs of jazz musicians, their families, places (not only in New Orleans) where they lived and performed, and historic New Orleans buildings. There is an index to the collection at the end of its finding aid.

MSS 521, Photographic Working Files, contains photocopies, many of poor quality, of photographs Mr. Russell was considering having copied for him from other collections.

MSS 522, Postcard Collection. Most of the cards are from sites in New Orleans and the surrounding area, but the collection also includes other areas of the Gulf South. There is a list of all the locations in the front of the finding aid.

MSS 523, "Pops" Whitesell Photographs, contains negatives and photographs by "Pops" Whitesell, including many glass plate negatives. Subjects include portraits and self-portraits, French Quarter scenes, and Mardi Gras.

MSS 524, Jazz Periodical Collection. Periodicals are filed alphabetically by title.

MSS 525, Book Collection, includes books about jazz and jazz musicians, New Orleans history and tourist attractions, voodoo, African music, music instruction, and other subjects.

MSS 526, Sheet Music Collection, is in process and not currently available to researchers.

MSS 527, Pamphlet Collection, includes pamphlets and small books about jazz and jazz musicians, New Orleans history and tourist attractions, music instruction, and other subjects.

MSS 528, Ragtime, Orchestrations, and Brass Bands, includes sheet music for jazz, ragtime, and popular songs, many from the collections of Manuel "Fess" Manetta and band leader John Robichaux, as well as that used by the New Orleans Ragtime Orchestra, of which Mr. Russell was a member. It also contains Mr. Russell's research into the roots of ragtime, his work regarding Scott Joplin, and souvenirs from tours by the New Orleans Ragtime Orchestra and from ragtime festivals.

MSS 529, 78 RPM Record Collection. Only those records re-released on CDs are available to researchers.

MSS 530, Oral History Tapes, contains interviews with musicians and their wives.

MSS 531, Piano Roll Collection, contains player piano rolls. The Research Center currently has no way of playing these rolls.

MSS 532, New Orleans Style Book, contains items (mostly photographs) Mr. Russell was considering for his book *New Orleans Style*.

MSS 533, William Russell Personal Papers, includes financial records and correspondence pertaining to Mr. Russell's businesses, American Music Records and his sheet music business; correspondence with record collectors; items from his early careers as music student, music teacher and percussion composer; plans for books and notes about sections he

contributed to books; material relating to his non-jazz interests (such as autographs of violinists, and Enrico Caruso); more material about Jelly Roll Morton; clippings about jazz, Mardi Gras and other topics, many from African-American newspapers; and artifacts such as a T-shirt and phonograph needles.

MSS 534, Anita Socola to William Specht Letters, contains letters from a New Orleans musician to her husband and fellow musician, 1901-1913.

MSS 535, Jazz Artifact Collection, contains a wide range of non-manuscript items, such as musical instruments that once belonged to famous musicians, and artifacts from jazz landmarks such as Economy Hall. As many of the items are large, the collection is housed in a different building; at least a week's notice and permission of the curator is needed to view these items.

MSS 536, Jazz Files, are William Russell's vertical files about jazz, forms of music related to jazz, musicians, the history of New Orleans and St. Louis, and other topics. They are arranged alphabetically by the labels Mr. Russell used for the files. The file on Louis Armstrong is particularly rich in images and ephemera.

MSS 537, Historical Letter Collection, is made up of letters Mr. Russell was saving because they shed light on some historical question about jazz. The letters are from producers, jazz fans, collectors and others, as well as musicians.

MSS 538, American Music CDs. American Music Records was Mr. Russell's business, later sold to George H. Buck.

MSS 539, 33 1/3 RPM Records. Only those records re-released as CDs are available to researchers.

MSS 540, 45 RPM Records. Only those records re-released as CDs are available to researchers.

MSS 501
William Russell Jazz Collection
Series: Jelly Roll Morton Manuscript Music
Ca. 510 items
1834-1989
Bulk dates 1900-1950

William Russell (1905-1992) was a jazz historian and researcher who focused on traditional New Orleans jazz. Jelly Roll Morton (d. 1941) was a pianist, jazz composer and arranger, and conductor. In the late 1930s he was staff writer for Tempo-Music Publishing Company (Washington, DC), which was owned by Roy Carew. William Russell bought the items in this series from the widow of Roy Carew.

This series contains manuscript music, primarily original works by Jelly Roll Morton. Many are in Mr. Morton's own hand, and were arranged for big band or written by Mr. Morton around 1939 for Tempo-Music Publishing Co. Also included are transcriptions of Mr. Morton's music taken from his recordings, and a few pieces of music by other composers.

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MSS 502
WILLIAM RUSSELL COLLECTION
JELLY ROLL MORTON LIBRARY OF CONGRESS RECORDINGS
CIRCLE RECORDS 12" 78 RPM RECORDS

- VOLUME I: JAZZ STARTED IN NEW ORLEANS (4 RECORD SET)
- VOLUME II: WAY DOWN YONDER... (4 RECORD SET)
- VOLUME III: JAZZ IS...STRICTLY MUSIC (4 RECORD SET)
- VOLUME IV: THE SPANISH TINGE (4 RECORD SET)
- VOLUME V: BAD MAN BALLADS (4 RECORD SET)
- VOLUME VI: THE JAZZ PIANO SOLOIST (3 RECORD SET)
- VOLUME VII: EVERYONE HAD HIS OWN STYLE (4 RECORD SET)
- VOLUME VIII: JELLY AND THE BLUES (3 RECORD SET)
- VOLUME IX: ALABAMY BOUND (4 RECORD SET)
- VOLUME IX: ALABAMY BOUND (LP VERSION, 1 RECORD)
- VOLUME X: THE JAZZ PIANO SOLOIST...2 (3 RECORD SET)
- VOLUME XI: IN NEW ORLEANS (4 RECORD SET)
- VOLUME XII: THE WININ' BOY (4 RECORD SET)

Mss 503
William Russell Jazz Collection
Jelly Roll Morton Song Lyrics
12 items
Ca. 1939

Jelly Roll Morton (d. 1941) was a pianist, jazz composer and arranger, and conductor. William Russell (1905-1992) was a jazz historian and researcher who focused on traditional New Orleans jazz. Mr. Russell spent several years working on a book about Jelly Roll Morton, not published in Mr. Russell's lifetime.

This series contains song lyrics by Jelly Roll Morton in his own hand. Mr. Morton wrote these while on the staff of Tempo-Music Publishing Co. William Russell acquired them from Mrs. Roy J. Carew, the widow of Roy J. Carew, the owner of Tempo-Music.

MSS 504
William Russell Collection
Jelly Roll Morton Piano Rolls
8 items
1923-1924

William Russell was a jazz historian and researcher who focused on traditional New Orleans jazz. He spent several years working on a book about Jelly Roll Morton, which was not published in Russell's lifetime. Jelly Roll Morton was a pianist, jazz composer and arranger, and conductor.

This series contains 8 player-piano rolls of works performed by Jelly Roll Morton. Mr. Morton also wrote most of the compositions played.

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Mss 505
William Russell Jazz Collection
Jelly Roll Morton Published Orchestrations
31 items
1923-1936
Bulk dates 1923-1928

William Russell (1905-1992) was a jazz historian who focused on traditional New Orleans jazz. He spent several years working on a book about Jelly Roll Morton, not published in Russell's lifetime.

Jelly Roll Morton (d. 1941) was a pianist, jazz composer and arranger, and conductor.

This series contains published music by Ferd "Jelly Roll" Morton. Most of these pieces are arranged for big bands.

