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A BIOGRAPHICAL LISTING OF SELECTED MAJOR JAZZ/BLUES ARTISTS
IN NEW ORLEANS, PAST AND PRESENT

Curtis Dale Jerde
Principal Investigator

Submitted by
Earth Search, Inc.
P. O. Box 850319
New Orleans, LA 70185-0319

April 16, 1990

In Partial Fulfillment of
PX7530-9-0275

Submitted to
Jean Lafitte National Historical Park and Preserve
423 Canal Street, Room 210
New Orleans, LA 70130-2341

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Researchers who contributed invaluable assistance include Mr. Plato Smith; Mr. Bruce Raeburn, Curator of the Hogan Jazz Archive; Ms. Kahne Parsons, Associate Curator of Print and Manuscript Music of the Hogan Jazz Archive; and Mr. Dirk Van Tuerenhout who serves on the staff of the Hogan Jazz Archive. Dr. Herschel A. Franks and Dr. Jill-Karen Yakubik served as editors and compilers of the manuscript. Ms. Alison Pena of the Jean Lafitte National Historical Park and Preserve provided invaluable comments on an earlier version of the text.

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INTRODUCTION

New Orleans possesses possibly the longest-standing active tradition of jazz and blues in the United States. The city has been the birthplace or residence of an abundance of major performing artists in both idioms over the years. For many musicians who were born elsewhere, it has provided an alluring attraction, drawing them in from locations within the immediate hinterland or in some cases from even more distant points. Still others, both native and transplanted residents, have moved on from New Orleans to work at other locations, thereby functioning as emissaries in the dissemination of the music.

The annotated biography which follows could potentially have included many more individuals. However, the names which do appear provide a good representation of important performing artists, both present and past, who have been active in the city or radiated from it to leave an imprint on the world music scene. The biographies are for the most part those of jazzmen and jazzwomen. Many date to the formative and classic periods of the music as it took shape within the Crescent City and radiated outward. Others date to the Jazz Revival period as it materialized locally, though even some who count within that group actually began their careers during the classic period. Numerous others are of more recent vintage, dating to the post-World War II years. Among that group, several fit within a very recent time frame, and in many cases achieved their ultimate stature within the contemporary period.

Because the New Orleans musical tradition continues to the present day, designations in use here require a distinction between use of the term "contemporary" as it applies to idiomatic style, and as it applies to time frame. Among those jazz musicians active in the present day, many perform in the traditional idiom, irrespective of their age. Others perform within a more modernized variant of the idiom, and some are actually classifiable as avant garde. Within both categories, many cross over to play and record also within the rhythm & blues camp, while others specialize only in blues or jazz, the latter subdividing into traditional and modern jazz groupings.

Blues constituted a vital ingredient in the development of jazz, dating to the very earliest years of the idiom's development. Accordingly, the city's jazzmen and jazzwomen found it natural to cross over. Indeed, the two idioms share a place within the larger matrix of American vernacular music, and share as well similar dynamics in their development. Both arise out of the cultural context created by underclass existence within the nation's history. As applied to a New Orleans venue, both have urban-underclass folk roots, and share a common repertory existence in large part.

A tradition of musical families underlies the enculturation of blues and jazz alike in the Crescent City. Music has played a vitally important cultural role in the lives of New Orleanians since the city's inception, and the home has served as the principal venue for its nurture. The city has boasted a parlor-music tradition of publication since late antebellum times. This tradition is discussed in the section entitled "Musical Families, Parlor Music, and the New Orleans Heritage of Jazz and Blues."

Within the city's African-American community, purveyors of blues and jazz have historically shared a common tie-in with the local Creole-of-Color musical heritage which enjoyed a classical basis in its development. Numerous jazz and blues players associated with the city garnered their musical learning initially from within that circle. This sociological dimension and its connection to the incipience of jazz and blues within the New Orleans musical heritage are discussed in the section entitled "New Orleans Creole-of-Color Colonization of California."

Certain of the city's learning institutions have also functioned as academies of learning for its jazz and blues artists, as well. These include both public and private institutions. A discussion of this aspect of the history of jazz and blues in New Orleans is presented in the section entitled "Warren Easton High School and the Academies of Jazz and Blues Enculturation in New Orleans."

Many of the city's blues artists, like their jazz brethren, can trace their origins into the immediate hinterland. New Orleans functioned as an entrepot with a considerable cultural orbit, reaching out along the full range of the Gulf Coast from east Texas to the Florida panhandle, as well as up the Mississippi and Pearl Rivers.

Parallel traditions of hot stringband music and barrelhouse piano converged to help spawn both blues and jazz in and around the Crescent City. Accordingly, performing artists associated with both musical idioms easily find a natural kinship with one another. Moreover, both relate to the culmination of a patois French Creole folksong tradition in terms of repertory development.

Both jazz and blues in New Orleans depended strongly for their enculturation on a tradition of itinerant bandmasters. That tradition came to maturity during the late-nineteenth century and turn-of-the-century periods. A strong heritage of street music, a solid martial tradition, and a proclivity for parades resulted in a priority being placed on children's learning to play band instruments as a fundamental aspect of their musical education. From this bandmaster tradition, jazzbands derived the windhorn and percussion personnel they

required. The same was true of blues players who, like their jazz brethren, leaned heavily upon the resources available through an indigenous hot stringband tradition and a barrelhouse piano tradition.

New Orleans' proximity to the Caribbean provided both musical idioms with the cultural ambience conducive to their development. The street and saloon life typically derivative of that region, as well as the band music of the West Indies (e.g. Martinique), are strongly associated with musical patterns historically attributed to the Crescent City. New Orleans is located, after all, on the northern rim of the Caribbean and has shared with the Caribbean a variety of cultural analogues. Creole musical culture, particularly as purveyed within New Orleans' Creole-of-Color community, exhibits a pervasive Caribbean origin and influence.

New Orleans is at the hub of the riverine network central to the southeastern sector of the United States. That geographic location played a major role in the dissemination of both jazz and blues out of the Crescent City. In short, a natural kinship of circumstance ties jazz and rhythm & blues together in a bifurcated bond of sorts throughout the region for which New Orleans operates as the metropolitan center. In many ways other than music, in fact, the city shares its cultural legacy with that surrounding hinterland.

Jazz and blues artists alike in the city, therefore, unavoidably look upon the two musical forms as interconnected. Both idioms clearly asserted a lasting influence upon each other's mutual development. Small wonder then that, in many cases, they shared one and the same contingent of performing artists. As jazz evolved in the region, it carried the blues with it. So likewise did the blues evolve, carrying with it the overtones of the jazz tradition native to the area. Consequently, both idioms are part of the vernacular tradition common to the city and the surrounding region.

[NOTE: In this section of the report, as well as in the discography section, jazz and blues artists will receive acknowledgement for the instruments they play and/or other roles they have assumed in the presentation and performance of the music. For a key explaining abbreviations, see the section entitled "Key to Abbreviations."

ANNOTATED LISTING

ABRAHAM, "Chink" MARTIN, Sr. aka: MARTIN, CHINK
1886-1981 (g, bjo, sb, tu)

Known to many in his day for his mastery of the jazz tuba, Martin "Chink" Abraham began his musical endeavors playing guitar around the turn of the century. He switched to tuba and string bass later, and played with "Papa" Jack Laine's Reliance bands (brass band and dance orchestra) prior to World War I (ca. 1910). Thereafter, he worked with Johnny Bayersdorffer's orchestra, Freddy Newman, the New Orleans Rhythm Kings (1922), Sharkey Bonano's Kings of Dixieland, and groups led by trumpeter Johnny "Wiggs" Hyman. He lived a long life, and continued actively performing until his death at 95 years of age. In later years (1960s-1970s), Chink worked with the Crawford-Ferguson Night Owls. Throughout the 1960s and 1970s, he also performed regularly at Preservation Hall.

ADAMS, DOLLY, nee: Douroux
1904 - 1979 (p, b, d, l)

Dolly Adams was a niece of "Professor" Manuel Manetta and a member of an important New Orleans musical family which includes her three sons who are currently performing on an active basis. She led bands of her own over the years in which her sons gained apprenticeship. A native New Orleanian with roots in the city's Creole-of-Color community, she also worked Preservation Hall early in its tenure.

ADAMS, JUSTIN
1925 - (g)

Son of pianist Dolly Adams and native to the city, Justin Adams has worked often in New Orleans with small groups associated frequently with trumpeter Alvin Alcorn. He also had significant involvement with the city's rhythm & blues tradition in addition to jazz, doing studio work with Imperial Records producer Dave Bartholomew on occasion. He remains active to the present day.

ADAMS, PLACIDE
1929 - (sb, bd)

Placide Adams is a native of New Orleans, and as the youngest of Dolly Adams' sons is a member of an important musical family in the city's tradition. He played with trumpeter Oscar

"Papa" Celestin in the 1950s. Known for his Louis Armstrong vocal imitations as well as his bass playing, Placide also toured Japan with clarinetist George Lewis in the 1960s. He routinely leads groups of his own, and presently is active at the Hotel Hilton, New Orleans.

ALCORN, ALVIN
1912 - (t, 1)

Early in his career, native New Orleanian Alvin Alcorn played with bands led by such notable New Orleans jazzmen as fellow-trumpeters Sidney Desvigne and Don Albert, as well as violinist A.J. Piron and pianist Clarence Desdunes. He also performed with trombonist Edward "Kid" Ory's band on the West Coast, replacing Thomas "Mutt" Carey. Back in New Orleans during the Jazz Revival, Alcorn played on Bourbon Street under the leadership of fellow-trumpeter Oscar "Papa" Celestin and pianist Octave Crosby. He also served as a member of the Young Tuxedo Brass Band, the Onward Brass Band, and George Williams' parade band over the years.

Alcorn also led his own Imperial Brass Band for a time in the early 1980s. Although his health had already begun to fail, he remained active until recent years leading a trio at the Marriott Hotel and playing Sunday jazz brunches at Commanders Palace Restaurant. In 1976, he represented New Orleans as part of the U.S. Bicentennial when his band played in Paris for the French celebration of Louisiana Week. Alcorn has been widely recorded, and his Paris sojourn represents only one of many world tours.

ALLEN, HENRY, Jr., "RED"
1908 - 1967 (t, v, vo, 1)

"Red" Allen was a denizen of Algiers, a section of Orleans Parish across the river from New Orleans proper. He began playing trumpet with his father's (Henry Allen, Sr.) brass band following World War I after having started out on violin during the second decade of the twentieth century. He also worked with the Excelsior and Eureka Brass Bands during the 1920s, and with bandleaders (and fellow-trumpeters) Chris Kelly, Henry "Kid" Rena, and Sidney Desvigne. In 1927, he came off riverboat bands with Fate Marable and Walter "Fats" Pichon to join King Oliver in New York. He recorded with Luis Russell, Fletcher Henderson, Lucky Millinder, Louis Armstrong, and Jelly Roll Morton in the 1930s. In the 1940s, he led his own orchestra. Like many other jazz trumpeters over the years, Allen has been considered an imitator of Louis Armstrong, but this represents a somewhat inaccurate appraisal.

ALMERICO, TONY

1905 - 1961

(t, vo, 1)

Though already an established jazz figure outside of New Orleans, native New Orleanian Tony Almerico attained national prominence for his weekly, coast-to-coast, live radio broadcasts from the Parisian Room on Royal Street which he operated (1948-1960). His broadcasts featured such distinguished sidemen as clarinetists Pete Fountain, Irving Fazola, Harry Shields, and trombonist Jack Delany. Almerico was a jazz disc jockey for years as well, and also guest-hosted various jazz television shows over the years. He organized his first band, which worked in New York on occasion, in 1936. He also performed with Slim Lamar's Argentine Dons in the 1930s. Clientele on the Streckfus riverboats, the Capitol and the President, often danced to Almerico's music in the 1940s.

ARMSTRONG, LOUIS DANIEL

1900 - 1971

(c, t, vo, 1)

As perhaps the most famous of New Orleans' many celebrated jazz musicians, Louis Armstrong requires little introduction. This native son of the Crescent City finished growing up as a ward of the city's Jones Colored Waifs' Home. It was there that he learned to play cornet in the school band under the tutelage of Peter Davis after a brief time on bugle and drums. Upon leaving the Waifs' Home, he began playing professionally with trombonist Edward "Kid" Ory's band in Lincoln Park and elsewhere between 1916-1920. He played also with bands led by fellow-cornetist Joseph "King" Oliver.

Armstrong led his own small band jobs as well during that period, and thereafter joined pianist Fate Marable's orchestra aboard the riverboat SS Capitol. There, according to his own account, he learned to read music. Journeying to Chicago to join King Oliver's Creole Jazz Band in late-1922, he subsequently played only one extended engagement in his hometown, at the Suburban Gardens in 1931. He returned again briefly for Mardi Gras, 1949, when he reigned as king of Zulu. Touring the world repeatedly with his All Stars in the 1940s, 1950s, and 1960s, Armstrong earned sponsorship from the U.S. State Department as a Good Will Ambassador.

Armstrong composed many hits, such as "Someday You'll Be Sorry" and "Struttin' With Some Barbecue," and was possibly the most recorded jazz musician of all time. His Hot Five and Hot Seven stand out as the most musically distinctive of the many ensembles he formed, and rank along with Jelly Roll Morton's Red Hot Peppers as the earliest examples of purely studio jazz ensembles. Armstrong had great box office appeal, and was

featured in more than thirty motion pictures including several in which he appeared with Bing Crosby. Any song he played became jazz to the ears of the world, including the camp meeting hymn "When the Saints Go Marching In."

ARODIN, SIDNEY
1901 - 1948 (cl, s)

Sidney Arodin was born and raised in Westwego, Louisiana, on the west bank of the Mississippi just upriver from New Orleans. He served as a member of the traveling ensemble called the "New Orleans Jazz Masters" in the mid-1920s (ca. 1926), but gained his greatest prominence performing in the Crescent City with the Halfway House Orchestra during the same decade. Arodin also played with the Jones-Collins Astoria Hot Eight, and during their historic session in 1929, became the first white jazz musician ever to record with blacks in New Orleans. Co-composer along with Hoagy Carmichael of "Up a Lazy River," he also played with the New Orleans Rhythm Kings in the 1920s, as well as with bands led by trumpeters Sharkey Bonano, Louis Prima, and Wingy Manone during the 1930s and 1940s.

ASSUNTO, FRANK
1931 - 1974 (t, 1)

Frank Assunto was the founder and leader of the highly popular Dukes of Dixieland, a group that achieved world renown in the 1950s. He hailed from one of New Orleans' most distinguished musical families. Assunto learned music from his trombonist father, Jac, who was a high school band director as well as a Dixieland jazzman of classic period vintage. Frank's own band consisted primarily of family members, originally including his father. Releases of his much-recorded group sold in the millions during the late-1950s and early 1960s.

BARBARIN, PAUL
1901 - 1969 (d, c, 1)

One of the finest drummers ever to play jazz and the scion of one of New Orleans' most notable musical families, Paul Barbarin performed with such greats as Louis Armstrong, King Oliver, Red Allen, A.J. Piron, and Fats Pichon. Of solid Creole-of-Color genealogy and cultural heritage, Paul's musical education began when he learned to play the clarinet from his father, Isadore Barbarin. His professional activity commenced as an adolescent with the Silver Leaf Orchestra and with trumpeter Joseph "Buddy Petit" Crawford's Young Olympia Band during the World War I years.

Leaving the Crescent City for Chicago around 1917, Barbarin worked for a while with Eddie Vincent's band at the Royal Gardens, as well as with fellow-New Orleanians, trumpeter Freddie Keppard and clarinetist Jimmy Noone. Returning to New Orleans in the early-1920s, he worked for a time with pianist Luis Russell and clarinetist Willie Humphrey. During that time, he also played with the Onward and Excelsior Brass Bands.

A jazz songwriter as well, Barbarin composed many successful jazz songs, including such hits as "Bourbon Street Parade," "The Second Line," and "Come Back Sweet Papa." He recorded widely with numerous bands, many of which he himself led. He continued to play literally to the end of his life, passing away in his native city while playing drums in a parade during Mardi Gras, 1969.

BARKER, "BLUE LU"
ca. 1914 - (vo)

As the wife of guitarist Danny Barker, "Blue Lu" Barker was of a decidedly domestic disposition. She nevertheless has received wide attribution as the influence for such notable cafe singers as Billie Holiday and Eartha Kitt. Her strong sense of domesticity has kept her out of the scramble of show-business throughout her career, confining her performances to recording sessions and occasional concerts. While poor health has slowed down her activities in recent years, she still continues the long-standing family tradition of performing with her husband from time to time, a tradition which reaches back to the late 1920s.

BARKER, DANNY
1909 - (g, bj, c, d, vo, l)

Danny Barker is a member of the musically distinguished Barbarin family. His musical education began early under close Creole-of-Color scrutiny, with Barney Bigard first teaching him clarinet. Not long thereafter, his uncles, drummers Paul and Louis Barbarin, took over and taught him drums. The guitar and banjo emerged as his instruments of preference, and his public career began with the typical boyhood practice of playing the ukulele on the streets as an adolescent.

Known throughout his career as a strong rhythm player, Barker got started as an active professional by working in a band led by trumpeter Willie Pajeaud. He also performed early on with bands led by such stellar classic-jazz figures as Louis Armstrong, Jelly Roll Morton, and the De Paris brothers during the late 1920s and early 1930s. During the 1930s and 1940s, his driving rhythm made him the mainstay of several successful big

bands, including groups led by Lucky Millinder, Benny Carter and, most importantly, Cab Calloway. Better than anyone, Barker's style fuses the New Orleans sound with the characteristic rhythms of the Caribbean. His personal repertoire is noteworthy for the inclusion of Creole folk melodies which are organically related to the repertoire of classic jazz. Barker sings such standards in patois french and plays them with unparalleled jazz identity.

BARNES, EMILE
1892 - 1970 (cl)

An alumnus of the Chris Kelly band (1919-1927), native New Orleanian Emile Barnes enjoyed a long career for a jazzman. He began playing professionally in the Crescent City around 1906, and continued until 1966. Brother of Paul "Polo" Barnes, Emile worked all over the city with various bands through the years. During the 1950s he often appeared at the Happy Landing and Mama Lou's. He spent much of the 1960s performing at Preservation Hall, which resulted in a widespread familiarity with his classic clarinet stylings despite the fact that he traveled very little throughout his lengthy career.

BARNES, PAUL "POLO"
1902 - 1981 (cl, s)

Paul "Polo" Barnes began his professional playing days by debuting with the Young Tuxedo Orchestra in 1920. This native New Orleanian and younger brother of Emile Barnes then moved up to the Original Tuxedo Orchestra under cornetist Oscar "Papa" Celestin and trombonist William "Bebe" Ridgely in 1921. When the two aforementioned bandleaders went their separate ways a few years later, Barnes remained with Celestin until 1927. At that time, Barnes left to join King Oliver's band on tour. Remaining with Oliver until 1935, he then returned to the Crescent City and went with trumpeter Avery "Kid" Howard's band at the Lavida Ballroom.

While serving in the Navy during World War II, Barnes managed to get stationed at the Naval Station in Algiers for the duration. Following the war, he moved on to New York where he settled only briefly before migrating to California. In California he joined banjoist Johnny St. Cyr's band which was then actively employed on the Mark Twain in Disneyland. Barnes was a songwriter as well as a musician. He composed "My Josephine," which was recorded by Papa Celestin with Barnes' participating in the recording.

BARTHOLOMEW, DAVE

1922 -

(t, 1)

Dave Bartholomew is noted as an entertainment manager and record producer, as well as a musician. He has led a big band in New Orleans since the 1940s. He is a native of Edgard, Louisiana and the son of a tuba player. Bartholomew settled in New Orleans prior to World War II. He studied with Peter Davis whose name has strong association with the development of Louis Armstrong. After a period of apprenticeship beginning at age fourteen on the riverboats with Walter "Fats" Pichon's band, Bartholomew worked around the Crescent City in the late 1930s with fellow-trumpeter Oscar "Papa" Celestin's big band before organizing his own big band.

Most recently on the bill at Preservation Hall, the Bartholomew big band also worked Dixieland Hall and the simulative version of Economy Hall at the Royal Sonesta Hotel on Bourbon Street in recent decades. Such musicians as drummer Earl Palmer, saxophonist Alvin "Red" Tyler, bassist Frank Fields, and pianist Edward Franks worked with his big band as well as doing rhythm & blues studio session dates with him for many years. Bartholomew spent more than thirty years as Fats Domino's manager and record producer, and served in that capacity for other New Orleans rhythm & blues talents like Smiley Lewis and Tommy Ridgley.

He produced for Imperial Records for many years, reportedly logging over 100 million in total record sales on that label alone. Typical of a musician with so much studio involvement, Bartholomew has written many songs in his time, as well. He holds copyright credits for such hit songs as "I Hear You Knockin'," "Tra La La," "I Didn't Want to Do It," and "You're The One."

BATISTE, ALVIN

1937 -

(cl)

Founder of the Southern Jazz Institute at Southern University in Baton Rouge, this native of New Orleans has made his mark over more than three decades as both a performer and a jazz educator. His many recordings include three LPs done as a member of the Clarinet Summit (along with fellow-clarinetists John Carter, Perry Richmond, and Anthony Braxton); his own album "Musique D'Afrique;" and tracks laid down with trumpeter Freddie Hubbard on the latter's yet to be released album "Satchmo Legacy," an LP paying tribute to New Orleans' jazz giant Louis Armstrong. Sandwiched between these efforts stands Batiste's own endeavor, the recently released "Bayou Magic," described by the New Orleans Times-Picayune/States-Item jazz critic, Jason Berry,

as "nearly an hour's worth of spontaneous melodies marked by Batiste's trademark impressionism -- whimsical duets between clarinet and percussions with his long solos ranging up and down the scale through peaks and valleys."

Batiste's own recently released album also marks a first collaboration with his wife, poet Edith Chatters Batiste, as well as her "debut in a recorded musical context...." A resident of Baton Rouge for more than twenty years now, Batiste left New Orleans for New York in the mid-1960s after helping develop the musical program for the New Orleans Public Schools. He provided much of the conceptualization upon which the music program was established for the nationally renowned New Orleans Center for the Creative Arts (NOCCA). Through it all he has remained active as a player, earning accolades for his performing prowess in such places as Los Angeles, New York, and Europe.

In 1966, for example, author J.B. Spellman (Black Music: Four Lives) wrote that "Alvin Batiste is now in New York, where he is regarded as an underground giant of the clarinet." A noted product of the Crescent City's postwar generation of jazzmen, Batiste joined with such peers as Harold Battiste (no relation), Ed Blackwell, Alvin "Red" Tyler, Clyde Kerr, Jr., and Ellis Marsalis, as well as the coterie of other jazzmen who shaped a modern movement within the city's heritage and made classical influences as well as those of bebop and post-bebop jazz legacies into an active presence in the area. In 1969, he settled in Baton Rouge and joining the music faculty at Southern University. He established SU's Southern Jazz Institute, a studio-oriented jazz studies program within the university's music department.