Nancy Ruck, Feb. 1999

MSS 506
William Russell Jazz Collection
Series: Interviews with Musicians about Jelly Roll Morton
487 items
1938-1991
Bulk dates 1968-1970

This collection, a part of the larger William Russell Collection, consists of typed interviews about the jazz composer, pianist, and conductor Ferdinand “Jelly Roll” Morton (1885?-1941) and of other material which Russell collected for an intended book about Morton. The title of the collection derives from Russell’s own descriptive phrase on folders and other packing material. However, the interviews were conducted not only with musicians, but also with others who could shed some light on Morton’s story, including Frances M. Oliver (folder #118), Morton’s sister; Joseph Fogarty (folder #54), grandson of Judge John J. Fogarty, who is mentioned in a Morton song; two retired vaudeville performers known as Mack and Mack (folder #108); Morton’s one-time manager Harrison Smith (folder #174); and many others.

Also in this collection are a few letters (folder #157, for instance), many of Jelly Roll’s own autobiographical writings (folder #104), and several clippings, including an important obituary of Roy Carew (folder #87). The small number of photographs (none of Morton) are generally those mentioned in the accompanying interview article, and were probably intended as illustrations.

Russell also collected the output of other people’s research. John Steiner’s chronology, “Jelly Roll in *The Chicago Defender*” (folders 183-185) and the beginning of Dave Stuart’s book about his own friendship with Morton (folders 187-191) are examples of these.

This material served as the basis for William Russell’s book “*Oh Mister Jelly!*”: *A Jelly Roll Morton Scrapbook*.

William Russell Collection
Jelly Roll Morton Correspondence
1938 April 27 - 1941 July 9; 1992 Mar.
MSS 507
227 Items

Jelly Roll Morton (1890 - 1941) is considered by many to be the first important jazz composer, the one who polished the New Orleans style to perfection. This self-styled inventor of jazz was a native of New Orleans whose birth date and name have been matters of dispute. He was baptized Ferdinand Joseph Lemott (also rendered La Menthe or La Mothe); he adopted Morton as his stage name, an anglicized version of Mouton, his stepfather's name. Learning to play the piano early, he began his musical career playing in the bordellos of Storyville. He achieved great success with his Red Hot Peppers in Chicago during the 1920's, helping to popularize the New Orleans style. Some of his more notable compositions include "Grandpa's Spells," "Black Bottom Stomp," and "The Pearls."

As the new orchestral styles emerged to dominate the markets, Morton drifted into obscurity, settling in Washington, where he managed a jazz club. In 1938 folklorist Alan Lomax recorded him in a series of Oral History interviews which document his early days in New Orleans, and his part in originating jazz music. In 1938 Morton moved to New York. His time there was marred by poor health, lack of steady employment, and conflicts with musicians unions, the Melrose Music Publishing Company, and ASCAP (American Society of Composers, Authors, and Publishers). He died in Los Angeles on July 19, 1941.

Roy Carew was born in Michigan in 1884. He worked and lived in New Orleans from 1904 -1919 and witnessed the growth of New Orleans Jazz music. In 1919 Carew moved to Washington to work for the Internal Revenue Service. It was in Washington in 1938 that he first met Jelly Roll Morton, soon after that, Carew formed The Tempo Music Publishing Co., with Morton as staff writer. This collection of correspondence was taken from the files of the Tempo Music Publishing Company, and consists primarily of the Correspondence between Jelly Roll Morton and Roy Carew from April 27, 1938 - July 9 1941. There are, however, a few letters written by Mr. Morton's wife Mabel and Agnes Nester (a friend of the Carew family). In addition the collection contains Mr. Russell's original inventory, and some of the legal documents and receipts. The letters deal with a wide range of both personal and professional topics: from Mr. Morton's degenerating health and lack of steady employment, to his legal conflicts regarding royalty compensation from the Southern Music Publishing Company, The Melrose Music Publishing Company, and the American Society of Composers, Authors, and Publishers. In addition the letters document numerous conflicts with the musician union, the dismal failure of Mr. Morton's attempt to sell the "Elk's Marching Song" at the 1939 Elks convention in New York City, the workings of the Tempo Music Publishing Company, and the production of the "New Orleans

Memories” album, which was produced by Mr. Morton and Charles Smith for General Records in December of 1939.

Mr. Russell’s inventory of this material is very well done, and has been kept as part of the collection. Mr. Morton used a number of abbreviations in his letters. Mr. Russell interprets them as follows:

C.W.	Publisher Clarence Williams in New York
M.	Melrose, Mr. Morton’s publisher in the 1920
S. or S.M.	Southern Music Publishing Company
Pro or Prof	Free Professional editions of sheet music given to musicians
Orch	Orchestrations
MCA	Music Corporation of America
ASCAP	American Society of Composers, Authors and publishers
MCPS	Mechanical Copyright and Protection Society
P.C.	Percent
B.Way	Broadway

The tune “Good Old New York” is referred to sometimes as “Good Ole New York,” New York Town,” or N.Y. The tune “Alabama Bound” is sometimes abbreviated as “Ala. Bd.” or “A.B.”

Reproduction of material in the Jelly Roll Morton Correspondence is prohibited.

Finding aid revised Apr. 28, 1999.

MSS 508
William Russell Collection
Series: Jelly Roll Morton Book Photographic Collection
560 items
1891-1990
Bulk dates 1946-1952

William Russell (9105-1992) was a jazz historian and collector, violinist, and composer of percussion music. In his collecting and research, he focused on New Orleans style traditional jazz. Russell planned to write a book about jazz pianist and composer Jelly Roll Morton (d. 1941), using interviews he did with Morton's family and fellow musicians.

This series is made up of photographs William Russell was considering using in his planned book about Jelly Roll Morton. It includes photographs of nightclubs, dance halls and other jazz venues, of places where Morton lived, of the people interviewed for the book, and of the people discussed in these interviews. Among the subjects of photographs are Morton himself, Louis Armstrong, Baby Dodds, Bunk Johnson, Butch Thompson, Tony Jackson, and others. The collection also includes a small number of musicians' business cards and a few postcards of places associated with Morton.

William Russell Jazz Collection

Jelly Roll Morton Collection

1871 Dec. 2-1983 Feb. 7

Bulk dates 1914-1941

MSS 509

68 items

William Russell (1905-1992) was a jazz historian who focused on New Orleans-style jazz. He spent several years working on a book about Jelly Roll Morton, not published in Russell's lifetime. Jelly Roll Morton (d. 1941) was a pianist, jazz composer, and conductor. This series of the William Russell Jazz Collection includes a variety of items having to do with Jelly Roll Morton and other musicians. Included are the original copy of Morton's will and a copy of his death certificate, his contract with RCA Manufacturing Co. to record an album (1939), legal documents from his family (a birth registration receipt and a marriage license), ephemera such as business cards, lyrics to an unfinished composition, a record catalog featuring Morton's albums, and clippings and publications with articles about Morton. The series also contains Russell's notes about the reproduction of Morton material in other series.

Mss 510
William Russell Jazz Collection
Series: Bunk Johnson Papers
Ca. 1500 items
1890-1992
Bulk dates 1930-1950

Willie “Bunk” Johnson was born in New Orleans. The date of Johnson’s birth is the subject of some controversy among scholars doing research on early jazz. Johnson claimed to have been born in 1879. However many researchers, most notably Don Marquis, argue that Johnson was born in 1889. If so, Johnson would have been too young to have played with jazz pioneer Buddy Bolden in the 1890s. Since no recordings of Bolden’s music exist, Johnson’s claim to have played with him was important for the study of the evolution of jazz. Jazz historian William Russell believed both Johnson’s claims of being born in 1879 and of having performed with Bolden. Johnson died in New Iberia, LA, on July 7, 1949.

Regardless of the discussion surrounding his age, Bunk Johnson’s contributions to New Orleans jazz during the formative period and during the revival period is widely recognized. Thanks to the efforts of William Russell, Eugene Williams, and others, Bunk Johnson made a comeback in the 1940s, playing in San Francisco and New York. The media coverage that his performance prompted contributed to the popularization of New Orleans jazz among audiences from coast to coast and abroad.

The Bunk Johnson Papers are part of the larger William Russell Collection. Items include correspondence, interview transcripts, clippings, publications (magazines and booklets), sheet music, photographs, advertising materials (posters, flyers for concerts, etc.), concert programs, postcards, and pictures. Except for some printed pictures of New Orleans public buildings, dated ca. 1890, the period covered is 1930 to 1991.

The research value of the Bunk Johnson Papers for jazz historians is evident, but the collection is also valuable for other social scientists interested in the day to day life and struggles of an African American living in rural Louisiana in the 1940s. Johnson’s perception of job opportunities for black musicians and black workers in general, might be of particular value to the researcher interested in African American studies.

FINDING AID

Cataloging of the material was done at the item level. The advantages of item by item description is obvious, but letters were too numerous to describe in full. As a consequence, it was decided to omit correspondence contents, particularly since letters often dealt with several subjects.

Mr. Russell's original arrangement was respected in all cases. For example, letters and their respective envelopes are housed separately because that is how Mr. Russell had arranged them. Description of items was made in four columns:

H.N.O.C. Folder # (in consecutive numeration)
 William Russell's number (consists of 3 parts, separated by a slash (/). For Example: 1/8/72-G, where:
 1 refers to the box number (assigned by the cataloger.)
 8 refers to the group in which the item was found
 (number assigned by the cataloger.)
 72-G refers to the item number assigned
 by Mr. Russell.

Date column.

Description of item.

In the case of correspondence, the name of the author and addressee were transcribed exactly as in the document with completion of names within brackets, when necessary. For example: Gene [Williams].

In the case of clippings and other printed items, full title or first line, and any other available imprint information is given.

Whenever Mr. Russell labeled a group of items, that label heads the item description. For example, "Postcards of Bunk Interest," "Bunk, the teacher of Louis." and "Miscellaneous clippings saved by Bunk Johnson." However, the label "From Bunk's Trunk" is not included in the item description because in most cases it was followed by a subheading further identifying the item (for example, the title of a song.) In the interest of provenance, listed below are the group numbers in which items labeled "From Bunk's Trunk" are found: 1/49, 2/50, 2/52, 2/53, 2/57, 2/58, 2/60, and 2/61.

-- Marielos Hernandez-Lehmann

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Additions made Apr. 28, 1999 by Nancy Ruck.

Additions made Aug. 18, 1999 by Nancy Ruck.

Mss 511
William Russell Collection
Bunk Johnson Promotional Material
Ca. 1945-1989 Apr. 25 (bulk ca. 1945)
244 items

William Russell (1905-1992) was a jazz historian and collector, violinist, and composer of percussion music. In his collecting and research, he focused on New Orleans-style jazz.

Jazz musician Bunk Johnson (1879?1889?-1949) began playing cornet professionally as a teenager. Among the bands he played with was the Superior Orchestra. In 1932, loss of his horn and the need for dentures ended his musical career. With the assistance of Russell and others, his career was revived in 1939.

This collection, named the Bunk Johnson Promotional Material by Russell, its creator, is made up of a variety of materials, most related to the New Orleans Revival of traditional jazz music in the 1940s. The bulk of the collection is fliers for Natty Dominique's Creole Dance Band and Bunk Johnson and His New Orleans Band. There are also many photographs, some inscribed by Johnson. Photographic subjects are Bunk Johnson, photographed alone, with his daughter Emily, and with such musicians as George Wettling, Don Ewell, Sidney Bechet, Georg Brunis, Jack Goss, Snags Jones, John Lindsay, and Mike Wallace; places in New Iberia, La., associated with Johnson (his former residence, the Conrad Rice Mill, Shadows on the Teche plantation, and his grave); and the Superior Band. Photographers include Harry Kimon, Sam Hatcher, Jack or Jackie Hatcher, Skippy Adelman, and R. F. Graham. The collection also includes letters between Richard B. Allen and John Steiner regarding Steiner's acquisition of Dave Bell's collection, and Bunk Johnson postcards sent to Russell by Peggy Scott Laborde and Butch Thompson.

Mss 512
William Russell Collection
The Bunk Book
1924-1978
Ca. 565 items

William Russell (1905-1992) was a jazz historian and collector, violinist, and composer of percussion music. In his collecting and research, he focused on New Orleans-style jazz.

Jazz musician Bunk Johnson (1879?1889?-1949) began playing cornet professionally as a teenager. In 1932, loss of his horn and the need for dentures ended his musical career. With the assistance of Russell and others, his career was revived in 1939.

This collection consists of the items Russell had set aside to help him in writing a planned book about Johnson. Materials include photographs, clippings, tickets, advertising fliers, programs, correspondence and other papers, clippings, music manuscripts, and Russell's own notes.

Subjects of the photographs are Johnson, his grave in New Iberia, his wife Maude Johnson, Bunk Johnson's band (George Lewis, Baby Dodds, Jim Robinson, Alcide "Slow Drag" Pavageau, and Lawrence Marrero), the Banner Orchestra, William Russell's friends and fellow jazz enthusiasts, and Louis Armstrong. Photographers represented are Harry Kimon, Peter Martin, Bill Gottlieb, Yoshio Toyama, and Ward Silver. A group of photographs from ca. 1900 is of buildings, boxers, men working, African-Americans, and a ship.

The tickets, fliers and programs are from performances by Bunk Johnson's New Orleans Band and Art Hodes and His Blue Note Jazz Band. Correspondents include Squire Gersh, Dave Bell, Dr. Leonard V. Bechet (writing about the price of Johnson's false teeth), Hoyte D. Kline (about raising money to pay for the false teeth), two marble and granite works in New Iberia (about a memorial at Johnson's grave) and Paul A. Larson, whose letters include a chronology of Johnson's life. Also in this collection are drafts of letters from Russell to Johnson.

Clippings include a file of obituaries of Johnson and articles about Johnson from Australian journals. Russell's notes are about Johnson, Nellie Lutcher, Joe Keyes, Russell's trips to NO in the 1940s, and the families of Bunk Johnson and Alphonse Picou. Other items of interest are a music manuscript in Russell's hand of "I Ain't Gonna Study War No More," and transcripts of talking records made by Johnson in which he discusses his early life, Storyville, funeral music and other musicians.

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Mss 513
William Russell Jazz Collection
Mahalia Jackson Papers
1879 Nov.-1992 Mar. 31
(bulk 1954-1955, 1972)
920 items

William Russell (1905-1992) was a jazz historian and collector, violinist, and composer of percussion music. In his collecting and research, he focused on New Orleans-style jazz.

Mahalia Jackson (1911-1972) was born in New Orleans and began singing the gospel in her father's church. When she was sixteen, she moved to Chicago to work. She joined the choir of the Greater Salem Baptist Church and later became a member of the Johnson Gospel Singers. Besides radio and television performances, she made many recordings, sang at national religious conventions, and performed at Carnegie Hall. She also appeared at civil rights rallies. Her friendship with William Russell was closest in 1954 and 1955, while Russell was living in Chicago. He accompanied Jackson to rehearsals and performances, helped publicize her appearances, and ran errands for her.