Batiste spent the better part of the next seventeen years molding young talent at the institute while he refined his own performance talents. He played clubs and concerts both in and around Baton Rouge and New Orleans, and also played dates elsewhere in the United States and in Europe. Among the proteges he has produced during his time at the Institute, he can count such stellar names of the present day as saxophonists Branford Marsalis and Donald Harrison; pianist Henry Butler; Ellington alumnus, trumpeter Willie Singleton; bassist Randy Jackson and Randy's brother Herman Jackson, a drummer with Clark Terry, Red Norvo, and Ellis Marsalis, as well as with Batiste himself. Retiring from Southern in 1986 where he is succeeded by Memphis trumpeter/pianist Eric Baslein, Batiste now devotes his attention exclusively to composition and personal performance.

BAUDUC, RAY
1909 - 1988

(d, 1)

Ray Bauduc was part of the younger set of early Dixielanders and a member of an important musical family in the city's tradition. This native son of New Orleans began playing as a kid with several of the city's top bands in the early 1920s. The most prominent of these was led by trumpeter Johnny Bayersdorffer, with whom Bauduc participated in the first-ever live radio broadcast of jazz from New Orleans in 1923. In 1926, he recorded with the Memphis Five, and then left to join violinist Joe Venuti's band in New York. Reversing field temporarily, he came back to New Orleans shortly thereafter to rejoin the Bayersdorffer band for a trip to California.

In California, Bauduc hooked up with drummer-bandleader Ben Pollack. At the time, Pollack had decided to stop drumming in order to front as leader of the band he had formed after moving from Chicago. Bauduc would become part of a contingent of players who left the Pollack band in New York a few years later to start a new ensemble eventually called the Bobcats. In addition to Bauduc, the Bobcats included other New Orleanians such as Nappy Lamare and Eddie Miller. The group eventually hired Bob Crosby to front the band.

BAYARD, EDDIE
1934 -

(c, t, 1)

A product of the post-Revival period and a student of Professor Manuel Manetta, native New Orleanian Eddie Bayard worked with several Bourbon Street bands including George Brunies, Sharkey Bonano, and Santo Pecora. His own band, the Bourbon Street Five, worked for years on the riverboats SS Delta Queen and SS Mississippi Queen, and later at the Bourbon Street night club (Bayard's Jazz Alley) which he has operated intermittently. Bayard has made numerous television appearances with his band on programs such as those of Dinah Shore, Lawrence Welk, and Phil Donahue. During the 1980s, he played with the Louisiana Repertory Jazz Ensemble. He also started a new band of his own, the New Orleans Classic Jazz Orchestra, which has traveled on a limited basis, including overseas.

BAYERSDORFFER, JOHNNY
1899 - 1969

(t, 1)

Johnny Bayersdorffer was a native of New Orleans and among the younger contingent of early Dixielanders. He began his professional career in the Triangle Jazz Band with pianist Irwin Leclere in the latter part of the second decade of this century,

and played also with Happy Schilling and Tony Parenti, 1917-1921. Prior to that, he had organized his own band for the first time while a student at the city's Warren Easton High School. By the early 1920s, he led his own bands and would go on to become one of the city's most popular Dixieland bandleaders. Taking pains to acquire the best sidemen available, his band recorded on the Okeh label in 1924, a company of significant importance in that early era of jazz recording. The band played for many years at Tokyo Gardens in Spanish Fort. In the late 1920s, Bayersdorffer attempted to take his group on the road. They traveled to California but were apparently met with little success.

BAZOOK, OTIS
1947 -

(cl, ss, ts, l)

Otis Bazook is prominent among a new wave of classic jazz musicians who have blossomed in the city during the past two generations following on the precedent set by George Girard's Basin Street Six and the Dukes of Dixieland. This native New Orleanian counts among the few who have grown up fitting the classic mould with much authenticity. In the 1970s, he played with a re-tooled version of the Dukes of Dixieland, of which he served as leader for a time. Possessing an exceptional sense of harmony, he has also performed creditably with Roy Liberto, Murphy Campo, the New Orleans Classic Jazz Orchestra, Ronnie Kole, and Scotty Hills' French Market Jazz Band.

BECHET, SIDNEY
1897 - 1959

(cl, ss, c, l)

Sidney Bechet started his professional playing career with his brother's Silver Bells Band in 1911 and moved on to the Eagle Band under Frank Duson in 1914. This native New Orleanian belonged to a contingent of musical prodigies in the city's Creole-of-Color community during the Storyville period. His apprenticeship was highlighted by certain incidental relationships with notable jazz pioneers in the city. For example, as a child during the first decade of the twentieth century, he sat in on clarinet with a band led by fellow-Creole trumpeter Freddie Keppard and marched with yet another led by trumpeter Manuel Perez, also of Creole-of-Color lineage (John Chilton's Who's Who of Jazz). Bechet played with Joseph "King" Oliver's band at Pete Lala's before World War I, and also played cornet with Allen's Brass Band in those early years as well according to Chilton.

Bechet went with pianist/songwriter Clarence Williams on an aborted trip to Texas in 1915, after which he went on to Chicago where he re-joined Keppard. He began globe trotting thereafter, going first to Europe with Will Marion Cook (1919-1921). He

toured Russia with Payton's Black Revue in 1930, returning to spend time in this country in between. The mid-1930s found him with the Noble Sissle Orchestra.

Beginning in the 1940s, Bechet lived and played for seven years in France where his influence left a lasting impression upon many musicians, including Claude Luter with whom he collaborated on many recordings and concerts. By the mid-1950s he had settled permanently in Paris. Revered throughout Europe, he recorded extensively and wrote perhaps the finest jazz autobiography of all time, Treat it Gentle.

BELLETO, AL
1928 -

(as, cl, 1)

Al Belleto is one of the many native New Orleans jazz musicians whose musical training began at the city's Warren Easton High School. He began his professional activity playing clarinet with Sharkey Bonano's Dixieland band on Bourbon Street in the 1940s. Earning a Bachelor of Arts degree in music from Loyola University following high school, he learned to play alto sax and moved more in the direction of progressive jazz. While keeping intact a sextet he had started while a student at Warren Easton, Belleto thereafter moved on to Louisiana State University in Baton Rouge where he earned a Master of Arts in music.

Consistent with the prevailing situation in the Crescent City, Belleto was unable to find much work for his ensemble after he turned to the more modern sound. This led him in 1952 to accept a two-week engagement at Gus Stevens' club in Biloxi on the nearby Mississippi Gulf Coast. As it turned out, he and his band actually remained for a year, backing other acts as well as playing their own thing. Among other acts, they backed singer Mel Torme whose endorsement subsequently earned them a succession of three and four-week touring engagements around the country.

Their travels took them to Lima, Ohio, among other places, where Stan Kenton heard them and began sponsoring the group. Convincing Capitol Records to sign them, Kenton turned over his management and publicity people to their use. Their success in the 1950s culminated in a U.S. State Department "Jazz for Goodwill" tour of Central and South America in 1957, covering nineteen countries with the Woody Herman Orchestra.

In 1961, following a live recording by his scaled down big band done at the Chicago club behind the Kirby Stone Four, Belleto was appointed musical director of New Orleans' new Playboy Club where he remained in residence leading a quartet for ten years. The Hefner organization found his work so impressive that it commissioned him to do the same in St. Louis, Kansas City, New York, Detroit, Atlanta, Cincinnati, and Phoenix. In

addition to Capitol, Belleto and his groups have recorded on the Bethlehem, King, and Artco labels. The Al Belleto Quartet continues active to the present day, having worked for several years at the Hilton Hotel, New Orleans, one floor below Pete Fountain's club.

BIGARD, ALBANY LEON "BARNEY"
1906 -1980 (cl, ts, 1)

Albany Leon "Barney" Bigard is a native New Orleanian who counts as yet another musical prodigy of the city's Creole-of-Color community. A pupil of fellow-Creoles Luis Tio and Lorenzo Tio, Jr., Bigard began playing with Oak Gaspard in 1921 and with Albert Nicholas in 1922. Joining King Oliver on tour in 1925, Bigard went on to Chicago with Oliver. He subsequently joined bands there led by such jazzmen as Charles Elgar, Luis Russell, and Albert Wynn. Bigard then moved to New York for a fourteen year stint with the Duke Ellington Orchestra. He ultimately settled in California where he helped launch the Jazz Revival in the 1940s as a member of trombonist Edward "Kid" Ory's Original Creole Jazz Band. He became part of Louis Armstrong's All Stars following World War II. Widely recorded with various bands led by himself and with many others bands as well, Bigard was also a composer of numerous jazz songs. His name appears on the copyright to "Mood Indigo."

BLANCHARD, TERRENCE
1962 - (t, p, 1)

Terrence Blanchard is a product of the jazz program at the New Orleans Center for the Creative Arts (NOCCA) under the direction of pianist/educator Ellis Marsalis. He went on to study later in the music program at Rutgers University in New Jersey. He spent a few years in the front line of drummer Art Blakey's Jazz Messengers, along with fellow-New Orleanian and NOCCA graduate, Donald Harrison, with whom he currently co-leads a band. Blanchard and Harrison presently record for Columbia after two well-received LPs on the Concord label produced by festival-organizer/producer/pianist George Wein.

BOCAGE, PETER
1887 - 1967 (t, tb, v, 1)

Peter Bocage is another native New Orleanian of strong Creole-of-Color genealogical heritage. He began his musical education on violin as a member of a noted musical family, and began playing professionally in 1906 with the Original Superior Orchestra under Billy Marrero's leadership. At about the same time, he also played in Tom Albert's band, according to jazz

historian John Chilton's Who's Who of Jazz. After a few years, Bocage moved on to the Original Tuxedo Orchestra (1910 -1913). During the same period, he also worked with the Onward Brass Band and with Joe "King" Oliver's band at Pete Lala's in Storyville.

In 1916, Bocage joined Fate Marable's orchestra on the riverboat SS Capitol. After World War I, he became part of A.J. Piron's orchestra at Tranchina's Restaurant in Spanish Fort, a part of the city's lakefront. Bocage also recorded with that group. A jazz songwriter as well as a performer, he recorded several of his compositions while with Piron, among them "Mama's Gone Goodbye." While with that ensemble he also introduced another, "Shimmy Like My Sister Kate." The latter composition was recorded by Bocage's Creole Serenaders on Riverside in the 1960s, although many other jazz groups had recorded it previously.

BOEDDINGHAUS, DAVID

1955 -

(p)

David Boeddinghaus serves as musical director and pianist for the New Orleans Hot Jazz Orchestra which backs singer Banu Gibson. He is a graduate of the Indiana University music program, and brings extensive classical training to the New Orleans jazz scene. Actually a native of New York City, Boeddinghaus played with Vince Giardano's Nighthawks before arriving in the Crescent City to join Gibson's band in 1984. Stylistically a versatile player with a strong preference for stride, he also has good capabilities as an arranger, regularly providing NOHJO with that service.

Boeddinghaus played with the New Orleans Classic Jazz Orchestra under cornetist Eddie Bayard's leadership from its inception in 1984 until 1988. He is known also for his remarkable memory of events and conversations in addition to obscure songs, as well as for the classic jazz recordings and musicography he has avidly collected throughout his adolescence and adult years. He led his own quartet, oriented toward small-band swing, at Lulu White's Mahogany Hall located at the site of the old Paddock Lounge on Bourbon Street. The quartet consisted of Boeddinghaus, vibraharpist Joe Morton, clarinetist Otis Bazon, and bassist Jim Singleton.

BOLDEN, CHARLES "BUDDY"

1877 - 1931

(c, t, v, l)

Charles "Buddy" Bolden's career dates to perhaps the very earliest formative years of jazz. Many consider this native New Orleanian to have been the first actual "jazzman." He is undoubtedly counted among the greatest lead-horn men ever to play

the music. His bands performed around the turn of the century at historic Lincoln Park as well as at other places around town such as Funky Butt Hall and Odd Fellows Hall. Active during the time of Jim Crow, Bolden personifies the movement of black musical activity into the Uptown regions of the city during the last quarter of the nineteenth century. He led his own band until he was disabled by mental illness in 1907, after which he remained hospitalized for the rest of his life.

BONANO, JOSEPH "SHARKEY"

1904 - 1972 (t, vo, 1)

A native of New Orleans and among the younger set of the early Dixielanders, Bonano grew up in a musical family and began playing professionally in his teens. He became known for his distinctive brown derby hat, his high-pitched vocals, and his impromptu "coochie" dances, in addition to his hot, hard-driving trumpet sound. In 1922, Bonano started the first band among the many he would lead, after working a stint in a New York band led by fellow-New Orleanian and ODJB trombonist Eddie "Daddy" Edwards. He would repeatedly alternate between being leader and sideman with apparent ease throughout his career.

In the early- to mid-1920s, Bonano worked in a band led by Freddie Newman at the Ringside in the Crescent City, and worked as well with the Norman Brownlee Orchestra. He recorded with the latter group in 1925. Touring with Jean Goldkette's orchestra in 1927, he also filled in for Bix Beiderbecke with the Wolverines for a short time. He participated in the rotation of lead-horn players in the Original Dixieland Jazz Band as well in the late-1930s. Always known for employing the top New Orleans Dixieland stars as sidemen, his own abundantly recorded bands had established themselves in New York by the mid- to late-1930s and traveled extensively. They toured Europe, Asia, and South America, as well as the United States.

BOOKER, JAMES CARROLL III

1939 - 1983 (p, or)

James Carroll Booker III was a classically trained musician who was playing Chopin Etudes by age 6. He continued along those lines until age 12, while also absorbing the jazz and blues influences of his native New Orleans, especially as purveyed by pianists Isadore "Tuts" Washington and Harry "Professor Longhair" Byrd. Booker landed a job at age 12 playing live blues and gospel music over a local radio station. In the 1950s, he introduced blues organ to the Crescent City, and had a substantial influence on other local keyboard players such as Deacon John and Dr. John the Night Tripper.

He had already attracted much attention among the local black music establishment by the mid-1950s when trumpeter/record producer Dave Bartholomew produced Booker's first recording session. Booker went on to ghost piano parts for some Fats Domino records, also produced by Bartholomew who served as Domino's personal manager. After graduating in the late-1950s from Xavier Prep High School, where he was considered a prodigy, Booker became a studio session pianist for Ace Records.

In addition to his own sessions, Booker recorded behind a variety of pop and blues artists, including Joe Tex, Earl King, Lloyd Price, Bobby "Blue" Bland, Junior Parker, T-Bone Walker, and former Beatle Ringo Starr. He toured extensively with a variety of acts throughout his career, including the likes of Joe Tex, Shirley and Lee, Huey "Piano" Smith's Clowns (with Booker impersonating Huey who had an aversion to traveling), B.B. King, Wilson Pickett, and the Lionel Hampton Orchestra. He recorded a hit single solo organ instrumental in 1960, "Gonzo"/"Cool Turkey," which reached Number 10 on the R & B charts and Number 43 on the pop charts in that year.

However, as the above-mentioned song titles imply, Booker had become strung out on heroin the previous year during a brief sojourn as a student at Southern University in Baton Rouge. Although he eventually kicked the heroin habit, such self-indulgence would continue to frustrate his professional endeavor throughout his entire life, causing him to temporarily leave the music business around age 20. It would also land him in Louisiana's Angola State Penitentiary in the 1970s.

Booker was extensively recorded. "New Orleans Piano Wizard: Live," an album of concert performances recorded in Zurich, Switzerland in 1978 and released on Rounder Records in 1982, was his high-water mark. It earned him the distinguished Grand Prix de Disque de Jazz award in Switzerland. With the exception of local gigs, he was inactive for five years following the Zurich concerts. Then, in 1983, he recorded "Classified," his first release on an American label.

BOSWELL, CONNEE
1907 - 1976

(vo, t, as, tb)

Connee Boswell was lead voice in the precedent-setting vocal trio, the Boswell Sisters. Their recordings with numerous bands in the 1930s and 1940s served as a model for many female vocal groups of the day, most notably the Andrews Sisters. Connee, a native New Orleanian, went on to become very successful in her own right as a cafe singer. Having contracting polio as an infant, she appeared in a wheel chair throughout her career. She performed on a variety of instruments in addition to singing. Connee and her two sisters worked with many of the city's bands,

most regularly with Norman Brownlee, and (according to jazz historian John Chilton's Who's Who of Jazz) apparently knew cornetist Emmett Hardy and many other of the city's legendary musicians very well.

BRAUD, WELLMAN
1891 - 1967

(sb, v, 1)

Wellman Braud began his musical career at age 12 playing violin as part of a string trio at Tom Anderson's and at the Terminal Saloon in Storyville (1908-1913). This native New Orleanian switched to string bass in 1917 when he relocated in Chicago. He remained in the Windy City for several years, and played there with such bands as those of "Sugar" Johnny Smith, Lawrence Duhe', and Charles Elgar (1920-1923). He left Chicago in 1923 to tour Europe with New York pianist James P. Johnson, doing the Plantation Days Show, and joined Wilbur Sweatman later that same year.

Braud toured the burlesque circuit (1923-1926) before joining the Duke Ellington Orchestra in 1927. He was a mainstay in the rhythm section of that ensemble until he left in 1935. He took over leadership of the Spirits of Rhythm (1935-1936) after leaving Ellington, and led his own trio at New York's Sheepshead Restaurant (1937-1941). He toured Europe with trombonist Edward "Kid" Ory in 1956.

BROWN, ALBERT "PUD"
1917 -

(cl, ss, ts, c, sb, 1)

Albert "Pud" Brown is a widely traveled jazzman who grew up in a Shreveport, Louisiana family of circus musicians from whom he learned to play practically every instrument. His career includes significant association with trombonist Jack Teagarden, banjoist/guitarist Nappy Lamare, and drummer Ray Bauduc. He was regularly employed on Bourbon Street with his own band and with others in the 1970s and 1980s. He became part of the pit band for the hit musical "One Mo' Time" in the late-1970s and early-1980s.

BROWN, STEVE

ca. 1890 - 1965

(tu, sb)

Steve Brown was a native New Orleanian and the original bass player with the New Orleans Rhythm Kings in the early 1920s. According to Al Rose, he had played in New Orleans earlier under the leadership of his brother, trombonist Tom Brown, with whom he went to Chicago for the historic date at Lambs Cafe in 1915. He also worked in Chicago with the Huske O'Hare organization and with Jean Golquette. After touring a year with the Paul Whiteman Orchestra (1927-1928), he returned to Goldkette.

BROWN, TOM

1888 - 1958

(tb, v, sb, 1)

Tom Brown was leader of the first Dixieland band (Tom Brown's Band From Dixie) to go north and was the first known to advertise his band as a "jass" band. This native New Orleanian took his group to work an historic date at Chicago's landmark Lamb's Cafe in 1915. That engagement blazed the trail for many Crescent City ensembles, especially the Original Dixieland Jazz Band, that would subsequently invade Chicago. ODJB clarinetist, the celebrated Larry Shields, actually came from Brown's band before joining ODJB. Having toured and recording with the Ray Miller and Yerkes bands in the 1920s, Brown recorded again late in his career with trumpeter Johnny "Wiggs" Hyman's band on the GBH Southland label.

Brown was a member of a musical family very much in the local tradition. He began playing the violin at age 9. Learning to play trombone while working with Jack "Papa" Laine's Reliance Band during the first decade of the twentieth century, Brown led his own bands from 1910 forward. He was adept in theatre venues as well as in nightclub and dance hall settings. His Five Rubes worked the vaudeville theater circuit on the East Coast following his departure from Lambs Cafe in 1916.

BROWNLEE, NORMAN

1896 - 1967

(p, sb, 1)

Having recorded on Okeh Records in 1925, native New Orleanian Norman Brownlee led an orchestra which played actively in the Crescent City from 1920 to 1930. During that time, many of the city's jazz pioneers got their start working for him. He moved to Pensacola thereafter, where he became actively involved in the musicians' union.

BRUNIES, GEORGE CLARENCE

1902 - 1974 (tb, ah, 1)

The best known member of a noted New Orleans family of jazz musicians, George Clarence Brunies began by playing in family bands. At age eight, he became a regular alto horn player with Papa Jack Laine's Junior Reliance Band. An original member of the New Orleans Rhythm Kings, Brunies joined Ted Lewis in the mid-1920s (1923-1925) and worked with countless jazzmen during his time. He was identified with Chicago guitarist Eddie Condon's group in New York for two decades, and also led his own groups on various occasions over the years, including as recently as 1964 in Cincinnati.

BURBANK, ALBERT

1902 - 1976 (cl, s)

Albert Burbank learned to play in early adolescence under the tutelage of Lorenzo Tio, Jr. beginning around 1916. A native New Orleanian, he played around the Crescent City, particularly at lakefront establishments, through the 1920s. During the 1930s, he worked with drummer Kid Milton's band. In the 1940s, he returned to the lakefront to work with bands led by trumpeters Herb Morand and Joseph "Dee Dee" Pierce, as well as drummer Albert Jiles, mainly at Little Woods along the eastern end of Lake Pontchartrain.

Through the 1950s, he worked with bands led by drummer Paul Barbarin and trombonist Edward "Kid" Ory. His work with Ory was in California. He then gravitated toward Bourbon Street, working the Paddock Lounge with bands led by such jazzmen as pianist Octave Crosby and Barbarin. Throughout his career he played also with the Young Tuxedo Brass Band, as well as with the Eureka Brass Band under Percy Humphrey's leadership. He finished out his playing days in the 1960s and 1970s working at Preservation Hall.

BURKE, RAYMOND

1904 - 1987 (cl)

Completely self-taught and preferring not to commit himself to steady employment, this native New Orleanian worked sporadically with many of the city's top Dixieland stars, including in particular trumpeters Joseph "Sharkey" Bonano, Johnny "Wiggs" Hyman, and George Hartman. He was widely recorded under his professional pseudonym which he preferred to his legal last name of Barrois.

Burke's musical beginnings were influenced by two uncles, early jazzman Jules Cassard and drummer Harold Petersen. He began his professional activity as a young man by working in Blind Gilbert's Band during the 1920s. He also played a long spell with Henry Walde's Mellon Pickers at the Plantation Club thereafter. As something to help occupy his daytime hours, he kept an antique-curiosity shop on Bourbon Street for years. He finished out his career playing at Preservation Hall in the 1970s and 1980s.

BUTLER, HENRY

(p, 1)

A native New Orleanian, Henry Butler applies an eclectic appreciation of jazz as well as the indigenous musical flavorings traditional to his home town. Classically trained, this blind keyboard artist most commonly emphasizes a post-bebop orientation in his playing. His work recalls that of McCoy Tyner, although suggestions of Jelly Roll Morton sift through every now and then to intimate his native musical roots. Recording on the MCA Impulse label, Butler has varied his venue frequently between New York and Los Angeles in addition to New Orleans. Currently residing in New York, he mixes personnel from the various locations very readily for his studio sessions. For his last microgroove endeavor, "The Village," he combined New Yorkers Ron Carter and Jack DeJohnette on bass and drums respectively in the rhythm section, along with fellow-homeboy Alvin Batiste on clarinet.

CAMPO, MURPHY
1935 -

(t, 1)

Frequently purveying his talents on Bourbon Street through most of his professional life, this offspring of the Jazz Revival period and native of New Orleans led the band at the Famous Door for most of the 1960s. He moved over to Crazy Shirley's for most of the 1970s. During the past decade, he has led his own band intermittently on Bourbon Street, and spent some time with Pete Fountain's band at the Hilton Hotel, New Orleans. He also led the band behind nationally known pianist Big Tiny Little on an extended tour around the country.

CAREY, THOMAS "PAPA MUTT"
1891 - 1948 (c)

Brother of trombonist Jack Carey in whose Crescent Orchestra he began playing at age 19 (1910-1914), Thomas "Papa Mutt" Carey was a member of one of New Orleans' more notable musical families. He worked Storyville until 1916, mostly at Pete Lala's

in a band led by the then recently arrived trombonist Edward "Kid" Ory. Carey would have continuing professional association with Ory for more than thirty years. As the United States entered World War I in 1917, he became one of the musicians whose departure would fuel the myth that the legal closing of Storyville caused the dissemination of jazz from New Orleans. At that time, Carey accompanied Johnny Dodds to Chicago, where they replaced fellow-New Orleanian Joseph "King" Oliver's band at Dreamland. Just prior to their departure, he and Dodds had toured with the Billy Mack vaudeville troupe, the Merry Makers, along with pianist Steve Lewis.

Carey returned to New Orleans a year later, from whence he dispatched himself to rejoin Ory in California as a member of the latter's historic Sunshine Orchestra. He joined Ory yet again in the early 1940s as part of the latter's return to professional activity following a decade of retirement. With yet another fellow-New Orleanian, clarinetist/saxophonist Barney Bigard, he thus helped launch Ory's return, an event which contributed to the Jazz Revival as a national phenomenon.

In connection with the Jazz Revival initiative, Carey also did live weekly network radio broadcasts with Ory's Creole Jazz Band for Orson Wells in the early 1940s. He remained somewhat active with Ory during the immediate post-World War II years. Relocating in New York thereafter, he spent the remainder of his time playing mainly with clarinetist Edmond Hall, another fellow-native of the Crescent City.

CELESTIN, OSCAR "PAPA"
1884 - 1954 (t, c, 1)

Oscar "Papa" Celestin began his musical activity with the Algiers Brass Band in the early 1900s. He founded the Original Tuxedo Orchestra in 1910, followed by the Tuxedo Brass Band a year later. Popular as a bandleader in his hometown New Orleans for more than four decades in the twentieth century, he bears distinction as one of the city's few major jazz artists who found widespread success while remaining in the Crescent City. Although they never traveled, his bands began recording on the Okeh label in 1925, and then moved over to Columbia (1926-1928). His bands would enjoy working relations with numerous other labels as well, over subsequent years.

COLLINS, LEE
1901 - 1960 (t)

Lee Collins was a native of New Orleans, a member of one of the city's musical families, and a student of Professor James B. Humphrey, as well as a protege of Oscar "Papa" Celestin. He

began playing as a kid with Celestin's Original Tuxedo Orchestra and Tuxedo Brass Band in 1916. Celebrated by jazz history buffs for reportedly having worked a parade in 1919 along with fellow-trumpeters Joseph "Buddy Petit" Crawford and Chris Kelly, Collins joined both the Young Eagles and the Golden Leaf Band in 1920. Traveling to Chicago to replace Louis Armstrong in Joseph "King" Oliver's band in 1924, he also recorded there with pianist Jelly Roll Morton that same year.

Collins worked in New York during the 1920s, as well as in Chicago with Luis Russell, Dave Peyton, Zutty Singleton, and the Mezz Mezzrow Orchestra. Returning to New Orleans toward the end of the decade, he participated in the famed recording sessions for the Jones-Collins Astoria Hot Eight which he helped lead at the city's historic Astoria Hotel and Dance Hall on South Rampart Street in 1929. Thereafter, he settled and worked back in Chicago for years, from whence he embarked on a tour by going to France with Mezz Mezzrow in 1951. Subsequent to that, he again returned to New Orleans for a bit, where he spent much of 1954 working with his good friend Ricard Alexis at the Paddock Lounge on Bourbon Street.

CONNICK, HARRY, JR.
1967 - (p, vo)

Son of New Orleans' current District Attorney and a native New Orleanian, Harry Connick, Jr. is yet another jazz product of the New Orleans Center for the Creative Arts (NOCCA). Studying under the renowned teacher Ellis Marsalis, he first developed a good grasp of the early jazz piano stylings (i.e. ragtime), playing a television duet with Eubie Blake at age 10. Having begun to perform regularly with the city's leading jazz players before he was fifteen years of age, Connick departed for New York's Julliard Conservatory upon completion of high school. By that time, he had already begun to extend the parameters of his performance scope, becoming more modern in his jazz emphasis, and adding a vocal dimension. He established himself as an independent recording force by the end of the 1980s, and has gone on to do motion picture sound tracks and television specials.

CORDILLA, CHARLES JOSEPH
1900 - (cl, s)

Charles Joseph Cordilla is most strongly associated with the Halfway House Orchestra with which he worked for five years in the 1920s. This product of New Orleans' second generation of Dixielanders played also with the New Orleans Rhythm Kings in their post-Chicago period. He frequently associated with the Brunies musical family as well as with Leon Roppolo, Emmett

Hardy, Paul Mares, and "Papa" Jack Laine's Reliance Bands. Cordilla was also connected with Emile "Stalebread" Lacoume and the Shields brothers. He performed with Leon Prima/Sharkey Bonano on the SS Greater New Orleans in the 1930s.

COUSIN, JOE

1907 -

(p, g, vo)

Known also as Pleasant Joseph, this jazz figure made several successful records under that name in the 1940s (most notably on Decca). He subsequently recorded on several labels under the moniker "Cousin Joe." New Orleans musicians have also known him as Smilin' Joe. Beginning as a blues singer who accompanied himself on guitar, he ultimately switched to piano and began playing jazz as well as blues.

CRAWFORD, PAUL

1925 -

(tb, tu, sb, bh, l.)

Paul Crawford, a child of the Jazz Revival's second wave, began his jazz career playing modern fare in the 1950s. His first recording session consisted of early jazz stylings done with the Lakefront Loungers on the GBH label in 1957. Thereafter, he became co-leader of the Crawford-Ferguson Night Owls, a band modeled on Joseph "King" Oliver's Dixie Syncopaters. He also recorded with the same group. Trained as an arranger, Crawford provided much of the aforementioned band's working library through transcriptions from classic jazz recordings or outright original arrangements.

DAGRADI, TONY

1952 -

(ts, ss, cl, fl)

Tony Dagradi is a transplant from Summit, New Jersey. He studied at Boston's Berklee School of Music in the early 1970s, and led a successful contemporary jazz ensemble in the Cape Cod area before coming to New Orleans with a rock band in 1977. Upon arriving in the Crescent City, he played first with Professor Longhair. After a European tour with "Fess" prior to the latter's death in 1978, Dagradi founded the Astral Project, a local New Orleans group consisting of like-minded, versatile musicians as much at home in the realm of Latin rhythms and the blues as with jazz. They perform a wide range of New Orleans- and Caribbean- flavored sounds. Offering a sound very reminiscent of Sonny Rollins on tenor sax, Dagradi signed on with singer/big-band leader Carla Bley in the early 1980s. He has recorded and toured with Bley on a continuing basis. Equally at

home in the avant garde idiom of jazz, he also has worked on a somewhat looser basis with bassist Ramsey McLean and the Lifers, recording with them as well as with Bley, Longhair, and Astral Project.

DARENSBOURG, JOE

1906 - 1987

(cl, ts)

Joe Darensbourg exemplifies the importance of the city's immediate hinterland in the development of New Orleans' jazz and blues heritage. This native of Baton Rouge began his professional career performing with the Martel family band out of Opelousas in 1924. After that, he traveled with medicine shows. He began playing violin and piano as a child, but switched to clarinet in adolescence. He studied clarinet first with Manuel Roque in Baton Rouge, and later in New Orleans with Alphonse Picou.

Darensbourg cut his ensemble-playing teeth in a band he co- led with his violinist brother in mid-adolescence during the late-1920s. He worked the riverboats for a while with Fate Marable. He was identified with trombonist Edward "Kid" Ory's Original Creole Jazz Band in California throughout the 1940s and 1950s. Under his own name, Darensbourg made a recording of "Yellow Dog Blues" which became a national jukebox favorite virtually overnight. Darensbourg spent the 1960s-1980s in California as a semi-retired member of the New Orleans Creole-of-Color colony in Los Angeles.

DAVENPORT, WALLACE

1925 -

(t, d, l)

A native New Orleanian, Wallace Davenport learned to play trumpet in his elementary school band, and woodshedded it playing in church bands. His professional activity began around age 12 in association with a variety of small bands in the Crescent City. His first regular association with a larger ensemble was playing in a group led by a "Professor Victor" (full name unavailable) who organized jazz orchestras of approximately a dozen pieces and played all over town.

Around 1941, Davenport joined forces with fellow-trumpeter Oscar "Papa" Celestin who at that time led a big band consisting of three trumpets, two trombones, four saxes, and four rhythm pieces. That band had the reputation of possessing a very good book of arrangements. At that time the Jazz Revival was gaining momentum in California, spearheaded by the activities of fellow-New Orleanians trombonist Edward "Kid" Ory, cornetist Joseph "Papa Mutt" Carey, and clarinetist/saxophonist Barney Bigard. The revival was bringing attention once again to the Crescent

City as the generative locus of the music. In response, Celestin dissolved his big band in 1942 in order to put a small traditional New Orleans style band into the Paddock Lounge on Bourbon Street. Thereafter, Davenport joined the Navy for World War II, playing with a military band at Guantanamo Bay, Cuba. This military band played dance music and jazz in addition to marching fare.

Returning to his home town after the war, Davenport studied music briefly at New Orleans' Xavier University, but he quit after a year and one summer session. In 1952, he signed on with Lionel Hampton's big band which had come through New Orleans looking for a trumpet player. Davenport left Hampton's group after a short time to join the band behind New Orleans blues singer Lloyd Price who had a hit record at the time. After Price was drafted into the Army for the Korean War, Davenport went back with Hampton. He toured Europe with Hampton in 1954 and recorded with Hampton in Paris along with clarinetist Mezz Mezzrow. Thereafter, he left Hampton again to go with singer/pianist-organist Ray Charles.

Davenport relocated to New York during the 1960s, during which period he spent 2-1/2 years with the Count Basie Orchestra. He signed on for a third time with Hampton in the 1970s, at a time when the latter had contracted to open the Royal Sonesta Hotel in New Orleans. Following Hampton's three-week engagement, Davenport stayed on in the Crescent City, moving his family back from New York, and has since remained in New Orleans. He has continued to travel internationally throughout the 1970s and 1980s, using New Orleans as a base of operations and leading his own bands on Bourbon Street between tours.

DEDROIT, JOHNNY

1892 - 1985

(t, 1)

Johnny Dedroit was a popular danceband leader in the city for more than forty years. His jazzband played the precedent-setting "tea dances" at Kolb's Restaurant during the late-1910s and early-1920s. These dances brought jazz into the orb of Uptown New Orleans society.

DELANEY, JACK

1930 - 1976

(tb)

Jack Delaney was among the first generation of New Orleans' Jazz Revival figures. He played with bands led by trumpeters Tony Almerico and Joseph "Sharkey" Bonano in the 1950s, as well as with Leon Kellner's Orchestra at the Roosevelt Hotel's Blue Room into the 1960s. Thereafter, he went with clarinetist Pete Fountain's band upon the latter's return from his successful years with Lawrence Welk.

DESVIGNE, SIDNEY

1893 - 1959

(c, t, 1)

A native New Orleanian with roots in the city's Creole-of-Color community, Sidney Desvigne was the leader of a swing big-band in the 1930s. He was an excellent jazz player with roots traceable to the classic period. An alumnus of both the Excelsior Brass Band and the Maple Leaf Orchestra, he began his professional activity as a youth working at the Rice Cafe in New Orleans' Storyville district and playing at the nearby 101 Ranch. He joined Fate Marable's Orchestra on the riverboat SS Capitol in 1922 as second cornet next to Louis Armstrong, and replaced the latter when Armstrong left to join Joseph "King" Oliver's Creole Jazz Band in Chicago.

Desvigne left Marable in 1928-1929 to resume active participation in New Orleans' music scene. He subsequently led his own band on the riverboat SS Island Queen (New Orleans-Cincinnati). He apparently became relatively inactive after 1932. In the mid-1940s, he moved to California where he opened his own restaurant. His only known recording was with Marable's SS Capitol Orchestra in 1924. That recording, on which Desvigne had solo credit, was "Frankie and Johnny."

DODDS, JOHNNY

1892 - 1940

(cl, as, 1)

Johnny Dodds was a native of the Crescent City and a pupil of Luis Tio and Lorenzo Tio, Jr. Many consider him the greatest of New Orleans' classic jazz clarinetists. He began his playing career with Frank Duson's Eagle Band around 1910. He worked with Edward "Kid" Ory's band in New Orleans before and during the period of World War I. In 1918, he left the Crescent City with Billy Mack's vaudeville troupe, the Merry Makers. Thereafter, Dodds migrated to Chicago where he joined Joseph "King" Oliver's

Creole Jazz Band. He was a member of Louis Armstrong's Hot Five and Hot Seven recording groups in the late 1920s, and also led and recorded with his own groups, ca. 1924-1930. With the advent of the swing era in the 1930s, he switched to saxophone.

DODDS, WARREN "BABY"
1896 - 1959 (d)

Warren "Baby" Dodds was musically trained in the Crescent City by Walter Brundy, Dave Perkins, and Professor Manuel Manetta. He was the brother of renowned reedman Johnny Dodds, and a native New Orleanian looked upon by many as the king of classic jazz percussionists. He worked alternately with bandleaders Oscar "Papa" Celestin, Jack Carey, Willie Hightower, and "Big Eye" Louis Nelson Delisle in the Crescent City from 1913 to 1918. Thereafter, he played with Fate Marable's Orchestra on the steamboats SS Sidney, SS Capitol, and SS St. Paul for a few years. Dodds then joined King Oliver's Creole Jazz Band on tour in California in 1921, and returned with Oliver to Chicago. There he jobbed around for approximately fifteen years.

Dodds was widely recorded with Jelly Roll Morton, King Oliver, and Louis Armstrong among others. He joined cornetist Willie "Bunk" Johnson's band in New York in 1944, and remained to work around New York through 1949. During that period, he played mainly at Jimmy Ryan's and did occasional weekend concerts at Stuyvesant's Casino, the Central Plaza, and at the Philadelphia Academy of Music in conjunction with Al Rose's series "Journey's Into Jazz." Dodds also made a noted series of instructional drum recordings.

DUSON, FRANK
1881 - 1936 (vtb, 1)

Frank Duson was prominent among the cadre of early jazz performers. He played with trumpeter/violinist Charles "Buddy" Bolden in the late-nineteenth century and the early years of the twentieth century. He assumed leadership of Bolden's Eagle Band following Bolden's mental-emotional breakdown in 1907. A native of New Orleans, Duson remained active musically until the mid-1930s according to jazz historian Al Rose (New Orleans Jazz: A Family Album). He was a member of the riverboat SS Capitol orchestra, and played as well with his own band at various cabarets around the city, most notably Thom's Roadhouse. He worked intermittently with Louis Dumaine's Jazzola Eight. Duson closed out his active professional period with Dumaine in the ERA Orchestra during the mid-Depression years.

DUTREY, HONORE
1894 - 1937

(tb)

Honore Dutrey is considered by many to have been among the best trombonists of the New Orleans school. He was a member of the earliest generation of the city's jazzmen. Native to New Orleans, Dutrey was of solid Creole-of-Color descent. He was an alumnus of Joseph "King" Oliver's first band (ca. 1907), and also played with the Melrose Brass Band during the same approximate period.

Reared as a member of one of the city's more distinguished musical families of the jazz epoch, Honore worked with his brother, clarinetist Sam Dutrey, in the historic Silver Leaf Orchestra. Around 1913 he became a member of a band co-led by cornetist Joseph "Buddy Petit" Crawford and clarinetist Jimmy Noone, as well as working some with the John Robichaux Orchestra. After serving in the Army during World War I, and despite the fact that he had injured his lungs in a wartime accident, he rejoined Oliver as part of Oliver's Creole Jazz Band in Chicago (1919-1924).

Dutrey also worked with bandleader Carroll Dickerson and clarinetist Johnny Dodds during the late-1920s. He joined forces with trumpeter Louis Armstrong in 1927. Comparing favorably with fellow-trombonist Edward "Kid" Ory in terms of playing prowess, he excelled especially in ensemble work so important to the early New Orleans-rooted idiom. Dutrey complemented and stimulated the collective improvisation technique, and expressed himself as an improvisational soloist with a laconic style. Characteristically, he never lost a sense of the pure melody in the fabric of his improvisation.

EAGLIN, (FIRD) "SNOOKS"
1936 - (g, vo, l)

"Snooks" Eaglin is yet another of the indigenous New Orleans talents recorded under Dave Bartholomew's direction on the Imperial label. This blind bluesman is a native New Orleanian who spent the 1970s working often with Professor Longhair after the latter's return to regular performance. In the same period, Eaglin also did a vocal duo, which included a rhythm section and horn back-up, with local bassist George Porter. Possessing a rich, sobbing voice reminiscent of Ray Charles and a strong rhythmic guitar style with a good overlay of single-string lines, Eaglin fits quite comfortably into the indigenous rhythm & blues tradition of the city. He has often turned to members of the Fats Domino band to provide him with back-up.

EDEGRAN, LARS IVAR

1944 -

(p, g, cl, s, 1)

A native of Stockholm, Sweden, Lars Ivar Edegran moved to New Orleans in 1966 to develop a better facility for playing jazz. He has built on an extensive background as a student of classical music in Europe. Soon after his arrival, he played with bands led by trumpeters Joseph "Sharkey" Bonano and Alvin Alcorn, as well as with many other of the city's traditional jazz artists through an association with Preservation Hall. Edegran has recorded extensively with such New Orleans jazzmen as trumpeters "Kid" Thomas Valentine and Joseph "Dee Dee" Pierce, clarinetist George Lewis, and trombonist Nathan "Jim Crow" Robinson. He helped form and co-led ensembles of his own with which he also has repeatedly gone into the recording studio. Among these ensembles are the International Jazz Band, the New Orleans Joymakers, and the New Orleans Ragtime Orchestra.

EDWARDS, EDWIN BRADFORD "DADDY"

1891 - 1963

(tb, v, 1)

Edwards began his professional musical career in his late teens (ca. 1910) in New Orleans, his hometown, playing violin at silent-movie theaters. In his early twenties around the start of World War I (ca. 1914), he began playing slide trombone with the parade versions of Jack "Papa" Laine's Reliance Bands. He also played with the Ernest Giardina Orchestra during the same period. While with the Reliance Band, he developed a professional association with cornetist Dominic J. "Nick" LaRocca that would lead to their co-establishment of the historic Original Dixieland Jazz Band in 1916-1917.

Edwards and LaRocca formed the ODJB after both had migrated to Chicago with Stein's Band From Dixieland. With the exception of a couple of important changes, the personnel of the latter ensemble comprised the ODJB. Edwards took sole leadership of the band on various occasions, especially during their periods of dormancy. One of these occasions was after LaRocca's departure in the mid-1920s; another followed LaRocca's retirement in 1938 after a semi-abortive comeback attempt by the band in the mid-1930s. Edwards recorded with a reconstituted version of the band under his own direction in the 1940s on the Commodore label.

"FAZOLA" (PRESTOPNIK), IRVING HENRY "FAZ"

1912 - 1949

(cl)

"Fazola" was a professional pseudonym for Irving Prestopnik. His professional musical activity dates to the late-1920s in New Orleans, his hometown, at places like the Fern Cafe #2 located on the periphery of Storyville. He was among the many second-

generation Dixielanders who gained their formal training at the city's Warren Easton High School. While in New Orleans, Fazola worked with pianist Armand Hug and in bands with trombonist Julian Laine, as well as with Louis Prima and Candy Candido. After leaving the Crescent City in the 1930s, he toured with Ben Pollack, Gus Arnheim, Glen Miller, later incarnations of the New Orleans Rhythm Kings, Bob Crosby's Bobcats and big band, Muggsy Spanier, and Tiny Thornhill. In addition to the aforementioned ensembles, he recorded with trumpeter Joseph "Sharkey" Bonano and singer Billie Holiday. He did live-broadcast performances over WWL radio in New Orleans in the late-1940s.

FEDERICO, FRANK
ca. 1908 -

(bj, g, vo)

Frank Federico was a Revival generation Dixielander and a native of New Orleans. He enjoyed his most notable success traveling with trumpeter Louis Prima's band in the 1930s. Federico played also with bands led by Prima locally, as well as with trumpeters Joseph "Sharkey" Bonano and Tony Almerico. He also traveled some with the latter two. A regular fixture in the city's dance bands throughout his life, he remains active among that cadre to the present day.

FIELDS, FRANK
1914 -

(sb, tu)

Frank Fields hailed from the immediate hinterland of the Crescent City, and began his professional playing activity with the Claiborne Williams band in Donaldsonville. Fields became involved with trumpeter Oscar "Papa" Celestin's Original Tuxedo Orchestra as an adolescent after migrating into the city with his family in the 1930s. In the same period, he also recorded some with the city's rhythm & blues contingent. Following Papa Celestin's death in the 1950s, Fields remained with the band under Albert "Papa" French's leadership, and went with French upon the latter's decision to do his own thing in the mid-1960s. Following that transition, he returned to the vestiges of the Celestin band as embodied in British trumpeter Clive Wilson's Original Camelia Jazz Band in the 1970s and 1980s. During those same years, he has also performed and recorded with the New Orleans Ragtime Orchestra.