The Mahalia Jackson Papers are organized into 12 series: General Correspondence, Audio Tapes, Publications, Scrap Books, Music Books and Sheet Music, Journals, Recording Dates, Public Appearances, Photographs, Financial Records, Notes, and Varia. Some of these are further divided into sub-series.

The General Correspondence series includes letters, Christmas cards, and a telegram to William Russell from correspondents including George Avakian, Mahalia Jackson, Mildred Falls, and others. The Audio Tape series contains interviews with Jackson and a recording of her rehearsing with Thomas Dorsey.

The Publications series includes magazines containing articles about Jackson; Chicago-area church bulletins; obituaries of Jackson; and clippings. Topics covered in the clippings include interviews with Jackson, reviews of her radio and television shows, the Chicagoland Music Festival of 1955, Rev. Thomas Dorsey, the carol "Silent Night" and gospel singer Princess Stewart. More clippings, on the same topics, are found in the Scrap Book series, which contains two scrap books made by Russell about Jackson, and the clippings, programs and other items Russell had set aside to add to the scrap books. Articles about Jackson's civil rights work are in the Scrap Book series.

Music Books and Sheet Music contain both published versions of songs sung by Jackson, and manuscript music of songs arranged by Jackson. Journals contain Russell's accounts of his visits with Jackson, her rehearsals and her performances. The TV Log found in this series includes lists of songs sung by Jackson on her TV program. Recording Dates contains notes about songs Jackson considered recording, notes from phone calls with record producer George Avakian, and advertising for her albums.

Public Appearances is divided into subseries: "Aug. 22 '54" File, a file Russell kept of materials concerning a benefit featuring Jackson, Jersey Joe Wolcott, and

Dr. Russell Roberts on Aug. 22, 1954; Ephemera (programs, posters, etc.); Scripts (of her radio and television series); and notes (made by Russell about her radio show).

Photographs are two publicity photographs, one of Princess Stewart, one of Jackson. Financial Records contain receipts and lists of expenses Jackson owed Russell. Notes are notes made by Russell including addresses and phone numbers, biographical data about Jackson, information about Chicago-area churches, research citations, schedules, calendars, "to do" lists, and song lyrics. Varia includes miscellaneous notes, an Apollo record label, a gospel record catalog, and other items.

Performing rights for the music in this collection are reserved by the copyright holders of record.

MSS 514
William Russell Jazz Collection
Series: The Baby Dodds Collection
334 items
1928-1987
Bulk dates 1952-1958

Baby Dodds was born Warren Dodds in New Orleans on Dec. 24, 1898. A drummer, he played in New Orleans with Bunk Johnson and Papa Celestin before working in Fate Marable's riverboat band (1918-1921). In 1922 he went to San Francisco to join King Oliver, with whom he made his first recordings the following year in Chicago. He remained in Chicago for the next two decades, recording as a freelance with Jelly Roll Morton and Louis Armstrong, and playing in small groups led by his brother, clarinetist Johnny Dodds. With the revival of New Orleans jazz around 1940, Dodds was sought after for small traditional groups led by Jimmie Noone, Johnson, Sidney Bechet, and others. He played regularly for radio broadcasts in 1947 and toured Europe with Mezz Mezzrow in 1948. In the final decade of his life he was largely incapacitated by ill-health, but he continued playing until 1957. He died in Chicago on Feb. 14, 1959. (J. Bradford Robinson, "Dodds, Baby," *The New Grove Dictionary of Jazz*, I, 293-4).

The Baby Dodds Collection is divided into the following series: *The Baby Dodds Story Series*, the *Baby Dodds Drum Book Series*, the *Movie Series*, *Rudiments*, *General Correspondence*, *Interviews and Visits*, *Publications*, *Advertising*, *Photographs*, *Notes*, and *Varia*. The items in *The Baby Dodds Story Series* were stored together in a plastic bag. Relating to the book, *The Baby Dodds Story as Told to Larry Gara*, they include Russell's correspondence with Gara as Gara was working on the book, the original transcripts of the interviews Gara had with Dodds which formed the basis of the book, the typed earlier versions of the book, and a copy of the paperback *The Baby Dodds Story*. This correspondence with Gara also gives us a look at Gara's activities as a conscientious objector. (There is more correspondence with Gara in the Other Correspondence section of the General Correspondence Series.)

The items in *The Baby Dodds Drum Book* series, also stored together in a bag, are related to a book Russell was putting together. It was never published separately, but later became the chapters collectively titled "Baby Dodds"

in the book *New Orleans Style* by Bill Russell, compiled and edited by Barry Martyn and Mike Hazeldine (New Orleans: Jazzology Press, 1994). This series includes transcripts of interviews Russell had with Dodds, manuscripts of sections of the book, some with outlines, and notes in Russell's hand.

The Movie Series, stored in a bag within the Drum Book bag, contains items related to the movie Russell made with Dodds about his drumming style. These items include correspondence, a few of the title cards used in the movie, invoices and receipts for expenses incurred in filming, notes in Russell's hand, and varia, which includes a folder with drawings of the front and back covers of the proposed *Drum Book*. Rudiments, composed of items from a folder labeled "Rudiments, etc.," includes excerpts from interviews; newspaper clippings about drummers, Merce Cunningham's choreography and other topics; and notes, mostly about drumming technique, one set possibly from a class at Columbia University's Teachers' College, which Russell was attending in 1928. The General Correspondence is divided into Baby Dodds Correspondence (from Dodds, although much of it is actually in others' handwritings), Frances Reitmeyer Correspondence, and Other Correspondence. Reitmeyer, a mutual friend, kept Russell informed of Dodds' activities in New York. The Reitmeyer Correspondence was kept by Russell in a separate bag. Interviews and visits are Russell's notes from conversations with Dodds. Besides serials and newspaper articles about Dodds, the Publications Series contains a collection of books on drumming techniques and drum catalogs.

Mss 515
William Russell Jazz Collection
Series: The Johnny Dodds Collection
69 items
1938-1990

The clarinetist Johnny Dodds was born in New Orleans on 12 April 1892. The older brother of drummer Baby Dodds, he was brought up in a musical family. He took up clarinet at age 17. Although he took some lessons from Lorenzo Tio, Jr., he was largely self-taught. Around 1912 he joined Kid Ory's band in New Orleans. After touring in Fate Marable's riverboat band (1917) and with a road show he returned briefly to Ory's group in 1919, then left New Orleans permanently to join King Oliver in Chicago. During his years with Oliver he traveled to the West Coast, and as a member of the Creole Jazz Band, took part in Oliver's historic recordings in Richmond, Indiana, and Chicago in 1923. A year later, also in Chicago, he assumed the leadership of the house band at Kelly's Stables. He directed this band for six years, during which time he also participated in studio recordings with Louis Armstrong, with Jelly Roll Morton, and with his brother in small groups. With the decline of the New Orleans style in the 1930s, Dodds continued to lead a band part-time at various locations in Chicago, often in conjunction with his brother. Dodds died in Chicago on 8 Aug. 1940. (Robinson, J. Bradford, "Dodds, Johnny," New Grove Dictionary of Jazz, I, 294.)

The Johnny Dodds Collection was housed by Mr. Russell in a shirt box labeled "J. Dodds". In addition to items pertaining to Johnny Dodds, it includes material about Baby Dodds. (For more information about Baby Dodds, see the Baby Dodds Collection of the William Russell Collection.) The Johnny Dodds Collection is divided into the following series: General Correspondence, Interviews, Publications, Photographs, and Miscellany. The Correspondence includes letters and postcards from and about the Doddses, and about articles written by Mr. Russell and others. In particular, there are two complete articles in the Correspondence, one an interview by Bill Russell with Baby Dodds (Folder 11), the other, by Gene Anderson, *Johnny Dodds in New Orleans* (Folder 13). In Interviews are notes from interviews and the answers to a questionnaire filled out by Johnny Dodds, and, under the sub-heading Articles, liner notes from Johnny Dodds' albums. Miscellany includes Notes and Varia. The notes have been kept as Mr. Russell had them organized; that is, those that were folded or clipped together have been kept in the same folder.

Mss 516
William Russell Jazz Collection
Manuel Manetta Papers Series
1869-1989 Sept. 19
Bulk dates 1957-1980
Ca. 6200 items

Along with Jelly Roll Morton, Bunk Johnson, and the New Orleans jazz style, the fourth subject for a book by William Russell was to be Manuel “Fess” Manetta (1889-1969). To this end he collected avidly: 299 reels of taped interviews with Manetta made between 1957 and 1968; the manuscripts of an original blues and the Manetta arrangement of the jazz standard *Panama*.

To the jazz-listening public as well as to the jazz aficionado, Manetta is an obscure figure. Russell said that this was partly because Manetta “Only recorded once (on piano) with [“Papa” Oscar] Celestin [1884-1954] in the 1920s, and he devoted most of his time to teaching music, after 1922, in the little studio by his home, across the river [from downtown New Orleans] in Algiers. He actually had played and taught all instruments. Violin was his first instrument, in 1906, but he was best known as a pianist in the [New Orleans Red-Light] District, a few years later.” “A pianist in the District,” as *Jelly Roll Morton* was, he might have added. They had both played piano at Lulu White’s Mahogany Hall, perhaps the most famous and elegant house of prostitution in Storyville. (Russell even placed a mirror from Mahogany Hall in his collection!)

He admitted that turning his voluminous material on Manetta into a book “has a lot of problems”—(is that why he never organized one?)—but that Manetta “was a good talker (although very slow), had a broad knowledge of New Orleans music and musicians, and was one of the older musicians remaining in the city when the interviews were started in 1957.”

This collection spans the years 1957 through the 1980s, though Russell added material about Manetta’s earlier life. He also interviewed Manetta’s wife after his death. There are many manuscript books of Manetta’s students and much sheet music, presumably once in Manetta’s possession.

Three indices are included at the end of this finding aid: a general index, an index to the sheet music by composers and arrangers, and an index to the sheet music by title.

Mss 517
Correspondence with San Francisco Jazz Musicians
1943 Feb. 14-1959 Oct. 4
(bulk 1945)
42 items

William Russell (1905-1992) was a jazz historian and collector, violinist, and composer of percussion music. In his collecting and research, he focused on New Orleans-style traditional jazz.

This collection contains letters to Russell from jazz musicians in the San Francisco area. Correspondents are Clancy L. Hayes, Ellis Horne, Melvin "Turk" Murphy, Ben Strickler, and Lu Watters.

Mss 518
Correspondence with New Orleans (and other)
Jazz Musicians
1921 Apr. 26-1985 Dec. 14
(bulk 1950-1969)
ca. 310 items

William Russell (1905-1992) was a jazz historian and collector, violinist, and composer of percussion music. In his collecting and research, he focused on New Orleans-style traditional jazz.

This collection contains letters, Christmas cards and other correspondence from New Orleans jazz musicians, including musicians who got their start in New Orleans, but no longer lived in the city. It also includes letters about New Orleans jazz from other jazz enthusiasts and members of the musicians' families. Correspondents include Don Albert, Lillian Armstrong, Dr. Leonard V. Bechet, Willie Humphrey, Milton "Mezz" Mezzrow, and Johnny Wiggs.

Ms 520
The William Russell Jazz Collection
Series: The William Russell Photographic Collection
Ca. 6200 items
1899-1992
Bulk dates 1938-1970

The William Russell Photographic Collection spans almost a century of jazz history, from Buddy Bolden's band to the George Lewis Trio to the New Orleans Ragtime Orchestra. It is also a valuable resource in other areas of New Orleans cultural history. It includes photographs, both ones Russell took and those taken by others. Russell was interested in a complete documentation of jazz and the world it grew out of. He collected early photographs of some of the first performers of what became jazz, such as Emile Lacome's Spasm Band, and took photographs (or asked others to do so) of performers he met between 1939 and his death in 1992. These photographs show the musicians performing at Preservation Hall or in concert, marching in parades or jazz funerals, and at home with family and pets. He was also interested in jazz landmarks, and kept lists of places he wanted to photograph, the dance halls, nightclubs and other venues where jazz was first performed, the homes of early jazz musicians such as Buddy Bolden, and other places associated with the musicians, such as the site of New Orleans University, an African-American school which Bunk Johnson claimed as his alma mater. He took his own photographs of these places, and lent the lists to visiting jazz fans, who gave him copies of the photographs they took. Many of these locations, particularly those in Storyville, have since been torn down or altered. After Economy Hall was badly damaged in hurricane Betsy and San Jacinto Hall in a fire, Russell went back and photographed the ruins. He also photographed other points of interest, such as Marie Laveau's house and graves, and Congo Square, and collected postcards from the turn of the century, giving researchers a better idea of New Orleans as it was when jazz was born.

Of interest to preservationists is Russell's complete record of the St. Louis Hotel, from its 19th century heyday to an invitation to the 1958 ground-breaking of the Royal Orleans Hotel, built in the same place. He also documented the destruction of the tree-lined neutral grounds on Claiborne Ave., to make way for the Claiborne overpass, and included clippings protesting the construction.

Many jazz musicians left New Orleans to further their career, and Russell visited many in Chicago and Los Angeles, photographing both performers and the clubs at which they played.

Finally, the collection shows Russell, the record producer, with photographs taken at his American Music Records sessions with performers such as Bunk Johnson, Baby Dodds, and Wooden Joe Nicholas.

Photographs are grouped in the order in which William Russell stored them. All photographs are black and white unless otherwise stated. Information about the contents of each folder is arranged as follows:

Mr. Russell's caption taken from verso of photograph. (If an abbreviation is spelled out or spelling corrected, the word is in brackets.) Many photographs have no caption.

Any additional information obtained through research, in brackets.

Other notations or notes written on separate pieces of paper or envelopes.

Size of photograph.

Original Russell file location (such as the label he put on the envelope or folder.)

Spelling of names of people and nightclubs were checked first in the *New Grove Dictionary of Jazz* (Barry Kernfeld, ed. 1988.) If not found there, the following sources were used: *New Orleans Jazz. A Family Album* by Al Rose and Edmond Souchon. (3rd ed. 1984,) *New Orleans Style* by Bill Russell (1994,) and *Bill Russell's American Music*, compiled and edited by Mike Hazeldine (1993.)

Other sources of photographs in the Russell Collection include the Bunk Johnson Papers (photographs of performers contemporaneous with Bunk Johnson, and of places in New Orleans and other cities which could be associated with Bunk Johnson,) the New Orleans Style Material (illustrations for the book *New Orleans Style*,) the Manuel Manetta Papers (Manuel Manetta,) the Jelly Roll Morton Papers (Morton and his contemporaries,) and the Jazz Files (various subjects.) There is, in addition, the Photographic Working Files, separate from this series, consisting of photocopies of photographs Russell did not own.