FORD, CLARENCE
1929 -

(cl, fl, ss, ts, bs)

Clarence Ford is a native of the Crescent City, and through his mother is a member of an important downtown New Orleans musical family, the Gabriels. His Caribbean Creole heritage can

be traced to Santo Domingo. Ford started on clarinet in early adolescence by studying with his uncle, Mannie Gabriel. He learned tenor sax shortly thereafter, but began his professional activity in the mid-1940s playing Albert system clarinet with the Eureka Brass Band under trumpeter Percy Humphrey's leadership. In the same period, an association began with yet another of the Crescent City's more important musical families, the Adams, with whom he maintains an active involvement to this day.

A blues player as well as a jazzman, Ford's first big break came when he joined rhythm & blues singer/pianist Fats Domino on various saxophones in the 1950s. He spent most of the period from 1957 to 1970 away from New Orleans traveling with Domino, including several trips to England. Immediately after leaving Fats Domino, he also worked intermittently with a band led by drummer Albert "June" Gardner. Returning to the Crescent City in the early 1970s, Ford resumed playing jazz. He joined trumpeter George Finola's band on clarinet and tenor sax at the Blue Angel on Bourbon Street in 1974, and remained with Finola at that singular venue for a decade.

Ford mostly played tenor sax with Finola. However, he reverted to clarinet as his primary concentration after leaving Finola in the mid-1980s to play evenings at the Maison Bourbon with a band led by a member of yet another of the city's important musical families, bassist Lloyd Lambert. Ford concentrated on the clarinet along with soprano sax. He worked the Happy Hours with trumpeter Alvin Alcorn at the Marriott Hotel during the same period. The aforementioned ensemble also worked Sunday brunches at Commander's Palace Restaurant in the Uptown district of the city.

Ford is cut from the same stylistic whole-cloth as fellow-Creole clarinetist/saxophonists of earlier generations, Sidney Bechet and Barney Bigard. He can play tenor sax with a power and fluidness reminiscent of Ellingtonian Paul Gonsalves, as well. He worked some in the sax section of trumpeter Dave Bartholomew's big band over the years, touring and recording with Bartholomew during the past decade. Ford on occasion has also performed in bands led by jazz and blues pianist/vocalist Dave "Fat Man" Williams, and recorded with him in the 1970s. During the same decade he worked some with Albert French at New Orleans' Fairmont-Roosevelt Hotel.

FOSTER, GEORGE "POPS"

1892 - 1969

(sb, tu)

George "Pops" Foster was one of numerous native New Orleans jazzmen who got started by playing in the hot stringbands of the turn-of-the-century period. His professional career began at age 14 playing with a string trio (ca. 1906). Joining the Magnolia

Orchestra in 1908, he figured as part of the musical element active in Storyville prior to World War I, and he tied in with trombonist Edward "Kid" Ory through that connection around 1908. In addition to his involvement with Ory at Lincoln Park, Economy Hall, the Tulane University "script" dances, the New Orleans Country Club, and Storyville, Foster worked with the Olympia Brass Band and the Eagle Band during the formative period of jazz.

Foster was among the many "hot" musicians taken on by Fate Marable as sidemen in the riverboat SS Capitol's orchestra following World War I (1919). He also played with Charlie Creath in 1921. He rejoined Ory in California in the early 1920s, finding his way to Chicago later on in that decade by way of that connection. Possibly the most recorded of all the classic era jazz bassists (Al Rose, New Orleans Jazz: A Family Album), Foster played and recorded with bands led by cornetist Joseph "King" Oliver, trumpeter Louis Armstrong, and numerous other New Orleans jazz standouts during his long career.

Foster was quite active with the big bands during the late 1920s and the 1930s, especially those led by Louis Armstrong. He was a featured attraction on the Mutual Radio Network's "This Is Jazz" series of live broadcasts in the 1940s. He was on call for many jazz concerts and festivals in New York and elsewhere during the late-1940s and the 1950s, including Al Rose's "Journey's Into Jazz" concerts done at Philadelphia's Academy of Music. Foster moved back to California around 1953 to join pianist Earl Hines' new jazzband. He spent much of the 1960s and 1970s touring Europe in various combinations.

FOUNTAIN, PETE
1930 -

(cl, 1)

Pete Fountain is a member of the younger set of the city's Jazz Revival Dixielanders and one of the numerous jazz artists who began their musical career through an education at New Orleans' Warren Easton High School. This native New Orleanian helped comprise the earliest incarnation of the Dukes of Dixieland in the early 1950s. Prior to that, Fountain had shared the limelight with George Girard as the "wunderkind" star clarinetist of the latter's Basin Street Six. Fountain gained world renown performing on the Lawrence Welk television programs of the late-1950s and early-1960s. Returning to the Crescent City in the late 1960s, he started his own club in the French Quarter where he performed for a decade. After that, he moved over to his own especially designated area on the mezzanine level of the New Orleans Hilton Hotel.

FOURNIER, VERNEL

1928 -

(d)

Vernel Fournier is an excellent drummer of the city's modern school. A native New Orleanian, he learned his rudiments as a school drummer, and began playing professionally in the Crescent City around 1941 with Dooky Chase's big band. At that time, he was only 13 years old. He attended college for four years at Alabama State College where he played with the Alabama State Collegians (1945-1946). Fournier then moved on to Chicago where he joined a band led by King Kolax out of Port Arthur, Texas, and toured with them for a couple of years (1946-1948). He played with Teddy Wilson, Tom Archia, Dallas Bartley, Buster Bennett, and Paul Bascomb thereafter, more or less in succession between 1949 and 1953, while maintaining his residence in Chicago. In the mid-1950s (1953-1955), he joined the house band at the Bee Hive where he played behind such giants of jazz as tenor saxophonists Lester Young, Ben Webster, Wardell Gray, and Sonny Stitt.

In the last half of the 1950s, Fournier became pianist Ahmad Jamal's regular drummer (1956-1962), and in that capacity attained national prominence. Leaving for two years (1962-1964) to tour with pianist George Shearing, he rejoined Jamal again in the mid-1960s. He also toured with singer Nancy Wilson in that same decade. Tired of touring by the late-1960s, and with Chicago's live-jazz scene in a serious state of remission, Fournier settled in New York where he continues to reside to the present day.

FRAZIER, JOSIAH "CIE"

1904 - 1985

(d)

Josiah "Cie" Frazier has been described as "a veteran of the city's best known dance bands" by jazz historian Al Rose (New Orleans Jazz: A Family Album). A native New Orleanian, Frazier began playing professionally ca. 1921 with banjoist Lawrence Marrero. He moved on to the Young Tuxedo band in 1923, and played with other of the city's noteworthy ensembles such as those of violinist A.J. Piron, trumpeter Sidney Desvigne, violinist John Robichaux, and trumpeter Oscar "Papa" Celestin. Associated with all the leading brass bands throughout his time, he worked with both the ERA and WPA bands in the mid-1930s. A strong affiliation with Preservation Hall during more recent years brought him into continuing association with pianist "Sweet" Emma Barrett, clarinetist Willie Humphrey, and trumpeter Percy Humphrey, as well as with pianist Billie and trumpeter Joseph "Dee Dee" Pierce. He has strengthened his already formidable discography which began with early recordings made with trumpeter Oscar "Papa" Celestin's Original Tuxedo Orchestra beginning in 1927.

GARDNER, ALBERT "JUNE"
1930 - (d, 1)

Albert "June" Gardner is a native New Orleanian known particularly for his work as the drummer behind pop-blues singer Sam Cooke for five years in the 1950s and early-1960s. Gardner also provided the rhythmic spark for such other world-renowned bands as those of blues singer-keyboard artist Ray Charles and jazz-great Lionel Hampton. He returned to the Crescent City in the mid-1960s where he has led his own bands on a more or less regular basis ever since. In addition to studio dates with all the above-named ensembles, Gardner has recorded with his own bands repeatedly over the past two decades and more on the Emarcy label.

GARLAND, ED "MONTUDIE"
1895 - 1980 (sb, tu, bd)

Ed "Montudie" Garland was a native of the Crescent City who began his musical activity as a percussionist. He had become one of New Orleans' more facilitous parade drummers by thirteen years of age, and worked with Frank Duson's Eagle Band on bass drum (1910). Around that same time, Garland switched to tuba to play with the Excelsior Brass Band. In 1911, he joined Manuel Perez's Imperial Orchestra on string bass. His versatility on different instruments indicates a whirlwind period of musical training during his late adolescence.

Also in 1911, Garland began playing regularly with Joseph "Buddy Petit" Crawford's Security Brass Band. In that same period, he worked with Lawrence Duhe at the Deluxe Cafe, and left town for California with Duhe thereafter. Garland was of Creole lineage and ultimately became an important member of the New Orleans Creole-of-Color colony in the Los Angeles area which remains vital to the present day. He would subsequently work in bands led by two fellow-Creoles, cornetists Freddie Keppard and Manuel Perez. In 1916 he worked with Joseph "King" Oliver's band back in New Orleans, later touring with Oliver for a five-year hitch. That tour brought Garland back to California where he would remain for the rest of his career.

Garland led his own band (the One-Eleven Jazz Band) in California for a time in the early-Depression years (1929-1933), but disbanded it as popular interest in jazz waned in the early 1930s. He slipped into obscurity thereafter, and did not return to public attention again until 1944. He figured prominently in

the Jazz Revival movement begun in Los Angeles by fellow-New Orleanians such as trombonist Edward "Kid" Ory, cornetist Thomas "Papa Mutt" Carey, and clarinetist/saxophonist Barney Bigard through the early-1940s sponsorship of actor Orson Welles.

GAUTHE, JACQUES

1939 -

(cl, ss, al, c, l)

Jacques Gauthe is leader of the Creole Rice Yerba Buena Jazz Band, and since 1985 has served as musical director of New Orleans' Meridien Hotel. This native of France has long infatuated the Crescent City with his Sidney Bechet style clarinet and soprano sax performance. Working with the West End Jazz Band (1982-1984), the Louisiana Repertory Jazz Ensemble (1983-1987), and the New Orleans Classic Jazz Orchestra (1984-1989), as well as more or less regularly one night a week at Preservation Hall throughout the 1980s, Gauthe, who also doubles as a master chef, has toured the United States extensively. He also takes bands back to his native European venue annually.

GELPI, RENE

1904 -

(bj, g, mnd)

Rene Gelpi is one of the few surviving individuals who figured prominently in the latter days of the city's "hot string" jazz period which apparently preceded the more celebrated windhorn-percussion period of classic orientation. He played first with The Invincibles, a hot stringband comprised of Uptown New Orleans society offspring. Gelpi would later play with the New Orleans Owls, a windhorn-percussion ensemble which grew out of some of the same personnel who comprised The Invincibles. He recorded with the Owls on the Columbia label in the mid-to-late-1920s, and played with them live at the Roosevelt Hotel's Blue Room, nee Venetian Room, as well as at the Beverly Gardens and other establishments around the Crescent City. Sharing a tenacious attachment to the city with his colleagues, Gelpi and the Owls never left New Orleans. He was educated at Tulane University, and became a prominent architect in the city during the 1930s to the 1960s.

GIRARD, GEORGE

1930 - 1957

(t)

George Girard was a pupil of Johnny "Wiggs" Hyman and pre-eminent among a younger set of the city's Jazz Revival Dixielanders. He began his professional musical activity early in life when, in 1946, he became one of the original members of the Jimmy Archey Orchestra at age 16. He took over the leadership of a co-op band, the Basin Street Six, in the late-

1940s, and was co-featured with clarinetist Pete Fountain until 1954. Girard then organized his own band, the New Orleans Five, to perform at the Famous Door on Bourbon Street.

At that time, a jazz enclave of sorts had grown up along Bourbon Street as a result of the Jazz Revival, then underway nationally since the beginning of World War II. Girard's New Orleans Five, which had a weekly live broadcast on CBS radio, played the Famous Door opposite the Dukes of Dixieland. He recorded with a variety of groups including his own over his short-lived career. Girard was featured along with fellow-New Orleanians of an earlier age, clarinetist Raymond Burke and banjoist-guitarist Johnny St. Cyr, as part of the Los Angeles Jazz Jubilee program of 1955.

HALL, CLARENCE

ca. 1900 -

(cl, s)

Clarence Hall is the oldest sibling of the musical Hall family, notable in the city's jazz history. He began his musical learning while yet in Reserve, Louisiana, from which he hailed. Hall's first professional activity occurred during the early years of World War I when he played with an ensemble comprised mostly of other members of his family. At the time, he was only about fifteen years of age. Trumpeter "Kid" Thomas Valentine, though apparently no relation, actually led the Hall family band in Reserve. After moving to the city by the early 1920s, Hall joined trumpeter Oscar "Papa" Celestin's Original Tuxedo Orchestra (ca. 1924-1931), and recorded with them on the Columbia label in 1927.

HALL, EDMOND

1901 - 1967

(cl)

Edmond Hall is another native of Reserve, Louisiana, upriver from New Orleans. As such, he exemplifies the importance of the city's immediate hinterland in its jazz development. Like his brother Clarence, Edmond began his musical education as well as his professional activity playing with the Hall family band under the leadership of trumpeter "Kid" Thomas Valentine in Reserve during the early years of World War I. Edmond Hall would go on to become one of the most highly regarded of New Orleans' classic-period jazzmen. He played with a wide variety of ensembles, beginning with a stint in Joseph "Buddy Petit" Crawford's band in the early 1920s. After also playing briefly with bands led by trumpeters Bud Roussel, Lee Collins, Jack Carey, and Chris Kelly, Hall left for Pensacola, Florida in the mid-1920s.

Following his change of venue, Hall played with the Mack Thomas Orchestra. Thereafter, he moved on to New York where he spent the 1930s performing with the full complement of Swing big bands, most particularly those of Louis Armstrong, Claude Hopkins, and Lucky Millinder. He remained with Armstrong through the 1940s and 1950s, and helped comprise Louis Armstrong's All Stars in the late 1940s. Propelled by the success of his association with Armstrong, Hall returned again to New York in the 1960s and remained there until his death.

HALL, HERB
ca. 1904 -

(cl, s)

Herb Hall was the third and youngest brother of the musical Hall family. Like his brothers Clarence and Edmond, Herb hailed originally from Reserve. With his siblings, he began his musical activity, both educational and professional, playing in Reserve with the family band led by non-sibling and trumpeter "Kid" Thomas Valentine during the early years of World War I. He would remain with Kid Thomas throughout the 1930s and into the years encompassing the Jazz Revival as it occurred in the Crescent City. Eventually, he relocated to New York where he became reasonably active during the 1960s and continues active to the present day. He has toured with pianist Bob Greene, and participated in Greene's series of concerts entitled "Jelly Roll Morton Revisited" from the mid-1970s to the mid-1980s.

HALL, MINOR "RAM"
1897 - 1963

(d)

Although not a member of the musical Hall family of Reserve derivation, Minor "Ram" Hall nonetheless began playing around the same time. He substituted for his brother Tubby, also a drummer, in approximately 1914. Hailing from Sellers, Louisiana, a part of New Orleans' immediate hinterland, Hall apparently went to Chicago on his own in 1916. There he hooked on with Joseph "King" Oliver's Creole Jazz Band. A tour with Oliver in 1921 took Hall to California where he joined forces with trombonist Edward "Kid" Ory in 1922.

Hall remained in California after Ory's departure for points east in the mid-1920s, but hooked up with Ory again as part of the latter's come-back effort in the early 1940s. Having gained network radio exposure through Orson Welles' historic live broadcasts of Ory's Original Creole Jazz Band, Hall participated in the Jazz Revival, a World War II-era renaissance of classic jazz that was national in scope. That revival resulted in a reawakening of consciousness concerning New Orleans' role in the history of jazz.

HARDY, EMMETT
1903 - 1925

(c)

Jazz historian Al Rose (New Orleans Jazz: A Family Album) described Emmett Hardy as the "boy prodigy of the dixieland world." Hardy perhaps became more prominent as a legend than as a living player. His career began as a "wunderkind" on lead horn in the early Dixieland epoch. Hardy played primarily with the Norman Brownlee Orchestra in New Orleans, his hometown. He reportedly came in early contact with many of the city's jazzmen of the day as well as with the Boswell Sisters, the three native New Orleans singing sisters who would go on to influence the entire realm of female vocal groups in the country for more than a generation. Before his early death at twenty-two years of age, Hardy had already toured the Orpheum Theatre circuit with Tony Catalano's band, and played in Chicago with the New Orleans Rhythm Kings. He also performed with the Carlisle Evans' band in Davenport, Iowa. One school of historical interpretation holds that he influenced the playing of the young Bix Beiderbecke, native of Davenport.

HARRISON, DONALD
1961 -

(as, 1)

Donald Harrison is a product of the jazz program at the New Orleans Center for the Creative Arts (NOCCA) under the direction of pianist/educator Ellis Marsalis. He also studied for a year in the late-1970s under clarinetist-educator Alvin Batiste at Southern University's Southern Jazz Institute in Baton Rouge and at the Berklee School of Music in Boston. He led his own organ trio at Wally's in Boston while attending Berklee. Harrison played in the front line of Art Blakey's Jazz Messengers along with fellow-New Orleanian trumpeter Terrence Blanchard in the early 1980s. The two replaced fellow-New Orleanians Wynton and Branford Marsalis with whom they had attended NOCCA.

Harrison was very much influenced by fellow-alto saxophonists Charlie Parker and Johnny Hodges, as well as by the creative force of tenor saxophonists John Coltrane, Benny Carter, and Wayne Shorter. A fellow-New Orleanian of a previous generation, soprano saxophonist-clarinetist Sidney Bechet, represents another important influence. Harrison and Blanchard currently co-lead their own group which has recently recorded on Columbia. Two earlier and well-received LPs were on the Concord label under the production of New York's festival-organizer and pianist George Wein. A composer of jazz songs as well, Harrison

wrote for Blakey's group, as well as for his own. On the first album done with Blanchard, "New York Second Line," he contributed three original selections: the title tune, "Duck Steps," and "Doctor Drums."

HAZEL, ARTHUR "MONK"
1903 - 1968 (d, c, mel)

Al Rose (New Orleans Jazz: A Family Album) described Arthur "Monk" Hazel as a West Bank "country boy" who became "the kingpin of dixieland-style drummers" during the Jazz Revival. Hazel actually began his activity as a professional jazz player during the classic period as part of the "kids" contingent that reportedly formed around "wunderkind" cornetist Emmett Hardy. In New Orleans throughout the 1920s, Hazel performed with a variety of ensembles, among them Happy Schilling, Bill Creger, Jules Bauduc, and the Halfway House Orchestra under Abbie Brunies' leadership. Well documented discographically, he recorded first with Johnny (Wiggs) Hyman's Bayou Stompers in 1927.

In that same decade, Hazel also worked and recorded with the New Orleans Rhythm Kings, Tony Parenti's Famous Melody Boys, and Jack Petit's Pets. After having played on network radio the following decade behind singer Gene Austin (1934), he went on to his most stellar period as a jazz artist with trumpeter Joseph "Sharkey" Bonano's Kings of Dixieland and trumpeter George Girard's New Orleans Five in the late-1940s and the early 1950s. Hazel also made intermittent appearances in those same years with bands led by trombonist Santo Pecora, with whom he had continuing association beginning with their mutual experience with the New Orleans Rhythm Kings.

HENRY, CLARENCE "FROGMAN"
1937 - (p, vo, l)

A prominent figure in the New Orleans rhythm & blues revolution of the 1950s, Clarence "Frogman" Henry remains active in the Crescent City to the present day. He has been a fixture at various Bourbon Street establishments for more than thirty years. Henry has experienced a renaissance of sorts during the past couple of decades, as various of his original songs have been rediscovered by a new generation of listeners in the United States and abroad. A new album entitled "Little Green Frog" was released in the early 1980s on the Bear Family label. It reprises several hit songs written and originally recorded by Henry in the 1950s, including "Ain't Got No Home," "Don't Take It So Hard," "You Can't Hide a Tear with a Smile," and "I Might As Well."

HIRSCH, GODFREY MAYOR

1907 -

(p, d, vh, 1)

Godfrey Mayor Hirsch is a native of the Crescent City and a member of yet another New Orleans musical family. His father played cornet in local concert bands during the second and third decades of the twentieth century and led theater orchestras in the Gulf South region. For a time his father also served as vice-president of the local chapter of the American Federation of Musicians (Local 174), having also served on its board of directors. Godfrey's interest in music began when his father would take him to Spanish Fort near West End along the shores of Lake Pontchartrain to hear the bands with which the latter played.

Even at a young age, however, Godfrey exhibited a decided interest in jazz. He would slip away to listen to such Dixieland bands as the one led by Norman Brownlee. All the while, he studied piano. Beginning his studies at home, he manifested prodigious keyboard talents very early on. His quick advancement earned his acceptance as a pupil of the prestigious teacher Edna Flotte-Ricau at Newcomb College. While still a student at Warren Easton High School, however, his interest in piano yielded to a stronger interest in percussion. That interest prompted him to begin playing drums.

Godfrey's professional activity as a musician began as a drummer while he was still in high school. Various bands sought his services. After graduating from Warren Easton in the mid-1920s, he enrolled at Tulane University where he became the drummer with that institution's resident jazzband, the Tulanians. Already earning in the neighborhood of \$60 per week as a musician, he quit Tulane after his freshman year. He led his own band and also substituted with the New Orleans Owls from time to time. In addition, he regularly played piano at the Music Box Dance Hall on Carondelet Street.

Godfrey also worked in the pit orchestras of theatres in the city, and played with society dance orchestras at various local hotels and for private jobbing dates. In 1931, he became the regular drummer with Earl Crumb's band at the Suburban Gardens in neighboring Jefferson Parish. Crumb, himself a drummer previously with the New Orleans Owls, chose to front the band as leader at that time. In 1932, Godfrey became the percussionist with the pit orchestra at the city's Saenger Theatre where he remained for five years. He then left for Los Angeles with the Louis Prima band. After returning to New Orleans in 1937, the Prima band left again for New York City, taking Godfrey with them as drummer. The group took up residence at that city's Famous Door.

During the 1930s, while playing nights at the Saenger Theatre, Godfrey also played in the studio band at WWL radio in New Orleans. He eventually became a regular performer on that station's celebrated "Dawnbusters" show, where he performed with trumpeter Al Hirt as well as with other distinguished jazzmen from the Crescent City. Thereafter, he went with Hirt to Curley's Neutral Corner on piano. In the 1950s, clarinetist Pete Fountain hired Godfrey on piano when, after leaving the Lawrence Welk Orchestra, Fountain returned to the Crescent City to open his own club on Bourbon Street. By that time, Godfrey had become quite facile on vibes (vibraphone or vibraharp). He preferred that instrument to either drums or piano during his later years. He remained active in New Orleans through the 1960s and 1970s. Finally, deteriorating health forced him to retire in the 1980s.