Mss 521
William Russell Jazz Collection
Series: The William Russell Photographic Working Files
308 items
1830-1992
Bulk dates 1930-1965

The William Russell Photographic Working Files contains the papers that were in the boxes in which the photographs were housed by Mr. Russell. They include photocopies of photographs, some already in the Russell Collection, some from other sources which he was considering buying or borrowing for use in one of the books he was planning. Some of the photocopies of photographs meant for books were housed together in envelopes, as for the Jelly Roll Morton book (folder 12,) or a work about Bunk Johnson (folder 11.) Besides photocopies, there are notes about the photographs, such as lists of photographs he wanted to take, reminders of who had borrowed which photographs and lists of parades he wanted to attend and take pictures of. The collection also contains price lists from photo-processors and invoices for prints and negatives he had made.

William Russell Jazz Collection
Mss 522
Postcard Collection Series
3588 items
1898-1986, N.D.
bulk dates 1900-1915, N.D.

William Russell (1905-1992) was a jazz historian who focused on traditional New Orleans-style jazz. He also had an interest in New Orleans history and African-American history as they related to jazz.

The Postcard Collection series of the William Russell Jazz Collection contains postcards of a variety of sites and events in New Orleans and the New Orleans area, as well as cards from other towns and cities in Louisiana and on the Mississippi Gulf Coast. Also represented are Mobile, Ala., several sites in California and Texas, Cincinnati and the Ohio River, and St. Louis, Mo. There are a small number of cards from Mexico sent by Al Rose. In addition to the postcards are commercial, advertising and trade cards from New Orleans businesses.

William Russell's organization of the cards was retained. The New Orleans cards are, for the most part, in alphabetical order by subject. Some subjects are specific (Brulatur Courtyard, or City Park). Others are more general (cemeteries, or libraries). These are followed by the cards from outside New Orleans, which are grouped by locale.

Mss 524
William Russell Collection
Jazz Periodical Collection
1920 Apr.-1992 June
(bulk 1940-1959)
Ca. 2190 items

William Russell (1905-1992) was a jazz historian and collector, violinist, and composer of percussion music. In his collecting and research, he focused on New Orleans-style traditional jazz.

This collection is made up of periodicals about jazz music and musicians, and jazz collecting, such as *Down Beat*, *Footnote*, and *Jazz Information*. It also includes magazines that cover many types of music, such as *The Musical Quarterly*, and general interest magazines, such as *Scribner's*, which have occasional articles about jazz. There are also in this collection some journals about band music. The periodicals are not limited to American journals and include items from Australia, England, France, and Scandinavian countries.

Mss 525
William Russell Jazz Collection
Series: William Russell Book Collection
1836-1988
(Bulk dates 1900-1975)
Ca. 470 items

William Russell (1905-1992) was a jazz historian and collector, violinist, and composer of percussion music. In his collecting and research, he focused on New Orleans-style traditional jazz.

This collection includes William Russell's books that were originally stored in boxes labeled Voodoo Books; Books (Music, Misc.); New Orleans Books; Jazz Books; Ragtime Music Books; Sheets; and Orchestration Books.

The books are arranged alphabetically by author if known, then by title. Following author and title is the publication data, then physical description (number of pages). On the fourth line is the name of the box in which Russell originally stored the book.

The series includes books about a large number of topics. In addition to general histories of New Orleans and Louisiana are books about specific New Orleans historical topics: the French Quarter, Storyville, Louisiana Creoles and Creole dialect, Louisiana plantation life, slavery, the New Orleans Cotton Exchange, New Orleans' African-American community, the New Orleans fire and police departments, Acadians, and music in New Orleans. There are also biographies of important figures in Louisiana history, such as John McDonogh, Jean Lafitte, and Huey Long, and works of fiction set in Louisiana such as the writings of George Washington Cable and Zora Neale Hurston. Books about voodoo explore both the New Orleans and Haitian varieties. Tourist guides to New Orleans, New Orleans city directories and social registers, and books of photographs of Louisiana also form part of this collection.

Writings about music make up another segment of this series. There are books about jazz in general, biographies and autobiographies of jazz musicians, New Orleans and New York musicians' union directories and regulations, music instruction for many instruments, and books about forms of music related to jazz (swing, gospel and spirituals, folk, blues and boogie woogie), jazz discographies, African music, orchestration, showboats, and African-American entertainers.

Also in this series are books about American folklore, books of poetry, bound volumes of nineteenth century periodicals, annual and biennial reports of Louisiana state agencies and New Orleans local institutions, Louisiana-style cookbooks, a Tulane University yearbook, and single titles about St. Louis, San Francisco, Pancho Villa, and the Spanish-American War.

Mss 527
William Russell Jazz Collection
Series: William Russell Pamphlet Collection
Ca. 660 items
1841-1990 Aug./Sept.
Bulk dates 1890-1970

William Russell (1905-1992) was a jazz historian and researcher who focused on traditional New Orleans jazz. Mr. Russell was also interested in New Orleans history and in musical forms that influenced early jazz performers.

The William Russell Pamphlet Collection contains those items that William Russell stored in boxes labeled "New Orleans Pamphlets," "New Orleans Pamphlets and Magazines," and "French Opera Pamphlets." It is the only series of the William Russell Jazz Collection that is made up solely of non-jazz-related material. It is divided into eight subseries.

Series I, Pamphlets and Magazines, contains pamphlets, brochures, and serials about New Orleans. Included in this series are small guidebooks to New Orleans, such as brochures printed by railroad companies to advertise vacations in New Orleans; reports and journals of New Orleans clubs and Masonic societies; souvenirs of events and conventions held in New Orleans; annual reports of New Orleans institutions; theater programs; fiction and humor by Louisiana writers; recipe booklets; and collections of "Did You Know?" a column about New Orleans history published in *Transit Riders' Digest*.

Series II, French Opera Pamphlets (Libretti), contains libretti from operas, mostly published in the 1890s as part of the "Masterpieces of the French Opera" series. William Russell stored these separately with the items in Series III in boxes labeled "French Opera Pamphlets."

Series III, Other French Opera Pamphlets, contains programs and tickets to events at the French Opera House, New Orleans; New Orleans Opera Association programs; and clippings about opera in New Orleans.

Series IV through Series VIII contain material related to New Orleans found (along with Series I) in those boxes labeled New Orleans Pamphlets and Magazines. Series IV is Programs, Invitations, and Tickets. Series V is Business Cards, Advertising Cards, and Letterhead Stationery (all from French Quarter businesses). Series VI is Prints (of historical sites in New Orleans). Series VII, Clippings, contains clippings about New Orleans history. Series VIII, Other Ephemera, contains a wide variety of items, including Masonic ribbons and cards and a campaign button. The highlight of the collection is a sealed packet labeled "Red Brick Voodoo Dust."

Mss 528
William Russell Collection
Ragtime, Orchestrations and Brass Bands
1857-1990
(bulk 1897-1925, 1969-1976)
Ca. 1750 items

William Russell (1905-1992) was a jazz historian and collector, and composer of percussion music. In his collecting and research, he focused on New Orleans-style traditional jazz. He also played violin with the New Orleans Ragtime Orchestra.

This collection is arranged as it was by William Russell, in four series: Ragtime Collection, Orchestrations and Brass Bands, Brun Campbell, and Sedalia and Other Material.

The Ragtime Collection series contains items pertaining to the New Orleans Ragtime Orchestra -- programs, fliers, clippings of reviews, notes about performances and tours, sheet music of ragtime music played by the orchestra, and letters about an Arhoolie Record album. It also includes material about Scott Joplin, such as Russell's contract for his own arrangement of "Bethena," photographs of Joplin's New York home, a letter from his wife, clippings and ephemera from a 1972 staging of his opera *Treemonisha* in Atlanta, maple leaves from the Maple Leaf Club, stamps portraying Joplin, and letters from Vera Brodsky Lawrence about the New York Public Library's publication of his collected works. Other items in this series are postcards and snapshots of Sedalia, Mo., souvenirs of Sedalia's Scott Joplin Ragtime Festival, postcards and stereoscope cards from the 1904 World's Fair in St. Louis, photographs and clippings about the Stark Music Co., and clippings about Max Morath.

The Orchestrations and Brass Bands series contains brass band music books and cards formerly used by the John P. Robichaux band; ragtime, brass band and dance band sheet music and music books, and published orchestrations of dance music formerly owned by Manuel "Fess" Manetta.

The Brun Campbell series includes letters from ragtime composer and pianist S. Brun Campbell, photographs of and clippings about Campbell, a pamphlet by Campbell about Louis Chauvin, and sheet music of Campbell's "Barrel House Rag."

The series Sedalia and Other Material includes clippings about Scott Joplin and about his opera *Treemonisha*; clippings about the origins of ragtime from Sedalia, Mo. area newspapers; ephemera from ragtime festivals in Sedalia and St. Louis, and at the University of Minnesota; a hotel bill, plane ticket and other items from Russell's 1983 trip to Sedalia; souvenirs from the 1904 World's Fair in St. Louis; a program from Festa New Orleans Music Symposium, Ascona, Switzerland; serials devoted to ragtime; maps of New Orleans; and canceled checks written by jazz musician and New Orleans record shop owner Tom Brown.

The finding aid to this collection has three indices: a general index, and two indices to the sheet music, music books and band cards, one by title and the second by composer and arranger.

Performing rights for music in this collection are reserved by the copyright holders of record.

MSS 529
William Russell Jazz Collection
78 RPM Records

William Russell (1905-1992) was a classically trained musician and composer who began collecting jazz records in 1929. He helped form a group of jazz record collectors, and compiled the first Louis Armstrong discography. Although the records are primarily early jazz and blues, there are a few classical and novelty recordings. There are major label records and test pressings, as well as private recordings Russell made as copies of issued records or live performances. Performers with a large number of records in the collection include Louis Armstrong, Bix Beiderbecke, Big Bill Broonzy, Duke Ellington, Fletcher Henderson, Mahalia Jackson, Jelly Roll Morton, Jimmie Noone, King Oliver, the Original Dixieland Jazz Band, Ma Rainey, Luis Russell, Bessie Smith, and Clarence Williams. Russell stored the records in cardboard or wooden boxes with many in their original sleeves. They have been rehoused in acid free sleeves and boxes.

His handwritten inventory was used as the basis for analyzing his record collection. The list he compiled was generally organized by artist; in the main, his method of identifying musicians and vocalists has been retained in transferring the information to a computer database. Russell's inventory, however, did not correspond exactly to his collection. Many of the recordings on the inventory were included in the collection at the time of their acquisition by the Historic New Orleans Collection, but many others were not. In addition, many other unlisted records were discovered during processing. His list contained a total of 3,096 sides and an additional 2,209 sides were found.

To make this collection available to researchers, compact disc reissues corresponding to the records in the Russell collection were purchased. A finding aid was developed that lists every Russell record, and each record side is coded to indicate its status (on the Russell inventory and found, on the Russell inventory but not found, not on the Russell inventory but found). Three separate reports were generated, sorted by artist, original label, and composition. Another report was developed listing the additional tracks available on compact disc that were not a part of the Russell Collection.

MSS 530
WILLIAM RUSSELL COLLECTION
ORAL HISTORY TAPES

William Russell (1905-1992) was a classically trained musician and composer who developed an interest in jazz and began collecting records in 1929. He researched the history of jazz, wrote articles on the subject for magazines, and contributed three chapters to the book *Jazzmen*, an important early study of the music. He began recording early jazz musicians in New Orleans and elsewhere in 1942, which led him to form his own American Music record label that existed until 1953. From 1958 to 1965, he was the curator of Tulane's Hogan Jazz Archives; during this period, he began to record interviews with many early New Orleans jazz musicians. The Russell oral histories include extremely diverse material. Included are interviews with veteran musicians or their relatives conducted by Russell and others, conversations with early New Orleans musicians (mainly Manuel Manetta), and Mahalia Jackson rehearsals. Most of the interviews were recorded on reel tapes, which have been re-recorded on analog, digital, and cassette tapes. Apparently Russell transcribed the interviews that he thought most important; these transcriptions are found in other sections of the Russell Collection. The remaining interviews are being summarized or transcribed on a regular basis.

MSS 531
William Russell Jazz Collection
Piano Roll Collection
17 items
1911 July 21-1922, N.D.

William Russell (1905-1992) was a jazz historian and collector. The focus of his work was on traditional New Orleans style jazz, but he was also interested in ragtime music. The Piano Roll Collection series contains 17 piano rolls, mostly of ragtime music. Composers represented include Irving Berlin, Tom Turpin, and Percy Wenrich.

MSS 532
New Orleans Style

New Orleans Style was one of the books William Russell was working on before his death in 1992. The book is centered on interviews Russell conducted with musicians who played jazz in the New Orleans style. This collection contains many of the illustrations, as well as alternate selections for some of the illustrations. The illustrations chosen include both photographs of and correspondence from the musicians interviewed and mentioned in the interviews. Also in the collection are papers concerning the illustrations for the book, such as lists of photographs for which Russell wanted enlargements.

The book itself was finished after Russell's death by Barry Martyn and Mike Hazeldine, and is also in the collection of the Historic New Orleans Collection (library call no. ML395 .R8 1994.)

This items in this collection have been arranged in the order in which they are in the book. The book has sections named after the various musicians, and these section titles are in bold print. Each entry indicates what page of the book the item may be found on. Some illustrations were not used, but are included at the end of the section in which the subjects are mentioned.

Mss 533
William Russell Personal Papers
1832 July-1992 Sept. 12
7866 items

The Personal Papers of William Russell (1905-1992) add important layers of connective tissue to the story of the great jazz historian, record producer and musician.

The papers, many casually squirreled away by Russell in cardboard boxes or plastic grocery store bags, give further evidence of his prodigious collecting activities, wide-ranging interests in and out of music, and ceaseless efforts to document the musicians, culture and environs that created New Orleans jazz. Many series retain Russell's original titles and grouping. This decision was based on the premise that future researchers may ascertain relationships among seemingly unrelated materials, and that these clues not be obscured or destroyed during processing. Some of the series were, however, separated into series of like materials. In this instance, names of original folders, envelopes and boxes have been noted in the finding aid, again offering researchers the opportunity to reconstruct Russell's original arrangement. It is also important to clarify one important term pervasive throughout the Russell Personal Papers. "Notes" refers to hundreds of Russell's hand-written notes in pencil or ink on every imaginable aspect of his collecting and other activities. Notes have frequently been maintained within the context of individual series. There is also a series devoted to notes that can be found in this finding aid.

Many highlights vie for the attention of researchers interested in Russell's business and research activities and writings. Equally compelling is the paper trail revealing Russell's far-flung, often decades-long relationships with musicians, recording industry figures, scholars, record collectors, jazz fans and researchers, customers of Russell's American Music Records and sheet music business, and friends who shared his passion for New Orleans and traditional jazz.