HIRT, AL
1922 -

(t)

Al Hirt is yet another jazz product of New Orleans' Warren Easton High School. He counts among the second generation of the city's Revival period players. A native New Orleanian known particularly for his power as well as his high-note capacity, Hirt associated mostly with the group of musicians which revolved around the Basin Street Six, playing in bands with Pete Fountain and members of the Assunto family of Dukes of Dixieland fame. His studio credits began in the late 1930s and early 1940s, when he played with the band on the "Dawnbusters" program presented over New Orleans' WWL radio. He continues playing to the present day, following the same pop music and showmanship orientation which made him a nationally known musical figure in the early 1960s. Since closing his own Bourbon St. establishment in the early 1980s, Hirt plays mostly special performance and travel dates.

HUG, ARMAND
1910 - 1977

(p)

Armand Hug was a native New Orleanian and self-taught musician, as was true of so many of New Orleans' early jazz performers. He began playing professionally at age fifteen. Known especially for his facility as a solo pianist, Hug had installed himself at the city's Fern Cafe by 1926. His repertoire incorporated an eclectic combination of styles and idiomatic orientation, encompassing everything from rags and stride style to early New Orleans fare, low-down blues, and pop tunes.

For years, Hug worked as a solo cocktail pianist at some of the city's notable establishments such as the Royal Orleans Hotel. He also excelled as a rhythm-section pianist. He played in various of the city's better-known Dixieland ensembles over the years, combining with many of its more celebrated jazz stars in the process for both live performances and recording sessions. Nevertheless, he gained world-renown for his solo piano recordings.

HUMPHREY, PERCY
1905 -

(t, d)

Percy Humphrey is a native of the Crescent City, and the youngest grand-sibling in one of New Orleans' most notable musical families. He developed as a protege of his grandfather, "Professor" James B. Humphrey, whose Magnolia Plantation band academy did so much to develop the city's black-band tradition. That tradition found consummation especially in the twentieth century. Like his grandfather, Percy is a trumpeter. He developed more as a brass-band lead horn player, strictly speaking, than as a jazz player.

Humphrey led the Eureka Brass Band in its 1947 reclamation, after years of playing with numerous other bands in the city from the 1920s to the World War II period. Among the bands he performed with were those associated with his grandfather. During the late 1940s, he played also with clarinetist George Lewis' jazzband. In later years, Percy and his brother clarinetist Willie Humphrey became associated exclusively with Preservation Hall where they co-lead a band. Percy also worked there for a time with pianist "Sweet" Emma Barrett.

HUMPHREY, WILLIE JAMES
1900 -

(cl)

Willie James Humphrey is the eldest grand-sibling of trumpeter "Professor" James B. Humphrey and one of the brothers constituting that important musical family's contemporary contingent. He, like his brothers, holds a rather unique birthright within the heritage of vernacular music traditional to New Orleans. Native to New Orleans, he gained his musical education and began his professional career within the family context. Following upon that early apprenticeship, Humphrey joined the Excelsior Brass Band under the leadership of George McCullum, Sr. in 1919.

Much recorded, Humphrey connected with the mainstream of national jazz activity in Chicago for a time in the 1920s. He had traveled there as well as to St. Louis with George Filhe in his early-20s. A veteran riverboat jazzman, he also worked many

of New Orleans more notable early jazz establishments such as Tom Anderson's on North Rampart Street where he fronted a band led by drummer Paul Barbarin for a time. Humphrey also co-led a band with Maurice Durand, and played with trumpeter Lee Collins at Spanish Fort in the city's West End lakefront section.

HUNTINGTON, EDWARD WILLIAM "BILLY"
1937 - (g, bj, sb, eb, s)

Edward William "Billy" Huntington is a native New Orleanian who cut his musical teeth on the indigenous jazz tradition. He played with the likes of clarinetist George Lewis' band as a youth and was much influenced by that ensemble's regular banjoist, the internationally recognized Lawrence Marrero. Typical of New Orleans players, Huntington first recorded with outsiders, cutting a record with British jazzband leader Ken Colyer in the early 1950s. At the time, he was only fifteen years old. In the years just prior to that, he had logged valuable time playing with some of the city's early and illustrious jazz artists including Charlie Love, Steve Angrum, Emile Barnes, and Albert Jiles.

By the mid-1950s, Huntington had switched to guitar and was playing in a more modern vein. He became recognized as a stalwart fixture in the city's young, progressive jazz element, especially after his switch to bass thereafter. He has worked frequently with bands backing trumpeter Al Hirt in recent years and in bands led by alto saxophonist Al Belleto.

HYMAN, JOHN WIGGINGTON, aka: "JOHNNY WIGGS"
1899 - 1977 (c, t, l)

This jazz great performed under his legal name, "Johnny Hyman," early in his career, but later assumed the name "Johnny Wiggs." He dates to the classic period of New Orleans jazz. Playing with the Happy Schilling and Tony Parenti bands in the early 1920s, Hyman-"Wiggs" would replace cornetist Emmett Hardy in the Norman Brownlee Orchestra following the latter's death in the mid-1920s. He recorded on Victor in 1927 with his own band, the Bayou Stompers. He joined the Ellis Strakatos Orchestra at the Roof Garden of the city's Jung Hotel in the early 1930s.

A teacher for many years as well as a player, Hyman-"Wiggs" had particular influence on George Girard, Pete Fountain, Jack Delaney, and Sam Butera, among others. He operated his own music school as well as directing music education within the New Orleans public school system. He became a real force in bringing the Jazz Revival to New Orleans in the 1940s.

While helping to bring the Jazz Revival to the Crescent City, Hyman-"Wiggs" also helped co-found the New Orleans Jazz Club. In so doing, he aided in bringing many of the city's earlier jazz greats out of involuntary retirement. He was widely recorded in the 1950s, especially on the Southland label. At that time, "his power and creativity were at their peak" (Al Rose, New Orleans Jazz: A Family Album). He retired in 1960, feeling that the purity of the city's jazz heritage had diminished too greatly. He re-emerged from retirement provisionally in 1965 to play on occasion at Preservation Hall during the last decade of his life.

JACKSON, PRESTON
1903 - 1984

(tb)

Although he was a native New Orleanian, Preston Jackson left the Crescent City at too young an age to have played there in his early years. At age fourteen, he moved to Chicago with his family at about the time of the United States' entry into World War I. Nevertheless, he gained considerable fame elsewhere playing in the tradition indigenous to the city.

While a young man in Chicago during the 1920s, Jackson worked with the big bands of Dave Peyton, Erskine Tate, and Carroll Dickerson. He also worked with the Dodds brothers, Jimmie Noone, and Natty Dominique in smaller ensembles. The latter three of those listed above also hailed from New Orleans. Prior to that, Jackson had worked in a band led by another fellow-New Orleans native, violinist Al Simeon, brother to clarinetist Omer Simeon.

Jackson recorded with a variety of ensembles over the years, including those led by pianist Richard M. Jones, trumpeter Ernest "Kid Punch" Miller, and clarinetist Noone all of whom hailed from New Orleans. Jackson himself apparently felt no strong natal attachment to the Crescent City, since he didn't return there until well into his professional career. Jackson first returned to New Orleans in a professional capacity briefly in 1931 as part of the trombone section in the big band backing Louis Armstrong at the Suburban Gardens. He returned again to stay in quasi-retirement during the 1970s, making appearances often at Preservation Hall into the 1980s.

JACKSON, TONY
1876 - 1921

(p, vo)

Tony Jackson was a native New Orleanian raised up in the ragtime tradition of the turn-of-the-century period. He has been referred to as the "unrivaled king of Storyville 'professors'" by Al Rose (New Orleans Jazz: A Family Album), and ranks among the

earliest of New Orleans' jazz figures. Jackson began playing in early adolescence, and worked the city's Storyville brothels professionally from age 15 onward. His active professional period in the Crescent City dates from the early 1890s to 1904, when he departed for St. Louis to play during the Worlds Fair of 1904-1905. At the St. Louis Fair, he cultivated a premier reputation playing "cutting contests."

While in New Orleans in the 1890s and the early years of the twentieth century, Jackson played mainly at Gypsy Shaefer's, Hilma Burt's, Lulu White's, and "Countess" Willie Piazza's Storyville establishments. John Chilton (Who's Who of Jazz) indicates that Jackson also played in a band led by an Adam Oliver during that same period. After the World's Fair closed in St. Louis in 1905, he moved on to Chicago. He remained there writing songs as well as playing, and making occasional trips to New York City, for approximately half a decade.

Jackson composed hundreds of songs, mainly uncredited in that time, and sold the rights to most of these to others, reportedly for only \$5 to \$10. Curiously, however, he retained copyright ownership to certain others, such as "Some Sweet Day" and "Pretty Baby." Around 1911-1912, he returned again to New Orleans where he was still a residual influence on many of the city's syncopated keyboard artists, most notably Jelly Roll Morton who reportedly looked upon him as the master.

Jackson worked at Frank Early's establishment during his final stay in the Crescent City, and reportedly formed a band as well in 1918. That band, although short-lived due to Jackson's death in 1921, often included the city's stellar jazz performers of that day among its personnel. It contained on its roster, for example, such names as trumpeter Freddie Keppard, bassist Wellman Braud, and clarinetist/ saxophonist Sidney Bechet.

A rumor has circulated for years among jazzologists of an obscure cylinder recording of Jackson secreted somewhere. However, it is more likely that Jackson never recorded, at least not for commercial release. His far-flung reputation, therefore, rests largely upon legend and on the oral-historical accounts of certain contemporaries such as Morton and banjoist/guitarist Bud Scott who remembered him as a remarkable pianist. A singer as well with a trademark high-pitched voice, Jackson was a superb entertainer as well as an outstanding musician.

JAFFE, ALLAN
1935 - 1987

(tu)

Allan Jaffe was proprietor of Preservation Hall throughout its halcyon years. He moved to New Orleans from Philadelphia in the early-1960s with an abiding interest in the city's early jazz heritage and a desire to assist in its cultural retention. A tuba player himself, he had played with the University of Pennsylvania band as a student. In New Orleans, he performed with various of the bands that have circulated through Preservation Hall over the years, as well as with certain of the city's traditional brass bands, particularly the Olympia Brass Band. As time went on, he became the regular tuba player with the Humphrey Brothers' band which has been preeminent among the Preservation Hall bands since the 1970s. Jaffe also recorded with that group.

JEFFERSON, THOMAS
1923 - 1986

(t, vo, 1)

Thomas Jefferson was a Revival-era trumpet player native to New Orleans and imbued with the Louis Armstrong style. He began his musical activity in the city working with the Thomy Lafon Brass Band in the late-1930s. He worked also with the Young Tuxedo Brass Band. By the late-1940s, Jefferson had become a regular at the Paddock Lounge on Bourbon Street where he remained through the 1950s, principally with Octave Crosby's band. His affiliation with Bourbon Street continued throughout his professional career, as was true for many other of the city's Revival-era jazzmen and jazzwomen. Jefferson led his own ensemble much of the time, especially in later years.

JERDE, CURTIS DALE
1939 -

(b, tu, eb, 1)

Already a jazz musician for the better part of two decades, Curtis Dale Jerde moved to New Orleans from San Francisco in 1977 in pursuit of academic objectives, a doctorate in history from Tulane University. With broad experience in dance bands and show orchestras as well as jazz, Jerde joined the Dick Stabile band in the Blue Room of the Fairmont-Roosevelt Hotel within a year of his arrival in the Crescent City. At the time, he was also enrolled as a full time graduate student. He has worked with numerous of the city's noteworthy jazzmen over the years.

Leader of two ensembles himself, the Hot Three and the Catfish Hotel Orchestra, Jerde also helped co-found the Louisiana Repertory Jazz Ensemble in 1980 as a performing arm of the Hogan Jazz Archive at Tulane University. He played tuba and string bass with them for two years. In 1984, he also assisted in the

creation of the New Orleans Classic Jazz Orchestra under cornetist Eddie Bayard's leadership. Again doubling on tuba and stringbass, he toured and recorded with that ensemble, recording as well with the Louisiana Repertory Jazz Ensemble and various other groups over the years. In his capacity as a historian and a professional archivist-librarian, he served as Curator of Tulane University's Hogan Jazz Archive from 1980-1988.

JOHNSON, "DINK"

1892 - 1954

(d, p, vo, cl)

"Dink" Johnson was a native of the Crescent City, a brother-in-law of Jelly Roll Morton, and a product of New Orleans' Creole-of-Color heritage. He dates to the earliest years of jazz in the city, but left for California as the drummer with the Original Creole Orchestra in 1912. As part of that ensemble and others, both in the Crescent City and elsewhere, he played with fellow-Creoles, trumpeter Freddie Keppard and clarinetist George Baquet. He also worked with his brother-in-law, Morton. Perhaps as a result of the latter's residual influence, Jackson developed in later years as a nightclub entertainer playing piano and singing the blues in California. He remained a permanent resident of New Orleans' Creole-of-Color colony in Los Angeles until his death.

JOHNSON, WILLIAM GEARY "BUNK"

1879 - 1949

(c, t, l)

William Geary "Bunk" Johnson dated to the very earliest years of jazz development in New Orleans and was a contemporary of fellow-trumpeter Charles "Buddy" Bolden with whom he claimed to have played. He ranks among the city's jazz giants. Johnson's professional musical activity, which began with the Adam Oliver Orchestra in 1894, continued locally for approximately twenty years. After 1914, he played outside the city, mainly at Mandeville and Baton Rouge, Louisiana, but also in the western part of the state.

Jackson toured with tent shows in the early 1920s, and continued playing until he lost his teeth sometime in the 1930s. Louis Armstrong in the late 1930s spoke of Johnson in an interview with jazz historian William Russell. Russell and various associates rediscovered Johnson in New Iberia, Louisiana, in the early-1940s. After fixing him up with a set of false teeth, Russell recorded him on the American Music Label. This event effectively reintroduced Jackson to the jazz world during the Jazz Revival then underway nationally. He spent the remainder of his life touring and recording, although he was undoubtedly unable to reclaim his playing prowess of earlier years.

JONES, CONRAD "CONNIE"

1934 - (c, t, bd, vo, 1)

Conrad "Connie" Jones was leader of the Crescent City Jazzband which was in residence for years at the Blue Angel on Bourbon Street. He emerged from New Orleans' younger set of Revival-era jazzmen, replacing George Girard as lead horn in the Basin Street Six in 1954. After working with trombonist Santo Pecora's band (1958-1960), Jones toured with the Jack Teagarden Orchestra and the Billy Maxted Orchestra. He then returned to New Orleans to spend seven years with clarinetist Pete Fountain, then newly returned from several successful years with the Lawrence Welk Orchestra. Widely recorded, Jones' discographic history reflects studio time with numerous ensembles, including bands he himself has led.

JONES, RICHARD MYKNEE

1889 - 1945 (p, tu, ah, vo, 1)

Richard Myknee Jones was a native of New Orleans and the product of one of the city's musical families. He grew up playing many instruments, learning tuba and alto horn first at age 13 to play in Claiborne Williams' brass band. Jones had developed enough facility on the piano by late adolescence to begin working professionally in the city's higher-class Basin Street bordellos. This work followed "tuition from Richard 'Fishing Bread' Barret" according to jazz historian John Chilton (Who's Who of Jazz). By the beginning of the second decade of the twentieth century, Jones had begun leading his own groups at such Storyville establishments as Abadie's, the Poodle Dog, and the Fewclothes Cabaret. His groups included cornetist Joseph "King" Oliver and other of the city's early stellar jazz figures among their members.

Widely recorded, Jones was also a songwriter whose compositions include such standards as "Trouble in Mind," "Riverside Blues," and "Jazzin' Babies Blues." He worked also as an arranger, publisher, and record producer. Jones joined the Clarence Williams Publishing Company in 1919 in an administrative capacity, and went on to direct the production of "race" records for the Okeh label in Chicago (1925) during the late-1920s. Thereafter, he helped launch Decca Records in the late-1930s.

KELLIN, ORANGE
1944 -

(cl)

Orange Kellin emigrated from Sweden in the mid-1960s. He is co-founder and co-leader of the New Orleans Joymakers and the New Orleans Ragtime Orchestra, and helped put together the music for the hit musical-theatre production "One Mo' Time." Kellin traveled with the show for several years in the late-1970s and early-1980s. In addition, he makes regular appearances at various French Quarter establishments, including the Famous Door and the Maison Bourbon on Bourbon Street, as well as Preservation Hall.

KELLY, CHRIS
1891 - 1929

(c, 1)

Chris Kelly was a product of the Magnolia Plantation Band Academy of "Professor" James B. Humphrey in which he got started at a somewhat older age than was usual for many other individuals. He had become a member of that institution's Eclipse Brass Band by age 25, but was drafted for service in World War I only a year later. Upon returning from the war, Kelly joined the Magnolia Orchestra, replacing Edward Clem who had retired in 1919. Considered by many to have been the finest lead-horn man of the day in New Orleans, Kelly led his own bands during the 1920s, challenged for popularity only by fellow-trumpeter Joseph "Buddy Petit" Crawford. He died at an early age, having never ventured from his native city. Kelly apparently never recorded.

KEPPARD, FREDDIE
1889 - 1933

(c, t, mnd, 1)

Freddie Keppard was another favorite of "professor" Jelly Roll Morton. As an offspring of New Orleans' Creole-of-Color community and a derivative of one of the city's notable musical families, he began as a pupil of Adolphe Alexander, Sr. in the late-1890s. Keppard's professional activity started with the Johnny Brown band, playing a date at Spanish Fort in 1901 according to jazz historian Al Rose (New Orleans Jazz: A Family Album). In 1906, he organized the first Olympia Orchestra in which Alphonse Picou played clarinet.

Keppard led bands around the Crescent City, most notably in Lincoln Park, during the first decade of the twentieth century. Documentation indicates he played on occasion with the Eagle Band around 1910. He played at Pete Lala's and Groshell's Dance Hall in Storyville during the same period. In 1912, he left the Crescent City as lead-horn on the Original Creole Orchestra.

Kelly toured the Orpheum Theatre circuit with the aforementioned ensemble through the World War I period (1913-1918), and then settled in Chicago. There he worked with Doc Cooke's Dreamland Orchestra, the John Wycliffe Orchestra, the Erskine Tate Orchestra, Jimmy Noone's Apex Club Orchestra, and Lil Hardin's Hot Shots. Known for his power as well as his lyrical phrasing, he also was known for using "'hokum' effects," according to Rose.

KIMBALL, JEANETTE SALVANT
1908 - (p)

Jeanette Salvant Kimball is a native of the Crescent City and yet another example of the New Orleans Creole-of-Color cultural legacy at work in the city's jazz heritage. She has spent her entire professional career involved with the Oscar "Papa Celestin" organization since her introduction by him as the beautiful centerpiece of his Original Tuxedo Orchestra in the mid-1920s. Kimball recorded with them at their historic 1926 session, and remained on hand to do so again when the band recorded on the Southland label in 1954. She followed others in the band under Albert French's leadership in the 1960s after Celestin died, and continues to work with certain of them to the present day in trumpeter Clive Wilson's New Camelia Jazz Band.

KING, EARL S. JOHNSON
1934 - (g, vo, l)

Earl S. Johnson King was one of the notable native blues artists of New Orleans' rhythm & blues era in the 1950s. He began his activity at around age 20 under strong influence from such other bluesmen as Lloyd Price, Fats Domino, and "Big" Joe Turner. Beginning under his legal name, "Earl S. Johnson", King also exchanged ideas with Little Richard who spent much time in the Crescent City during the early 1950s. Personal connections with Johnny Vincent, the president of Ace Records, brought him into a working relationship with that company.

King's first contact with Vincent came in 1954 while Vincent still worked with the Specialty label, the first label to record King. A year later, Vincent set up his own label at Ace, and brought King along with him. Tied in closely with such other local blues musicians as Smiley Lewis, Huey "Piano" Smith, James Booker, and drummer Earl Palmer, all of whom had strong church affiliations, King began doing gospel music in the church where his father worked as a minister.

KLEPPINGER, BILL

c.1897 - 1982

(mnd)

Bill Kleppinger operated squarely in the city's hot string band tradition which may well have provided the first vehicle in the development of jazz, possibly even preceding it. This offspring of Uptown New Orleans society began playing string instruments as a kid, and became a mainstay in the city's flowering of stringband jazz during the first two decades of the twentieth century. Kleppinger played first with the Invincibles, several of whose members also played windhorn and percussion instruments. When that ensemble changed direction to form the New Orleans Owls in the early 1920s, he began a more lasting affiliation with the Six and 7/8 Band, a venture shepherded by fellow-Uptown New Orleans denizen, guitarist Edmond "Doc" Souchon. Kleppinger was a stalwart figure in New Orleans' jazz community with a professional career spanning more than half a century. His sister married trumpeter Paul Mares, leader of the New Orleans Rhythm Kings.

KOHLMAN, FREDDIE

1915 -

(d, 1)

Freddie Kohlman was a Revival-era jazzman who had worked with pianist/bandleader Joe Robichaux as a young man in the 1930s and frequently played snare drum with the Young Tuxedo Brass Band. Kohlman led his own band at Sid Davilla's Mardi Gras Lounge during the 1950s, after which he relocated to Chicago. While in the Windy City in the 1960s, he became the regular drummer on call at Jazz Ltd.

LACOUME, EMILE "STALEBREAD"

1885 - 1946

(g, bj, p, vo, z, 1)

Emile "Stalebread" Lacoume exemplifies the urban-underclass origins of jazz. He began as a street urchin in a "spasm band," a kids' ensemble comprised of homemade instruments. Many consider Lacoume's Razy Dazy Spasm Band, organized in the late 1890s to play in the streets of Storyville for gratuities, to have been the first jazzband. Although he was becoming blind, Lacoume performed actively at lakefront resorts and aboard the riverboats, on both guitar and piano during the first decade of this century. A generation later, during the period when many of the city's jazz pioneers moved away with the spread of the music, he became a member of the Halfway House Orchestra. In the 1920s and early-1930s, while his health yet permitted, Lacoume performed at the Lavida Ballroom with the Charlie Fishbein Orchestra.

LAINE, JACK "PAPA"
1873 - 1966

(bd, 1)

Jack "Papa" Laine allegedly began playing when his father brought home a drum from the Worlds Fair held in New Orleans from 1884 to 1885. He started out as a minstrel musician, and formed the Greater Majestic Minstrels. They performed regularly in a tent located at Canal and N. White. Laine became a bandleader-contractor who at times had as many as seven ensembles working dances simultaneously in the city under the name "Reliance Band." His retinue also included a brass band under the same name, celebrated throughout the Gulf South in the turn-of-the-century period.