Of particular interest are series regarding American Music Records, research for his unpublished biography of Jelly Roll Morton, and his role in the founding and early years of the William Hogan Jazz Archives at Tulane University. The six boxes devoted to American Music Records span its founding in 1944 when Russell first recorded trumpeter Bunk Johnson on through to its sale to George H. Buck of New Orleans in 1987. Other series show Russell's periodic leasing and reissue arrangements with Blue Note, Paramount, and Mosaic. Correspondence, financial and customer sales records, liner note photographs (many with negatives), notes taken during original AMR recording sessions, and other artifacts such as surplus liner notes and disk labels provide glimpses of the operation of small independent record labels.

Nine boxes of materials in the series entitled "William Russell's Jelly Roll Morton Book Project" contain significant overlapping with other Morton series in the Russell Collection. Russell correspondence with other Morton aficionados spanning nearly 50 years, examples of Morton's autobiographical writings, clippings between 1936-1992 chronicling his career, and other artifacts and notes are particularly attractive to Jelly Roll Morton scholars.

Russell, Richard Allen, and William Hogan, with assistance of a \$75,000 Ford Foundation grant, founded what is now known as Hogan Jazz Archives in 1958. Russell's Personal Papers, especially through correspondence, clippings and copies of internal documents showing acquisition and interview schedules, provide early history of an internationally known jazz repository.

Other highlights include papers covering William Russell's tours with composer John Cage in the 1930s as an *avant garde* percussionist, his tutelage under Arnold Schoenberg at UCLA in 1939, an autograph collection especially strong in the area of violinists, and clippings of local Mardi Gras celebrations between 1929-1966. Russell's clippings of the black press beginning in World War II and continuing through the 1970s focus as much on jazz as on political issues in the African-American community. Materials Russell obtained from the African-American New Orleans photographer A. P. Bedou contain a 1911 brochure on Tuskegee Institute illustrated by Bedou along with a sizable collection of images of Booker T. Washington and George Washington Carver. Russell's Personal Papers contain hundreds of pages of hand-written biographical notes on New Orleans and traditional jazz artists. Of special note as well are correspondence and reviews of two early influential jazz histories to which Russell contributed: Jazzmen (1939) and Jazz Record Book (1942). Russell's general correspondence, along with a half-century of correspondence with record collectors and his customers, provide a trove of new information concerning Russell's perceptions of the jazz scene to which he devoted his life.

Mss 534
The William Russell Collection
Anita Socola to William Specht Letters
1901-1913
43 Items

Anita Socola was the daughter of Mr. Angelo Socola, a New Orleans businessman born in Italy. She began studying music at an early age, making her debut at the Grunewald Opera House at age 13. Her musical talent brought her into contact with William Specht, who instructed her for an unspecified period of time. William Specht was a well known New Orleans musician who conducted theater orchestras in the city for many years. Socola and Specht eventually were married. Specht died on June 28, 1927. Socola died on November 11, 1958. They had one son, William M. Specht.

The letters are very personal. Except for one letter written by Specht to Socola in 1913, the letters were composed by Socola to Specht in the years 1902-1904. During this period their relationship was established and they became engaged. The last documents are notes made by Russell.

Mss 536
The William Russell Jazz Collection
The William Russell Jazz Files
4216 items
1851-1992
Bulk dates 1950-1992

Jazz historian William Russell. was born in Canton, Mo., in Feb. 26, 1905. He was trained as a violinist. In 1929, while teaching in New York, he picked up a record, left behind by a student, of *Shoe Shiner's Drag* by Jelly Roll Morton and His Hot Peppers. This recording so impressed him that it began a lifetime of jazz collecting. Russell made his first visit to New Orleans in 1937. In 1939 he co-authored the book *Jazzmen*. He started his career as a record producer with an album by Bunk Johnson in 1944, later forming American Music Records to issue the records. From 1958 to 1965 he was curator of the Tulane Jazz Archives (now the Hogan Jazz Archives). He spent much of his later life working both in his New Orleans record shop and at Preservation Hall, and writing about jazz.

The Jazz Files series of his collection is made up of his vertical files, kept on a variety of topics. The files are arranged as Russell had them in his filing cabinet, separated by topic, with the topics in alphabetical order. One change has been made: Russell originally had the files divided into legal and letter size folders. These have been merged by the Historic New Orleans Collection. The original folders have been kept for those wishing to see Russell's classification. At the beginning of many letters of the alphabet are files named for example, Miscel. A, with items about musicians for which there were not enough material to make a separate file. For ease of research, the entire Jazz Files finding aid has been indexed.

The topics Russell kept files on range from files of clippings about individual musicians to files concerning topics related to jazz historically, such as "St. Louis Ragtime." There are also files devoted to "Blues and Folk," "Chicago" and "Race Relations in Louisiana." The bulk of the collection is clippings Russell gathered from sources as varied as local newspapers to *The Black Panther* (F, folder 4). Russell also saved correspondence, much of it containing biographical information about musicians he was writing about (see for example, "Yancey," folders 3 and 4) and recording dates (see "Charles Thompson"). Other items of interest include photographs of Louis Armstrong ("Armstrong" is the largest section of the Jazz Files) and Mardi Gras proclamations signed by King Zulu 1965, Milton Bienamee. While this collection does not focus on any particular period, and items range in date from the 1890s to 1992, most of the Jazz Files material dates from after 1950.

Performing rights for the music in this collection are reserved by the copyright holders of record.

MSS 538
WILLIAM RUSSELL COLLECTION
AMERICAN MUSIC COMPACT DISCS

William Russell was a classically trained musician and composer who developed an interest in traditional New Orleans jazz and began collecting records in 1929. His interest in the history of the music led to the rediscovery of trumpeter Bunk Johnson. In 1942, he recorded Johnson talking about the early days of jazz in New Orleans, decided to start his own record label, and issued his first record on American Music in 1945. He made trips to New Orleans to produce recordings by early jazz musicians including Johnson, George Lewis, Dink Johnson, Wooden Joe Nicholas, Kid Shots Madison, Big Eye Louis Nelson Delisle, Jim Robinson, Slow Drag Pavageau, Baby Dodds, and Lawrence Marrero. He made records until 1952 in 10" and 12" 78-rpm formats, as well as 10" LPs. These recordings were sometimes criticized, but became an important influence on a new generation of musicians interested in New Orleans jazz. The GHB Jazz Foundation in New Orleans has reissued much of the music he recorded on compact disc. In addition, music recorded by others has also been reissued on compact disc under the American Music label. The Historic New Orleans Collection possesses the entire American Music catalogue of 81 CDs, donated by GHB. Additional releases are anticipated.

MSS 539
William Russell Jazz Collection
33• RPM-Records

William Russell (1905-1992) was a classically trained musician and composer who developed an interest in jazz and began collecting jazz records in 1929. The bulk of his record collection was devoted to 78-rpm recordings. However, he also had numerous records in other speeds, including 209 LP (33• rpm) records. This collection consists primarily of either reissues of 78-rpm records or more recent recordings of New Orleans jazz, as well as the Japanese reissues of the American Music records on the Dan label.

MSS 540
William Russell Jazz Collection
45-RPM Records

William Russell (1905-1992) was a classically trained musician and composer who developed an interest in jazz, and began collecting records in 1929. His record collection consisted primarily of 78-rpm recordings, but he also had 38 records that were recorded at 45 rpm. The collection includes New Orleans jazz, gospel, and blues.