Laine hired musicians out of Blum's Cafe on Exchange Alley. He employed many of the early Dixieland players who issued from the city before they went on to greatness elsewhere. He retired from music at an early age, allegedly due to the shortage of musicians brought on by the U.S. entry into World War I in 1917. His musicians performed in a manner characterizable as possibly the first incarnation of jazz, i.e. the sound emanating from the ragtime bands of the early-twentieth century.

LAMARE, HILTON NAPOLEON "NAPPY"
1907 -

(bj, g, vo, 1)

Hilton Napoleon "Nappy" Lamare is yet another of the native New Orleans jazzmen to emerge from the city's Warren Easton High School. While attending, he received his first banjo and began his musical training. A fast learner, Lamare had reached professional caliber by age 18. He began his professional activity around 1925, working in bands led by Johnny "Wiggs" Hyman, Bill Lustig, Johnny Bayersdorffer, Sharkey Bonano, and Monk Hazel.

Lamare did his debut recording with Hyman's Bayou Stompers in 1927, after which he and drummer Ray Bauduc left for California with Johnny Bayersdorffer. He and Bauduc would remain in California upon Bayersdorffer's return to hook on with Ben Pollack's new band. Crossing the country, the Pollack band ended up leaderless in New York City in the early 1930s, where they reincorporated into what became the Bobcats with Bob Crosby as their new leader.

Lamare remained with Crosby in all the latter's instrumental combinations, big and small, throughout the 1930s and 1940s. Widely recorded, Lamare and Bauduc put various combinations of their own together in the 1950s and 1960s. With these groups, they toured the nation's finest night spots. Though now in poor health, Lamare continued to play intermittently until the last few years.

LaROCCA, DOMINIC J. "NICK"
1889 - 1961 (c, 1)

Dominic J. "Nick" LaRocca ultimately became leader of the Original Dixieland Jazz Band. A native New Orleanian, he began playing with the "ratty" bands, a designation which the city's polite white society assigned to the pick-up street ensembles and dance bands that serviced New Orleans' urban underclass in the late-nineteenth and early-twentieth centuries. Among these, and perhaps the most noted, were Jack "Papa" Laine's Reliance Bands. LaRocca went to Chicago a year after Tom Brown's Band from Dixie had gone there from the Crescent City and created a local stir at Chicago's Lamb's Cafe.

Initially named Stein's Dixie Band, LaRocca apparently wrested leadership of the group from drummer Johnny Stein (Hountha), and after a couple of personnel changes, he led the band into the New York studios of Columbia and Victor records successively in early 1917. Under their new name, the Original Dixieland Jazz Band (spelled "jass" initially) recorded the first commercially issued jazz recordings ever made. Credited as the composer or co-composer of many standard jazz repertory standards of the early period, LaRocca purveyed the ensemble's self-appointed identity as the inventors of jazz. This was especially true after he regrouped it for an abortive comeback attempt in the late-1930s. The ODJB had disbanded in the mid-1920s, following persistent personality clashes within its membership. LaRocca despaired of the prospect for a meaningful comeback after a few years of trying a decade later, and retired once again in 1938 to become a building contractor.

LEWIS, GEORGE
1900 - 1968 (cl, 1)

George Lewis was referred to by jazz historian Al Rose (New Orleans Jazz: A Family Album) as the "most celebrated of the pure traditionalists." Lewis dates to the classic period of the New Orleans epoch, although he did not gain real prominence elsewhere until the Revival period. He learned to play in his adolescence, and worked first with the Black Eagles Band of Mandeville, Louisiana, across Lake Pontchartrain from New Orleans, beginning around 1917. Lewis made the Crescent City itself his principal venue of activity in the 1920s, and played with cornetist Chris Kelly's Band and the Eureka Brass Band, as well as bands led by trumpeters Joseph "Buddy Petit" Crawford and Henry "Kid" Rena.

Lewis joined forces in New York with cornetist Willie "Bunk" Johnson in 1945-1946, during the latter's reintroduction to the jazz world. Lewis began gaining national reputation around the

same time as the Jazz Revival enveloped his native city. After leaving Johnson, he returned to New Orleans again, where in the 1960s he would enjoy his greatest success in association with Preservation Hall. Amply recorded, and touring continuously from the early-1960s until shortly before his death, he made repeated trips to Japan (1963, 1964, 1965) as well as other overseas ventures.

LEWIS, STEVE
1896 - 1939

(p)

Steve Lewis was a native New Orleanian who learned to play as a child. He had become the youngest of the Storyville "professors" by the time the district closed in 1917. His professional activity began at age 14 playing with the Silver Leaf Orchestra around 1910. With fellow New Orleanians, clarinetist Johnny Dodds and cornetist Thomas "Papa Mutt" Carey, he left with Billy Mack's Merry Makers to tour the vaudeville circuit (1917-1918). At that time, work in the city's red-light district had dried up due to the strictures of World War I. After the war, Lewis returned to join A.J. Piron's Orchestra at Tranchina's Restaurant in Spanish Fort on New Orleans' lakefront, and remained with that group until 1932.

Lewis went to New York with Piron in the mid-1920s, and returned with him later in that decade to work on the riverboat, SS Capitol. Lewis operated the boat's calliope, and played lounge piano. A songwriter as well as a performer, he composed many great tunes during his tenure with Piron, who shared a publishing company with songwriter/publisher-pianist Clarence Williams. Compositions by Lewis which were recorded with Piron include "Purple Rose of Cairo," Piron's theme song, "Kiss Me Sweet," and "Sud Bustin' Blues." He also made a piano roll of "Mama's Gone Goodbye," yet another song from the Piron library. While in New York in 1926, Lewis recorded with New Orleanian Willie Jackson on Columbia.

LINDSAY, JOHN
1894 - 1950

(sb, tu, tb)

John Lindsay was one of the many native New Orleans jazzmen who got their start playing in Storyville, the city's oft-noted red-light district. He began playing professionally in mid-adolescence. As a young adult in the 1920s following the demise of Storyville, Lindsay worked alternately with the violinist-led John Robichaux Orchestra and with A.J. Piron's Society Orchestra, as well as with cornetist Oscar "Papa" Celestin's Original Tuxedo Orchestra. By the mid-1920s he had left for Chicago where, in 1924, he played with cornetist Joseph "King" Oliver as well as subsequently with bands led by Willie Hightower and Carroll

Dickerson. Lindsay toured with trumpeter Louis Armstrong in the late-1920s and early-1930s. Widely recorded on both bass and trombone, his discography reveals involvement with such of the city's jazz notables as violinist A.J. Piron, pianists Jelly Roll Morton and Richard M. Jones, and clarinetist Jimmy Noone.

LODICE, CHARLIE
1926 -

(d)

Currently the drummer with Pete Fountain's band at the Hilton Hotel, New Orleans, Charlie Lodice is a native New Yorker who spent many intervening years playing jazz in California. He hails from a musical family. His brother Don, who worked with trumpeter Red Nichols' band in the late-1940s, brought Lodice to California where he first met Fountain in the 1950s while the latter worked with Lawrence Welk. At the time, Lodice worked with New Orleans-born trumpeter Wingy Manone's band, which was home-based in the Los Angeles area. He also played some with New Orleanian clarinetist/saxophonist Barney Bigard in the 1950s.

LONZO, FREDDIE
1950 -

(tb)

Freddie Lonzo is noted as a latter-day proponent of the Edward "Kid" Ory school of classic-vein tailgate trombone style. This native of the Crescent City also plays in a more modern style from time to time. Lonzo first attracted attention among the traditionalists while playing trombone with trumpeter Alvin Alcorn's Imperial Brass Band in the 1960s. He worked with the Doc Paulin Brass Band around the same time, followed by a stint with the Olympia Brass Band (1968-1969), and would also record and tour with the Heritage Hall Jazz Band in the 1970s. During the 1980s, he played with the Louisiana Repertory Jazz Ensemble and with clarinetist Michael White's Liberty Jazz Band. A veteran of several European tours in the 1970s and 1980s, Lonzo also played with the Original Storyville Jazz Band (1971-1976).

LOYACANO, ARNOLD "DEACON"
1889 - 1962

(p, sb, tu, g, d)

A native New Orleanian, Arnold "Deacon" Loyacano was an offspring of one of two musical families in New Orleans bearing that surname. Along with his brothers Joe "Hook" Loyacano and John "Bud" Loyacano, he developed as a musical prodigy. He played at Milneburg and the city's French Opera House by age 11. At about the same time (around the turn-of-the-century), Loyacano also played with "Papa" Jack Laine's Reliance Brass Band and Orchestra. At age 26, he went to Chicago with Tom Brown's band to play at Lambs Cafe in 1915.

Subsequently, Loyacano also played with Jimmy Durante's Original New Orleans Jazz Band, the New Orleans Rhythm Kings, and Sig Meyer's Druids Orchestra. He went into radio following World War I, and became a part of the musical staff of the NBC network in the early years of the medium. Returning to New Orleans in later years, he worked with bands led by trumpeters Johnny "Wiggs" Hyman, Joseph "Sharkey" Bonano, Leon Prima, and George Hartman, as well as the Dukes of Dixieland, trumpeter George Girard's New Orleans Five, and a band led by trumpeter Tony Almerico.

LOYACANO, JOSEPH "HOOK"
1893 - 1967 (sb, tu, tb, s)

Native to New Orleans and another member of the musical family cited in the entry above, Joseph "Hook" Loyacano played bass and/or trombone in bands with many of the city's leading Dixielanders of the early period, especially trumpeter Tony Almerico. In the 1920s, he recorded on saxophone with the Halfway House Orchestra.

LOYACANO, STEVE
1903 - (g, bj, v)

Native to New Orleans and a brother of Freddie as well as to the other Joe Loyacano, Steve Loyacano represents the city's other musical family bearing that surname. He started his professional activity in a band led by a Pinky Gerbrecht toward the end of the second decade of this century. In the 1920s, Loyacano played and recorded with the Johnny Bayersdorffer Orchestra. Around 1925, he also played with a reworked version of the New Orleans Rhythm Kings in New Orleans. He led the band at the Saenger Theatre in the 1930s, and opened his own club, the Chez Paree, in the West End district around 1935.

MADISON, LOUIS "KID SHOTS"
1899 - 1948 (c, t)

Louis "Kid Shots" Madison was a native of the Crescent City and one of New Orleans' veteran brass band musicians from the turn-of-the-century period. He, like fellow-trumpeters Louis Armstrong and Henry "Kid" Rena, got his start in the city's Jones Colored Waifs' Home. Madison first had as his musical mentors David Jones and Peter Davis at the Waifs' home, followed by Joe Howard and Louis Dumaine. He worked much with trumpeter Oscar "Papa" Celestin's Original Tuxedo Orchestra. He recorded with that group in 1926, and appeared with them on one instance at the city's Beverly Gardens in the 1930s.

Madison's credits include time spent playing with the Eureka Brass Band and the Young Tuxedo Brass Band in the classic period. He also played with New Orleans' WPA Brass Band during the Depression. Recorded on the American Music label in the 1940s with clarinetist George Lewis and fellow-trumpeter Willie "Bunk" Johnson, Madison played out his last days at the city's P & L Club on Lake Pontchartrain.

MANETTA, MANUEL "FESS"

1889 - 1969

(p, cl, s, t, tb, sb, tu)

Manuel "Fess" Manetta was a native New Orleanian who epitomized the archetypal "professor" of black musical New Orleans in the early age of jazz. He also personified the important connection between the rise of the music and the solidification of the city's Creole-of-Color cultural legacy. Exemplifying the importance of the musical family as an institution of learning in the city's heritage, Manetta spent fifty years teaching music, as well as playing throughout his entire adult life. He was adept both at playing and teaching on virtually every instrument.

Manetta dates to the earliest formative years of jazz in his hometown and played with many of the city's most notable jazzmen and jazzwomen. His performance as a professional began around 1906 with Tom Albert and the Original Tuxedo Orchestra. Although he remained with that band until the year before the outbreak of World War I, he also worked with Frank Duson and Edward Clem about the same time, as well as with Charles "Buddy" Bolden before Bolden's mental breakdown. Manetta also played solo piano in Storyville during that period, holding forth at "Countess" Willie Piazza's Basin Street brothel, for example (ca. 1908).

During World War I, Manetta worked with cornetist Oscar "Papa" Celestin and Joe Howard at the Villa Cabaret after a brief sojourn in Chicago. Following the war (ca. 1919), he went to California with trombonist Edward "Kid" Ory's Sunshine Orchestra. In the 1920s, he returned again to the Crescent City to play saxophone in Manuel Perez's Orchestra. Something of a showman as well as a musician, Manetta became widely known for having the ability to play a valve trombone and trumpet simultaneously and harmoniously.

MANGIAPANE, SHERWOOD
1912 -

(sb, tu, d, t, vo)

Sherwood Mangiapane is a native of the Crescent City, and a product of the Jazz Revival. He actually began playing early in the classic period at a young age (pre-adolescence) at fifty-cent lawn parties, according to jazz historian Al Rose (New Orleans Jazz: A Family Album). Trumpeter Johnny "Wiggs" Hyman had an early, strong, and lasting influence on him as both a teacher and a bandleader. A musical denizen of Bourbon Street during its heyday in the 1940s and 1950s, Mangiapane also had persistent musical association with clarinetist Raymond Burke and guitarist/banjoist Edmond "Doc" Souchon with whom he recorded on numerous occasions.

Mangiapane also reportedly worked in New Orleans with a band called the Blue Parody Orchestra at some point in his career. He stopped playing for several years in the 1970s following the amputation of a leg. He returned to make regular appearances at Preservation Hall and to play with the Louisiana Repertory Jazz Ensemble in the 1980s, touring internationally with the latter. In addition to his superb musicianship as a bassist, he also has additional skill as a vocalist who can both sing and whistle while he plays.

MANONE, JOSEPH "WINGY"
1900 - 1982

(t, c, ah, l)

Joseph "Wingy" Manone was yet another example of a native New Orleans jazzman who emerged from the city's urban-underclass social environment. He began his musical activity playing kazoo in spasm bands on the streets of Storyville at around age 12. His mother was a pianist, and his brother played both clarinet and guitar according to jazz historian John Chilton (Who's Who of Jazz). Manone exhibited an early predilection for the street and saloon life historically characteristic of the Crescent City. His nickname makes reference to the loss of his right arm in an accident while attempting to hitch a ride on a streetcar at nine years of age.

Manone started out on peck horns (alto horn), parading in the city's "ratty bands" during adolescence. He graduated to cornet and trumpet when he began hanging around the Gulf Coast resorts in Mississippi and Alabama in his late-teens. Although widely recorded as the leader of his own ensembles throughout his long career, he actually recorded first on the Okeh label with the Acadian Serenaders from Mobile, Alabama. That group was known first as the Crescent City Jammers when he joined them and prior to their relocation to St. Louis around 1925. Manone also

recorded with the Original Dixieland Jazz Band and the New Orleans Rhythm Kings. In the 1930s, he performed live with latter day reconstitutions of both those bands, as well.

MARES, JOSEPH P., JR.
1908 - (cl, s)

Native to New Orleans and brother of trumpeter Paul Mares, Joseph P. Mares, Jr. developed his musical skills while playing with many of the same musicians who would comprise his brother's ensemble over the years. Joseph associated especially with those who comprised the city's Halfway House Orchestra, more or less a feeder line to Paul Mares' New Orleans Rhythm Kings. Joseph founded Southland Records in the 1940s during the Jazz Revival.

On the Southland label, Joseph Mares issued many records of authentic classic New Orleans jazz. He gave many of the city's jazz pioneers an opportunity to rekindle their creative energies, in many cases after years of inactivity. He also hosted a regular radio program of classic New Orleans jazz during the Revival period. Those broadcasts did much to publicize the city's jazz heritage during that critical period in the music's development. Over the years, he has functioned also as a promotor and raconteur of the music, furthering many successful musical careers by sending promising musicians to major musical events around the country, and facilitating their entry into well-established ensembles elsewhere.

MARES, PAUL
1900 - 1949 (c, t, 1)

Another offspring of a New Orleans' musical family, Paul Mares learned to play on his father's instrument while the latter (Joseph P. Mares, Sr.) played with Emile Tosso's West End Band during the early twentieth century. As an adolescent, Paul played dance jobs around the Crescent City before departing for Chicago. There he led a jazzband called the Friar's Inn Orchestra in the early 1920s. His Chicago group played very much in the spirit and style of New Orleans bands, especially the Original Dixieland Jazz Band and Tom Brown's Band from Dixie, that had left their imprint upon that city during the previous decade.

In later years, Mares also played in another band led by Tom Brown, ca. 1920. Prior to that, the Friar's Inn Orchestra became the New Orleans Rhythm Kings after their departure from the Friar's Inn in Chicago. As leader of the New Orleans Rhythm Kings, Paul Mares would gain national acclaim in his lifetime and international attention after his death. A jazz songwriter as well as a musician, Mares helped compose such standards of the

classic period as "Tin Roof Blues," "Farewell Blues," and "Milneburg Joys." He retired from music in the early 1930s, but returned to fill occasional concert dates in New York and Philadelphia during the Jazz Revival of the 1940s and continuing after World War II.

MARRERO, LAWRENCE

1900 - 1959

(bj, bd)

Lawrence Marrero began his musical career late in his adolescence following World War I. This native New Orleanian nevertheless played with several of the city's classic jazzbands such as those led by "Wooden" Joe Nicholas, Henry "Kid" Rena, and Chris Kelly. He was a member of one of the city's more notable musical families, and formed his own Young Tuxedo Orchestra in 1920. Though primarily a dance-orchestra musician, Marrero also played bass drum in parade bands on occasion, most notably ones led by clarinetist George Lewis. He earned international attention as the rhythm cornerstone of Lewis' Ragtime Jazz Band in the 1940s and 1950s at the height of the latter's success.

MARSALIS, BRANFORD

1965 -

(as, ss, ts, l)

As the son of a musical family native to New Orleans, Branford Marsalis studied first under his father Ellis Marsalis at the New Orleans Center for the Creative Arts (NOCCA). There he gained a solid background in both classical music and jazz. Gravitating first toward funk bands as a high school student, Branford began seriously concentrating on jazz when he attended the Southern Jazz Institute at Southern University in Baton Rouge. There he came under the influence of native New Orleans jazzman, clarinetist Alvin Batiste. Batiste arranged to have Marsalis and another young New Orleans jazz player, reedman Donald Harrison, attend Berklee School of Music in Boston, where jazz became Marsalis' primary interest.

Influenced strongly by the likes of tenor saxophonists John Coltrane and Wayne Shorter, Marsalis chose that horn as his principal instrument. Upon graduation from Berklee, he and his brother, trumpeter Wynton Marsalis, became part of the front line for drummer Art Blakey's Jazz Messengers. Thereafter, Branford joined trumpeter Clark Terry's band in New York. Recorded extensively with those bands as well as with his brother and father, he now fronts his own band, and records with it on the Columbia label. His interest in funk and pop idioms has remained strong enough, however, that in recent years he has also worked and recorded with pop star Sting.

MARSALIS, ELLIS

1935 -

(p, s, 1)

Ellis Marsalis is a native New Orleanian and of solid Creole-of-Color genealogical and cultural background. He began playing saxophone in high school while also learning to play piano. He became more serious during four years at New Orleans' Dillard University from which he graduated with a Bachelor of Arts in music in the early 1950s. Marsalis firmed up his facility with jazz during a stint as a Marine Corps musician in the 1950s following his graduation from Dillard.

Thereafter, Marsalis enrolled at Loyola University in New Orleans to earn a Master of Arts in music, and then taught for several years at the city's Xavier University. A committed educator as well as a performing musician, he became involved with the New Orleans public school system in the 1970s, and ultimately participated in the establishment of the New Orleans Center for the Creative Arts (NOCCA). There he headed up the jazz program for a decade before accepting an appointment to the faculty of Virginia's Old Dominion University in Richmond. He returned from Virginia in 1989 and received a special faculty appointment in jazz studies as a member of the music faculty at the University of New Orleans. Marsalis is pre-eminent among the city's progressive jazz contingent which has struggled to carve a niche for itself alongside the traditional element which has held sway persistently in the city over the years. Nonetheless, he has strong traditional roots himself.

Marsalis coined a new idiomatic designation with respect to the traditional idiom conceptualization, "dixiebop," which, while utilizing the repertoire of traditional New Orleans jazz, sought to fuse it with a more liberal and modern treatment of ensemble play and solo improvisation. He was part of a circle of young jazz players in the late-1940s and the 1950s which included reedmen Harold Battiste and Alvin "Red" Tyler, trumpeters Clyde Kerr and Dave Bartholomew, drummers Ed Blackwell and Earl Palmer, bassists Richard Payne and Walter Payton, and clarinetist Alvin Batiste. Marsalis made regular appearances jamming at such establishments as the Dew Drop Inn and Vernon's in the Uptown district of New Orleans, as well as the Autocrat Social Aid and Pleasure Club in the 7th Ward. Having run his own club for a while in nearby suburban Jefferson Parish, he also worked all over town at a variety of jazz joints such as the Joy Tavern in the Gert Town district as well as Sylvia's Lounge and the Nitecap Lounge in the Uptown.

Marsalis was leader of the Storyville Jazz Band which played at Crazy Shirley's on Bourbon Street in the early 1970s. In more recent years, he worked places such as Le Jazz, a lounge in the city's Hyatt Regency Hotel. Extensively recorded, for years he has been on call to back many national jazz figures such as

trumpeter Clark Terry. Marsalis represents the progenitor of a new musical family in the Crescent City. Several of his children have developed as professional jazz musicians in their own right.

MARSALIS, WYNTON

1961 -

(t)

Wynton Marsalis enjoyed the advantages of a solid classical background. This son of Ellis Marsalis studied under his father at New Orleans Center for the Creative Arts (NOCCA) during the 1970s while also a pupil at the city's Benjamin Franklin High School for advanced students. During that time he also took advantage of many opportunities provided by his father to sit in with nationally known jazz artists such as trumpeter Clark Terry. After graduation from Franklin and NOCCA, Marsalis attended the Julliard School of Music in New York where he further refined his performing abilities in both classical music and jazz. While there, he developed strong national connections in both idioms for recording and live-performance engagements.

To quote from an article published in the December, 1982 issue of Downbeat written by A. James Liska:

...nineteen eighty-two was the year of Wynton Marsalis. Downbeat readers crowned him Jazz Musician of the Year. His debut LP copped Jazz Album of the Year honors; he was named No. 1 trumpet (handily defeating Miles in each category). In 1980 the New Orleans-bred brassman first stirred waves of critical praise with Art Blakey's Jazz Messengers; by the summer of '81 (with a CBS contract under his arm), he was honing his chops with the VSOP of Herbie Hancock, Ron Carter, and Tony Williams. By early '82 Wynton Marsalis was topping the jazz charts; "Fathers and Sons"--one side featuring Wynton, brother Branford on sax, and father Ellis on piano--soon followed (both remain charted to this day), as did whistle-stop tours with his own quintet.

MARTIN, CHINK (see Martin Abrahams)

MASAKOWSKI, STEVE

1954 -

(g)

A native-New Orleanian who developed his talents elsewhere, Steve Masakowski has found a place among a growing contingent of players in the city who are more oriented toward a modern vein of the idiom. Many of this group came to the Crescent City from elsewhere. Masakowski was leader of a group called Mars in the late-1970s and early-1980s. He specializes in an avant garde sound which some commentators have referred to as "space music." After graduating from high school, Masakowski studied at Boston's Berklee School of Music in the mid-1970s. There he cultivated an East Coast sensibility.

Returning to his hometown toward the end of the 1970s, Masakowski became closely involved with players who frequented Tyler's on Magazine Street, Lu and Charlie's on N.Rampart, and Snug Harbor on Frenchmen Street in the Faubourg Marigny. A strong professional relationship grew up between him and pianist Ellis Marsalis in particular. By the early 1980s, that duo attracted much attention while playing at Tyler's.

Among the many younger players in town impressed by the success of Ellis Marsalis' son, Wynton, Masakowski moved to New York in the mid-1980s seeking to duplicate the younger Marsalis' success. He returned later on in that decade to reassert himself once again on his home turf. He remains in the Crescent City now, conveying his new-found creative ideas to audiences at the same establishments where he held forth before his sojourn in the Big Apple.

MASSICOT, PERCY "BUTZ"

1910 - 1984

(d)

Percy "Butz" Massicot was a dance band musician very highly regarded by the city's jazzmen. He played with various ensembles during his long career, including Leon Kellner's Blueroom Orchestra at New Orleans' widely known Roosevelt Hotel. Massicot worked as well with various combinations at the city's Lenfant's Restaurant over the years. Also, his jazz credentials gained him some work with Revival-Period jazzbands on Bourbon Street in the late-1930s and the 1940s.

MEDELSON, STANLEY

1923 -

(p)

Stanley Mendelson is a native New Orleanian whose father played violin and tuba. Stanley studied music at Loyola University of the South in New Orleans in the 1940s. He became enamored of jazz after meeting Dr. Edmond "Doc" Souchon, Johnny "Wiggs" Hyman, and other jazzmen whose enthusiasm during the Jazz Revival period led to the establishment of the New Orleans Jazz Club. He began playing with local bands during the World War II years. He performed and recorded with the Melody Lads in the post-war period (1947-1949) and with trumpeter Johnny Wiggs, trombonist Tom Brown, and others until joining the Assunto brothers in the Dukes of Dixieland in 1951.

Having played only a brief time with the Dukes on the first go-around, Mendelson joined trumpeter Joseph "Sharkey" Bonano's jazzband for an extended stay (1952-1956). After that, he returned to the Dukes more or less permanently until their decimation in the late 1960s. Mendelson toured and recorded repeatedly with the Dukes during the group's heyday in the late-1950s and the 1960s. He also played solo piano at the Sheraton-St. Charles Hotel on a regular basis whenever he was in the Crescent City. Other musical activity includes accompanying singer Lizzie Miles and "Buglin'" Sam Dekemel.

MILLER, EDDIE

1911 -

(cl, s, l)

Eddie Miller's early musical education began at age 13 as a member of the newsboy band at the New Orleans Item. He played with several of the city's jazzbands and dance orchestras in the late-1920s, most notably the Halfway House Orchestra and the New Orleans Owls. His work with the Owls took place in their later years when the group was a large ensemble. He went to New York to play tenor sax with the Ben Pollack Orchestra at the beginning of the Depression, and remained there with the New Orleans contingent comprising that group as they transformed themselves into the Bob Crosby Bobcats in the mid-1930s. He continued with Crosby through the latter's big-band phase, becoming leader in effect of the Bob Crosby Orchestra when its titular leader began his film career in the 1940s.

Settling ultimately in North Hollywood, California, Miller began playing daily television shows and doing other studio work in the 1950s. He returned to New Orleans in the 1960s to play with clarinetist Pete Fountain's new band for several years, and on occasion led a trio at Fountain's club on Bourbon Street when Fountain went on tour. Miller was widely recorded on both

clarinet and tenor sax. Jazz historian Al Rose (New Orleans Jazz: A Family Album) considers Miller's clarinet work with the Mount City Blue Blowers his "artistic peak."

MILLER, ERNEST "KID PUNCH"
1894 - 1971 (t, 1)

Ernest "Kid Punch" Miller was a native of Raceland, Louisiana, located in the immediate hinterland of New Orleans. He was drafted into World War I as a bugler in an army band. Miller debuted in New Orleans in 1919 with "Duck" Ernest Johnson's band before joining Jack Carey's Crescent Orchestra in the early 1920s. Jazz historian John Chilton (Who's Who of Jazz) reports that Miller also gigged some with trombonist Edward "Kid" Ory's band as a new arrival in town.

Miller left Carey after two years, and formed his own band. He worked with the group in the New Orleans area for a few years before moving to Chicago in 1927 where he worked with New Orleanian Francois Mosley's Louisianians among others. According to Chilton, Miller also worked in a band led by fellow-New Orleans trumpeter Freddie Keppard at LaRue's Dreamland and went on tour with New Orleans pianist/composer Jelly Roll Morton briefly around that same time. It should be noted, however, that Chilton's chronology may be somewhat confused. Thereafter, Miller barnstormed the country with circus and carnival bands for years before returning to the Crescent City in the 1950s to once again lead his own band.

Miller became a regular at Preservation Hall in the 1960s. He toured Japan with clarinetist George Lewis' band under those auspices in 1964, and worked with Lewis for a few years thereafter. Continuing to play with good regularity until the final years of his life, Miller finished out his career traveling as a guest artist.

MILLER, JAMES E. "SING"
1913 - (p, bj, vo)

A veteran big-band piano player and native of New Orleans, James E. "Sing" Miller reached musical maturity as part of the city's Jazz Revival installment. In later years he worked with bands led by clarinetist George Lewis, drummers Paul Barbarin and Earl Foster, and trumpeter "Kid" Thomas Valentine. Miller has been involved with Preservation Hall since the 1970s, and presently plays piano there with the Humphrey Brothers ensemble. He also tours and records with the same ensemble.

MONTGOMERY, EURREAL "LITTLE BROTHER"
c.1907 - (p, vo)

Eurreal "Little Brother" Montgomery hails from Kentwood, Louisiana, across Lake Pontchartrain from New Orleans. He toured Louisiana and the Gulf South with Clarence Desdunes' Joyland Revelers in the late-1920s and early-1930s, but apparently played very little in New Orleans itself. After his departure from Desdunes' group, he led his own band in Jackson, Mississippi, with "Creole" George Guesnon on banjo for several years during the Depression (1931-1938). Widely recorded as a blues artist and long a popular favorite in Chicago, Montgomery recorded solo with fellow-New Orleanian, jazz trumpeter Lee Collins.

MORGAN, SAM
1895 - 1936 (t, 1)

Sam Morgan was the eldest son of a large musical family rooted in the New Orleans tradition. Al Rose (New Orleans Jazz: A Family Album) described him as "a prime mover of jazz in New Orleans." A native of Bertrandville, Louisiana, whose family moved about somewhat, Morgan represents one of the many jazzmen who over the years have migrated to the Crescent City from elsewhere. Unfortunately, a stroke at around age 30 interrupted his career and foreshadowed Morgan's early passing.

Nevertheless, Morgan recovered from the stroke in about a year and commenced a decade of traveling with his family-oriented band, touring mainly in the Gulf South region. By the mid-1930s, the strain of touring had further undermined his health, and he died on Mardi Gras day, 1936. Morgan was well recorded in the 1920s. Rose describes his work as "typical of Crescent City music" of that period.

"MORTON," FERDINAND JOSEPH LE MENTHE, aka "JELLY ROLL"
1885 - 1941 (p, vo, 1)

In an historical sense, "Jelly Roll Morton" was the most prominent of New Orleans' Storyville "professors." He claimed that jazz was his invention and ranks as perhaps the pre-eminent figure in the early period of the music. Creole-of-Color in genealogy as well as cultural background, Morton cited the Mississippi Gulf Coast as his birthplace in interviews conducted by oral-historian Alan Lomax at the Library of Congress in 1938. He was somewhat aloof for reasons having undoubtedly to do with his superior musicianship as well as a typical Creole reserve. Existing documentation indicates that he worked only with his own groups or as a solo pianist.

In about 1905, Morton left the Crescent City, traveling first to St. Louis for that city's Worlds' Fair where he reportedly declined to participate in a "cutting contest" out of deference to pianist Tony Jackson, a fellow-New Orleanian whom he idolized. He moved on to California thereafter, becoming involved first with a vaudeville review in Los Angeles, and subsequently relocating to San Francisco's Barbary Coast red-light district, where jazz historian Tom Stoddard (Barbary Coast Jazz) has documented his brief ownership of an establishment. After passing through Chicago and possibly other cities as well, he moved on to the New York area early in the second decade of this century. There he provoked intense rivalry with the stride-style keyboard artists indigenous to that location such as Willie "The Lion" Smith, Fats Waller, and James P. Johnson. The latter appears to have actually favored him.

Following his departure from New York on this first occasion, Morton apparently returned to New Orleans for a brief stay before departing permanently in 1915 to return to Chicago. He was a jazz songwriter of singular importance as well as a performer. His extensive body of compositions, in addition to the quality and quantity of his abundant recordings, attest to his creative genius as a jazzman. Morton wrote many of his songs while in Chicago during the World War I period, a time when he also developed his publishing relationships and began to record.

The Morton discography includes piano rolls and cylinder recordings as well as a long run of 78 r.p.m. phonograph records. Recordings done of his Red Hot Peppers in both Chicago and New York during the mid-to-late-1920s place him, along with Louis Armstrong's Hot Five and Hot Seven, in the forefront of the earliest ventures at pure studio jazz ensembles.

MUSCUTT, LESLIE
1941 -

(bj, g, 1)

A Britisher transplanted to New Orleans in the 1960s, Leslie Muscutt developed into a very influential musician in the local tradition while also cultivating his talents as a mainstream jazz artist. He played with a number of ensembles during his residency, including the French Market Jazz Band early on, and has led his own groups as well. He developed a strong relationship with Preservation Hall where he has continued to perform periodically on a supernumerary basis. Widely recorded with a variety of combinations over the years including those of his own, Muscutt has toured internationally numerous times. He remains active to the present day, touring occasionally with the Crescent City Jazz Band and others.

NELSON (Delisle), "BIG EYE" LOUIS
1885 - 1949 (cl, v, sb, bj, g, acc, 1)

Among the earliest generation of native New Orleans jazzmen, "Big Eye" Louis Nelson (Delisle) reflects the importance of Creole-of-Color genealogy to the development of the city's jazz heritage, as well as the importance of the city's tradition of musical families. A student of the Tios, Nelson began his professional activity in mid-adolescence, around the turn of the century in Storyville. He was the founder and leader of the Ninth Ward Band, and also joined the Golden Rule Band around 1907 and the historic Imperial Orchestra (ca. 1910). He moved over to the Superior Orchestra only a few years later (ca. 1912).

About the time of the outbreak of World War I, Nelson worked some with the Eagle Band under Frank Duson's leadership as well as with trumpeter Oscar "Papa" Celestin's Original Tuxedo Orchestra and Tuxedo Brass Band. In 1916, he departed the Crescent City to tour the country with the Original Creole Orchestra, replacing fellow-Creole George Baquet on clarinet. Returning in the spring of 1917, he went to work with the John Robichaux Orchestra at the city's Lyric Theatre and elsewhere around town until 1924.

From 1925 to the end of the decade, Nelson apparently divided his time between bands led by trumpeters Willie Pajaud and Sidney Desvigne. Continuing to play regularly through the 1930s, he worked mostly "jitney" joints and spot jobs according to Al Rose (New Orleans Jazz: A Family Album). Jazz historian John Chilton (Who's Who of Jazz) claims to have further documented him as leading a band at Lutjens from about 1939 to 1948. Playing actively until shortly before his death, Nelson recorded only late in his career (1940, 1944). In the 1940s, he was well past his prime, and had gone back to playing with dancebands in the city's urban-underclass neighborhood establishments.

NELSON, LOUIS
1902 - 1990 (tb)

A native of New Orleans, Louis Nelson was raised in Napoleonville from age 2, and educated by one of the many itinerant music teachers responsible for the area's plethora of fine black bandsmen in the late-nineteenth and early-twentieth centuries. He got his start as an active professional playing with Joe Gable's band in Thibodoux, Louisiana. In the Crescent City by the early-1920s, he played with the Original Tuxedo Orchestra and with trumpeter Henry "Kid" Rena's band during that decade and into the early-1930s. He joined trumpeter Sidney Desvigne's orchestra aboard the riverboats thereafter for an approximately fifteen-year tenure.

During the same period, which included the Depression, Nelson also became involved with the WPA music program in the city. In the midst of the World War II period, he joined trumpeter "Kid" Thomas Valentine's band, and remained a regular member of that ensemble for more than forty years. That association eventually brought about an affiliation with Preservation Hall where Nelson has performed regularly to the present day, working with trumpeter Percy Humphrey and pianist "Sweet" Emma Barrett, or with trumpeter Ernest "Kid Punch" Miller, in addition to "Kid" Thomas Valentine. He has recorded and toured extensively with Preservation Hall as well as through other connections.

NEVILLE, AARON
1941 -

(p, vo)

Aaron Neville, a native New Orleanian with Uptown roots, is the most prominent member of the family-based vocal/instrumental blues group of Caribbean association, The Neville Brothers. He began as a "doo-wop" vocalist in the New Orleans rhythm & blues tradition. His first professional job was at about age 15 with the Avalons, a band organized by Solomon Spencer who was Neville's music teacher at Cohen High School in the Crescent City. The Avalons, which had Ford "Snooks" Eaglin on guitar, also worked in the French Quarter, holding forth at the Driftwood Lounge at Toulouse and Bourbon in the late-1950s.

After graduating from high school in 1958, Aaron took his brother Art's place playing piano and singing with the popular group, the Hawkettes. Art had enlisted in the Navy. In that period, Aaron got married and began writing songs. He composed the first of these, "Everyday," while doing time for auto theft.

Neville recorded "Everyday" for Minit Records on the strength of a contract signed with company president Joe Banashak. On the flip-side, he recorded another original composition, "Over You," co-written by Alan Toussaint. His first record proved a regional success, and reached Number 21 on the national rhythm & blues charts by late-1960.

The success of Neville's initial recording venture led to tours of both the East and West Coasts. He shared the bill with such performers of national stature as Jackie Wilson, Little Richard, and James Brown. His first really big hit came, however, with a song co-written by Lee Diamond and George Davis. The latter was a co-owner of Parlo Records with fellow-New Orleanian and saxophonist Alvin "Red" Tyler. Though Neville initially was unenthusiastic about the song, "Tell It Like It Is" recorded in late-1965 reportedly sold more than 40,000 copies in New Orleans alone during the first week following its release.

By late-1966, "Tell It Like It Is" had topped the national rhythm & blues charts. It had reached Number 2 on the more comprehensive pop music charts by March of 1967, and earned Aaron a gold record. In early 1968, he combined with brothers Cyril, Art, and Charles to form the Neville Brothers. They took up residence at the Nitecap on Louisiana Avenue, and earned a reputation as the hottest act in town.

NEVILLE, CHARLES

(as, ts, vo, 1)

Titular leader of the Neville Brothers, Charles Neville spent several years in New York in the 1960s playing jazz and blues. He returned home late in that decade to help form the family band, installing it at the Nitecap on Louisiana Avenue in New Orleans. A native-New Orleanian with Uptown roots, Charles Neville remains a driving force with the band, and on the city's jazz and blues scene generally. He works frequently at Tipitina's on Napoleon Avenue, Snug Harbor in the Faubourg Marigny, and Jimmy's near the Uptown riverbend levee.

NEWMAN, JOSEPH DWIGHT

1922 -

(t)

Holding down the jazz chair for many years in the Count Basie Orchestra (1952-1961), this native New Orleanian got his start playing with the Dookie Chase big band in the Crescent City in the 1940s. He became active with the Jazz Interactions, a non-profit community-support organization in New York City, beginning in the early-1960s. Newman has resided in the Big Apple since the early-1950s. He has conducted colloquia on Louis Armstrong and has done concerts of Armstrong's music with which he has toured abroad. Extensively recorded, he has led his own groups repeatedly since leaving Basie in the early-1960s.

NICHOLAS, ALBERT

1900 - 1973

(cl)

Albert Nicholas was a nephew of "Wooden" Joe Nicholas and another of New Orleans' jazz pioneers with solid Creole-of-Color cultural credentials. He began learning to play at about age 10 as a pupil of Lorenzo Tio, Jr. Nicholas' professional activity started in early adolescence, around the opening years of World War I, with cornetist Joseph "Buddy Petit" Crawford's band, the Marrero family band, and Arnold Depass. Joining the Navy as a musician in 1916, he served as a bandsman aboard the USS Olympia during the U.S. involvement in the war. He returned to the Crescent City to join the Maple Leaf Orchestra in 1919. He

remained with that ensemble until 1921 when he re-joined Depass to play at the Cadillac Cabaret in the city's "tango belt" on the periphery of Storyville.

The following year, Nicholas worked with Manuel Perez's band at the Oasis Cabaret in the same part of town. He then took his own band into Tom Anderson's on nearby N.Rampart Street for a couple of years (1923-1924). Thereafter, he migrated to Chicago where he played with King Oliver's Creole Jazz Band (1924-1926) before emigrating to Shanghai, China to play with the resident band at that city's Plaza Hotel. He "barnstormed home" (Al Rose, New Orleans Jazz: A Family Album) in 1927 by way of the East Indies, Java, and the Middle East, availing himself of a year's sojourn in Cairo, Egypt along the way.

Returning to the United States in 1928, Nicholas chose to settle in New York where he played successively with bands led by fellow-New Orleanians Luis Russell, Louis Armstrong, and Jelly Roll Morton. He remained in New York for the next two decades playing with small groups in that city's jazz spots. Nicholas was recorded extensively in his career, especially in Paris. He was part of the expatriate movement of black Americans following World War, and moved permanently to France in the late 1940s.

NOONE, JIMMIE
1895 - 1944

(cl, 1)

Jimmie Noone was yet another New Orleans jazzman who derived from the city's immediate hinterland. His social and cultural origins were "country" Creole-of-Color. In his childhood during the first decade of the twentieth century, he studied with both Sidney Bechet and Lorenzo Tio, Jr. Noone's professional activity began around 1912, playing with his brother-in-law, trumpeter Freddie Keppard, in Storyville. Following that, Noone led a band jointly with cornetist Joseph "Buddy Petit" Crawford until 1917.

For a short time thereafter and until the District closed permanently, Noone worked Storyville in bands led by trombonist Edward "Kid" Ory and cornetist Oscar "Papa" Celestin. At the end of World War I, he joined the Original Creole Orchestra to tour for the Theatre Organizations' Booking Agency (TOBA). Following the TOBA tour, Noone migrated to Chicago where he played successively with bands led by Joseph "King" Oliver, Doc Cook, and Arthur Zutty Singleton. In the 1920s and 1930s, he led his own band at that city's widely known Apex Club. Recorded finally on the Decca and Capitol labels shortly before he died, he left a legacy as a true jazz giant of the classic period.

OLIVER, JOSEPH "KING"

1885 - 1938

(c, tb, 1)

Although not native to the city, Joseph "King" Oliver arrived in New Orleans sometime in his childhood years when his family migrated in from Abent, Louisiana, a community located in the city's immediate hinterland. An adolescent accident caused Oliver the permanent loss of vision in one eye, earning him the earlier nickname of "bad eye."

Beginning on trombone, Oliver later switched to cornet. His documented professional activity began around 1904 when he substituted for other cornet players in the Onward Brass Band (Rose and Souchon, New Orleans Jazz: A Family Album). According to jazz historian John Chilton (Who's Who of Jazz), Oliver had played previously with Walter Kinchen's Band and with an obscure ensemble known as the Melrose band. For most of the first decade of this century, he played with the Allen Brass Band across the river in Algiers under the leadership of Henry Allen, Sr., as well as with the Olympia Brass Band, the Superior Orchestra, the Eagle Band, and the Magnolia Orchestra. Much of that early activity, which occurred in his young-adult years, transpired with Oliver acting as a protege of such well-established cornetists of the day as Manuel Perez and Willie "Bunk" Johnson.

After 1910, Oliver worked as a member of pianist Richard M. Jones' Four Hot Hounds at Abadie's honky tonk in Storyville and with trombonist Edward "Kid" Ory at Pete Lala's, also in the District. He also led his own band there and at other Storyville establishments such as the 101 Ranch, playing in addition at dances around the Uptown section of the Crescent City. He rejoined Ory in 1917, but left Ory in 1918 and went to Chicago to join a band led by fellow-New Orleanian and clarinetist Lawrence Duhe.

While playing with Duhe, Oliver also "moonlighted" in Chicago for a time in a band led by yet another New Orleanian, bassist Bill Johnson. A year or so after his arrival in Chicago, he took over leadership of the Duhe ensemble, moving on to that city's Deluxe Cafe, Pekin Cabaret, and Dreamland (1920-1921), and gaining world renown. Upon departing from Dreamland in mid-1921, he took the band to San Francisco to work the Pergola Dance Pavilion.

Following the California junket, Oliver returned to Chicago in April of 1922 to lead a band at the Windy City's Lincoln Gardens where he and his charges became a sensation of the early 1920s, apotheosized by the extra-New Orleans debut of Louis Armstrong who joined them in 1923. Known principally for his eight-piece ensemble, the Creole Jazz Band, which debuted at Lincoln Gardens, Oliver fielded a larger, jumpband-style ensemble called the Dixie Syncopaters in the mid-to-late-1920s. That

group worked for a couple of years at the Plantation Inn in Chicago subsequent to also working dates briefly in Milwaukee, Detroit, and St. Louis, according to Chilton. In mid-1927, the Dixie Syncopaters became a contender with the Fletcher Henderson Orchestra for the, by then New York-based, jazz market when they opened at that city's Savoy Ballroom.

Ultimately however, Oliver's larger ensemble would enjoy considerably less success than his earlier group. According to jazz historian Al Rose (New Orleans Jazz: A Family Album), Oliver proved a poor businessman, and "failed to capitalize on his reputation...." Consequently, "his career declined until he was near starvation during the days before his death."

ORY, EDWARD "KID"
1886 - 1973

(tb, g, c, as, sb, l)

A "country cousin" to residents of New Orleans' Creole-of-Color community, Edward "Kid" Ory exemplifies better than any other of the city's jazz pioneers the importance of the immediate hinterland in the development of the indigenous jazz heritage. Native to La Place, Louisiana, just upriver from the Crescent City, he grew up on San Francisco Plantation (interestingly enough owned by a family named Ory). There he began his musical activity by forming the Woodland Band. Consisting of teenagers like Ory himself, the group started as a "spasm" band, and graduated into a more standard hot stringband characteristic of the day. The Woodland Band had been gradually transformed into a windhorn-percussion ensemble by the time Ory, who by then had begun playing valve trombone, transplanted it to New Orleans (ca. 1907-1908).

Ory's first ensemble did not long survive, dissolving by the early years of the second decade of this century. Thereafter, he worked with cornetists Joe Oliver and (eventually) Louis Armstrong, and began leading more formidable "hot" combinations in Storyville, at historic Lincoln Park, and at various dancing spots in the city's Treme district and Uptown section, as well as at the New Orleans Country Club. During that time, he became "one of the most prominent 'hot' bandleaders in town...." (Al Rose, New Orleans Jazz: A Family Album).

Ory left for Los Angeles in 1919, where, as a denizen of that city's New Orleans Creole-of-Color colony, he organized the Sunshine Orchestra. That group was one of the first black jazzbands ever to record (in 1923), doing so at that southern California venue. Ory was perhaps the most important influence upon jazz trombone style in the early period. After moving on to collaborations with cornetist Joseph "King" Oliver and cornetist/trumpeter Louis Armstrong in Chicago and New York, he

retired and began raising chickens with his brother on a farm back in California as the music faded in popularity nationally in the early 1930s.

Ory returned to regular professional activity in the forefront of the Jazz Revival a decade later, along with fellow-New Orleanians, clarinetist/saxophonist Barney Bigard and cornetist Thomas "Papa Mutt" Carey. At that time, he played live national broadcasts over network radio hosted by actor Orson Welles. His secondary career would prove almost as significant as his first, as he would open the Tin Angel night club on the San Francisco waterfront and tour internationally with the reputation as a grand old man of jazz.

PALMER, EARL
1924 -

(d)

Earl Palmer started out as a tap dancer working the old vaudeville theaters such as the Lyric and Pelican in his native New Orleans before serving in World War II. After the war, he became a drummer, and studied music on the GI bill at Grunewald's School of Music on Magazine Street near Lee Circle in the late-1940s. He enrolled at Grunewald's at the suggestion of a friend, fellow-New Orleanian and saxophonist, Alvin "Red" Tyler. Classic-period clarinetist Willie Humphrey taught him music theory there.

Palmer cites Paul Barbarin and Sid Catlett as his important early influences on drums, and names Vernell Fournier and Ed Blackwell as well as Freddy Kohlmann and June Gardner as his peers on the instrument when he started out in the Crescent City. He developed a strong professional association early on with trumpeter Dave Bartholomew, playing in Bartholomew's big band in the late-1940s and early-1950s. His partnership with Bartholomew also brought him much local work with the city's rhythm & blues element. This proved fortuitous after he left for Los Angeles in 1957.

Between 1951 and 1957, Palmer had virtually every studio job for drummers in New Orleans tied up. In the vanguard of local talent migrating to the West Coast in the late-1950s, he quickly became that scene's most in-demand studio drummer as well, equally adept at jazz, blues, and pop stylings. Through his association with Bartholomew, Fats Domino's manager and record producer, he became the drummer on all of the latter's recordings. During more than thirty years of studio work, he also logged on with such premier performers as Barbara Streisand, Shirley and Lee, Frank Sinatra, Sonny and Cher, Count Basie,

Smiley Lewis, Sarah Vaughan, the Temptations, Dean Martin, Sam Cooke, Stan Kenton, Marvin Gaye, Lou Rawls, Les Brown, Quincy Jones, Carmen McRae, Dianna Ross, and Henry Mancini, to name but a few.

PARENTI, TONY

1900 - 1972

(cl, v, 1)

Tony Parenti started out as a child prodigy according to jazz historian Al Rose (New Orleans Jazz: A Family Album). He had established himself as an active bandsman in his native New Orleans by age 12. Two years later, as World War I commenced, he began playing with ragtime bands in the Crescent City. Around that same time, one such band, trombonist Tom Brown's Band from Dixieland, would depart for Chicago and their precedent-setting engagement at that city's Lamb's Cafe.

Allegedly at the insistence of his mother a year after Brown's band departed, Parenti turned down an offer to go north with the ensemble destined to become the Original Dixieland Jazz Band. As it turned out, he thus lost an opportunity to record the first commercially issued jazz phonograph records. An alumnus of "Papa" Jack Laine's Reliance Bands while in the Crescent City, Parenti routinely played as well in bands on excursion boats that plied their trade on Lake Pontchartrain. He also worked at the Triangle and Alamo Theaters, the Pup Cafe on the fringe of Storyville, and with Johnny Dedroit's band at Grunewald's Cave at age 16.

Parenti was the leader at an early age of both a "symphonic" dance orchestra (Al Rose, New Orleans Jazz: A Family Album) and a jazzband called the Famous Melody Boys. In 1925, he formed his Liberty Syncopators which played at the Liberty Theater as well as at the Lavida Ballroom. Extensively recorded in his career, he left New Orleans for New York in the late-1920s to earn world-wide renown as a jazz star. He spent most of the World War II years (1939-1944) with the Ted Lewis Band from England.

After playing brief stints with guitarist Eddie Condon's band and with a band led by trombonist George Brunies in 1946, Parenti took his own band into New York City's Jimmy Ryan's in November of that year. Moving on to Chicago in 1947, he worked with both Muggsy Spanier and Miff Mole at that location during the next two years. After a four-year sojourn in Florida in the early 1950s, and a brief diversion working with the Dukes of Dixieland back in New Orleans in 1952, he returned to New York in 1954. He remained there permanently, becoming a major attraction and playing into the 1960s. In New York, he worked mainly on Broadway at the Metropole and Jimmy Ryan's.

PAVAGEAU, ALCIDE "SLOW DRAG"
1888 - 1969 (b, g)

Alcide "Slow Drag" Pavageau earned his nickname and designation as "Grand Marshall of the Second Line" by winning many pre-World War I dance contests in his native New Orleans. He established his musical reputation while playing string bass in bands led by cornetist Willie "Bunk" Johnson and clarinetist George Lewis in the 1940s and 1950s, having switched to that instrument in the late-1920s. Pavageau had played guitar earlier in his life, working particularly with a group known as the Undertakers' Band. The sparse documentation that exists for that period suggests that he participated actively in hot stringbands of the turn-of-the-century period. He finished out his career working at Preservation Hall.

PECORA, SANTO
1902 - 1984 (tb, 1)

True master of the tailgate style of Dixieland trombone, this native New Orleanian played and recorded with the New Orleans Rhythm Kings in 1925. Prior to that, Pecora had worked with trumpeter Johnny DeDroit's band, as well as in a band led by clarinetist Leon Roppolo at the Crescent City's Toro's Club. Subsequently, he also worked with Johnny Bayersdorffer's orchestra (ca. 1926) and with the Triangle Jazz Band before moving to Chicago at the end of 1926.

For the next seventeen years Pecora traveled about the country playing both with a variety of Swing big bands, led for example by Buddy Rogers, Ben Pollack, and Will Osborne, and with small Dixieland units such as those led by fellow-New Orleanians, trumpeters Joseph "Sharkey" Bonano and Joseph "Wingy" Manone. He worked also for approximately three years as a studio musician in Hollywood (ca. 1939-1942). Returning to the New Orleans area during World War II, Pecora worked steadily with his own bands in Louisiana from 1942 until a few years before his death. His post-1942 work was initially in and around Baton Rouge and later back in the Crescent City at the Dream Room and the Famous Door on Bourbon Street. However, he did return briefly to Chicago with his own band in 1959.

PEREZ, MANUEL
1873 - 1946 (c)

Among the real titans of early jazz, this native of New Orleans got his start playing in Storyville as one of its big names. That work was mainly at the Rice Cafe. Around 1900, Perez organized his own Imperial Orchestra which he led for a

number of years. The year before, he had joined the Onward Brass Band with which he remained for about thirty years until it broke up.

Perez relocated briefly to Chicago around 1915 to play at the Arsonia Cafe, the Royal Gardens, and the Pekin Cafe, but quickly returned to New Orleans. Following World War I, he took his own band aboard the riverboat, SS Capitol, for a number of years. He remained fairly active thereafter until the Depression.

PETIT, JOSEPH "BUDDY" (CRAWFORD)
1887 - 1931 (c, 1)

A professional pseudonym for Joseph Crawford, "Buddy Petit" began playing actively in the first decade of this century. Native to the Crescent City and acclaimed by contemporaries as the equal of the younger Louis Armstrong, he had begun to lead his own bands in Lincoln Park by the second decade of the twentieth century. About 1916, he started a band with clarinetist Jimmy Noone as co-leader.

Petit left New Orleans in 1917 to join a band led by pianist Jelly Roll Morton in Los Angeles. He became thereafter a confirmed itinerant throughout his playing days. He toured the Gulf South from Galveston, Texas to Mobile, Alabama following his return from California, sometimes leading his own bands and playing at other times with the Toots Johnson band out of Baton Rouge (John Chilton, Who's Who of Jazz). He preferred jobbing around on one-night stands at dance halls and playing on advertising wagons to playing steady night-club dates (Al Rose, New Orleans Jazz: A Family Album). Petit played for a short time aboard the riverboats and lake steamers in the late-1920s and early 1930s. Self-indulgent and given to high living, he reportedly died "from the effects of overeating at a July 4th picnic" (Al Rose).

PICOU, ALPHONSE
1888 - 1961 (cl, g, 1)

Native to the Crescent City and among the more illustrious jazz figures to emerge from New Orleans' Creole-of-Color community, Alphonse Picou started his musical development on guitar. His professional activity began around 1892 when he played clarinet in a band led by trombonist Bouboul Valentin Fortunea Augustat. Picou is credited as adapter to the jazz clarinet of the identifying piccolo obligato part to the "High

Society" march. A year or so later, he organized his own Accordiana Band, and then organized the Independence Band around 1897. During the late-1890s, he also played regularly with the city's Lyre Club Symphony Orchestra.

At about the turn of the century (1899-1900), Picou played with Oscar Duconge. He played with Freddie Keppard's Olympia Orchestra half a decade later (ca. 1906), as well as with the Excelsior Brass Band. During the World War I years, he joined trumpeter Oscar "Papa" Celestin's Tuxedo Brass Band, and played as well with the Camelia Orchestra, the Golden Leaf Orchestra, and the John Robichaux Orchestra. He continued with each of those ensembles into the mid-1920s. He rejoined Perez for a brief digression to Chicago's Arsonia Cafe in 1917.

A composer as well as a musician (John Chilton, Who's Who of Jazz), Picou wrote songs for cornetist Joseph "King" Oliver's Creole Jazz Band in the late-teens and early-1920s. He opened his own establishment in the Treme district sometime in the 1930s where he played while also working as a tinsmith. Later, he went back with Celestin and his Original Tuxedo Orchestra at the Paddock Lounge on Bourbon Street during the Jazz Revival in the 1940s. He led his own bands as well at that establishment from time to time. Held in high esteem by fellow-jazzmen and jazzwomen as well as by the overall Creole-of-Color community in the Crescent City, Picou's funeral during Mardi Gras, 1961, had one of the largest turn-outs in the city's history.

PIERCE, BILLIE GOODSON
19?? - 1974 (p, vo)

Billie Goodson Pierce was a blues singer from Florida who accompanied herself on piano, stylistically in the "barrelhouse" tradition. She worked with her husband, trumpeter Joseph "Dee Dee" Pierce, at Luthjen's in the 1950s. Sister of Sadie Goodson who played piano in Joseph "Buddy Petit" Crawford's band during the 1920s, Pierce is best known for working at Preservation Hall in the 1960s and early 1970s. Recorded there during that time, she had previously cut records on the American Music label.

PIERCE, JOSEPH DE LA CROIX "DEE DEE"
1904 - 1973 (t, vo, 1)

Of distinct Creole-of-Color genealogy and a native of New Orleans, Joseph de la Croix "Dee Dee" Pierce developed a strong reputation for singing Creole folk songs in the patois French dialect. He was a member of fellow-Creole and fellow-trumpeter Oscar "Papa" Celestin's Tuxedo Brass Band in the second and third decades of this century prior to losing his vision. Pierce went with Abby Williams thereafter. In the 1950s, he and his wife

Billie Goodson formed a band to work at Luthjen's, performing there regularly for several years before it burned down. Along with his wife, he recorded on the American Music label, and finished out his playing days working at Preservation Hall.

PIRON, ARMAND J.

1888 - 1943

(v, 1)

Armand J. Piron, a native New Orleanian, was the son of an orchestra leader and of solid Creole-of-Color genealogy and cultural orientation. He was crippled so badly in an accident at age 7 that he could not walk for many years. He studied violin at home under family tutelage. Piron began his professional activity around 1904, and led his own ensemble by 1908 (John Chilton, Who's Who of Jazz). He played with the historic Peerless Orchestra around 1912, and worked in several other dance orchestras as well while yet a young man.

About 1915, Piron formed a publishing company with fellow-New Orleanian, pianist/songwriter Clarence Williams. That company published many early jazz standards. Around that same time (ca. 1915-1916), Piron worked with the Original Tuxedo Orchestra under the combined leadership of Oscar "Papa" Celestin and William "Bebe" Ridgely.

Composer of many outstanding jazz melodies himself, Piron counted as one of the Crescent City's most popular bandleaders from 1917 until his death (Al Rose, New Orleans Jazz: A Family Album). In 1917, he took his Society Orchestra into Tranchina's Restaurant in Spanish Fort on the shore of Lake Pontchartrain, and later on to New York for a brief stay in the mid-1920s. After returning from New York, he and the band worked around town and on the riverboats throughout the 1930s.

PISTORIUS, STEVE

1954 -

(p, org, clp, 1)

A native of Port Sulphur, Louisiana, who grew up in New Orleans, Steve Pistorius has been dubbed the "Creole Kid" by jazz historian Al Rose. He began playing piano during his adolescence. By the early 1970s, he had cultivated a strong capacity for playing classic piano rags, especially those written by Jelly Roll Morton. He recorded a solo album at age 19.

Pistorius worked the Gateway Lounge as a solo piano player (1974-1975), as well as other establishments on Bourbon Street thereafter. He began working riverboats in 1976, playing steam calliopes in addition to lounge piano, starting out on the SS Admiral and SS Robert E. Lee out of St. Louis. Subsequently, he worked the SS Natchez out of New Orleans.

Pistorius worked during 1977-1979 playing solo piano at the Levee in Fort Meyers, Florida. He returned to the Crescent City a very polished player in 1981 to work the Gazebo in the French Market as well as with a unit of the highly successful musical stage production "One Mo' Time." He also began working Bourbon Street with bands in that period, appearing with clarinetist-saxophonist Albert "Pud" Brown at the Famous Door. He also worked with the West End Jazz Band, and in the mid-1980s served as relief piano player with Eddie Bayard's New Orleans Classic Jazz Orchestra.

In the late-1980s, Pistorius also worked with clarinetist-saxophonist Jacques Gauthe's Creole Rice Yerba Buena Jazz Band. He started his own band, the Mahogany Hall Stompers, around the same time as well. The group has been resident at Lulu White's Mahogany Hall located at the site of the old Paddock Lounge on Bourbon Street. Extensively recorded as a solo performer to date, Pistorius has also recorded with certain of the city's jazzbands, his own as well as others.

PRIMA, LOUIS

1911 - 1978

(t, vo, 1)

A native of New Orleans, Louis Prima was the offspring of an important musical family in the city that also owned a Bourbon Street night spot in the 1930s and 1940s. He learned to play as a student at the city's Jesuit High School. In 1923, he led his own "kids band" which included ten-year old Irving "Fazola" Prestopnik on clarinet. In the 1930s, he gained much popularity as the leader of a Swing big band, from whence he garnered copyright credits for composing "Sing, Sing, Sing," the Swing standard popularized by the Benny Goodman Orchestra later in the decade.

The success Prima enjoyed with that larger group gained him enough professional impetus to successfully take a smaller band to New York toward the end of the decade. His small band recorded several noteworthy discs on the Brunswick and Vocalion labels at that time. Later on in the 1940s and 1950s, he earned great national popularity with a Las Vegas lounge act which included fellow-New Orleanian Sam Butera on tenor sax.

QUINN, EDWIN McINTOSH "SNOOZER"

1906 - 1952

(g, v, vo)

Although not a New Orleans jazzman in the strictest sense, Edwin McIntosh "Snoozer" Quinn nevertheless belongs as part of any listing of major artists within the idiom. A native of McComb, Mississippi, Quinn grew up playing squarely within the

hot stringband tradition native to the Crescent City and its immediate hinterland. Having acquired some facility on a variety of string instruments by age 7, he worked professionally while a pre-adolescent as part of a local trio in Bogalusa, Louisiana. He joined the Paul English Traveling Shows in his teens.

As a young adult, Quinn worked with the Claude Blanchard Orchestra and the Jack Wilrich band, touring around the Gulf South. He and native New Orleans jazzman Johnny "Wiggs" Hyman worked together in Peck Kelly's Bad Boys in Houston, Texas in 1924-1925. Based upon that association, Quinn went to New Orleans in 1927-1928 following a brief collaboration with trumpeter Joseph "Wingy" Manone in San Antonio in mid-1925, and tours with the Mart Britt Band and the Louisiana Ramblers in 1926-1927.

After jobbing around the Crescent City with jazzbands for a bit, Quinn caught on with the Paul Whiteman Orchestra when it played the St. Charles Theatre in 1928. He toured with them as a jazz guitarist for a few years. During his Whiteman tenure, Quinn also cut four jazz sides with trumpeter Bix Beiderbecke and saxophonist Frank Trumbauer on the Columbia label. He subsequently returned to the Crescent City for another brief stay to work with drummer Earl Crumbs' band at the Beverly Gardens. With Crumbs' band, he played both guitar and violin and sang scat vocals as well.

Though lost before they were issued, word of the recordings with Beiderbecke and Trumbauer established Quinn in legend as a jazzman of substantial reputation. In the early-1950s, he recorded four sides issued by Johnny Wiggs, as well. Based upon these various experiences, numerous jazzmen of stellar standing in New Orleans have considered Quinn, in the words of Al Rose, "to have been the greatest jazz guitarist of all time."

RAGAS, HENRY W.

1897 - 1918

(p)

Henry W. Ragas, a native New Orleanian, was a member of one of the city's traditional musical families. He began his musical days playing solo ragtime piano in the Crescent City's notorious "tango belt" on the periphery of Storyville. Ragas went on to become the first pianist with the Original Dixieland Jazz Band, recording with them on the Columbia and Victor labels in 1917. He had been active with the Johnny Stein Band in New Orleans starting in about 1913. That band departed for Chicago in 1916, where they became the ODJB under cornetist Nick LaRocca's leadership the following year. Ragas appeared with the ODJB at

Reisenwebers in New York after a previous stint in Chicago prior to their historic recording sessions. He died of influenza before the ODJB made their historic tour of England in late-1918 and 1919.

RENA, HENRY "KID"

1898 - 1949

(t, 1)

A native of the Crescent City, Henry "Kid" Rena grew up with Louis Armstrong at the Colored Waifs' Home where they both learned to play from Peter Davis. Rena later studied with trumpeter/bandleader Manuel Perez. Rivaling fellow-trumpeters Joseph "Buddy Petit" Crawford and Chris Kelly first in his lead-horn playing and later as a bandleader, Rena began his professional activity working with trombonist Edward "Kid" Ory's band in Storyville during the second decade of this century.

Rena organized his own Dixie Jazz Band in the 1920s, and made successful trips to Chicago on several occasions. In that same period, he also worked with fellow-trumpeter Oscar "Papa" Celestin's Tuxedo Brass Band. During the 1930s, he formed his own Pacific Brass Band, in addition to leading a group at the Gypsy Tea Room and the Brown Derby, both located in the city's Tremé district. The latter group included clarinetist Alphonse Picou.

Although definitely a strong part of the city's universally acknowledged musical heritage, Rena's legacy rests on only a few recordings. Published discographies indicate that he recorded only once on the Delta label in 1940, while leading a band at the Budweiser taxi-dance hall (John Chilton, Who's Who of Jazz). Illness forced Rena to quit playing around the end of the World War II period and brought about his death a few years later.

ROBICHAUX, JOE

1900 - 1965

(p, 1)

A native of New Orleans and of Creole-of-Color lineage, Joe Robichaux was a nephew of bandleader John Robichaux. He was much influenced by pianists Steve Lewis and Burnell Santiago. Related as well to the Dodds brothers, Joe Robichaux began playing solo piano for private parties around the Crescent City in his early adolescence, just prior to World War I. Migrating to Chicago during his late adolescence (ca. 1917), he joined Tig Chambers band, but returned to the Crescent City shortly thereafter.

Back in his hometown in 1918, Robichaux worked for a while with the Original Tuxedo Orchestra under the combined leadership of cornetist Oscar "Papa" Celestin and trombonist William "Bebe" Ridgley. Thereafter, he joined the Black Eagles on the "country

circuit" (1922-1923). In the mid-1920s, he worked more or less regularly with drummer/saxophonist David Jones and trumpeter Lee Collins, playing with the Jones-Collins Astoria Hot Eight for their historic recording sessions in 1929. A short stint with a band led by Willie O'Connell at the Music Box followed. In the early-1930s, Robichaux organized his own small ensemble, the New Orleans Rhythm Boys, for the Entertainers Club. His ensemble recorded on the Vocalion label.

Robichaux's New Orleans Rhythm Boys toured Cuba later in that decade. In 1939, he increased his group's size to fifteen pieces, and moved into the big-band Swing market in the process. During the 1940s and 1950s, he accompanied singer Lizzie Miles at Davilla's, ultimately replacing pianist Alton Purnell in a band led by clarinetist George Lewis (1957). He toured Europe and Japan with Lewis in 1964 as part of the latter's Preservation Hall combination.

ROBICHAUX, JOHN
1866 - 1939

(v, acc, sb, d, 1)

Another "country cousin" to New Orleans' Creole-of-Color musical cadre, John Robichaux exemplifies the importance of the city's immediate hinterland to the New Orleans jazz heritage. This native of Thibodaux, Louisiana (southwest of the Crescent City) apparently began his career at age 25 playing bass drum in the city's Excelsior Brass Band (ca. 1891). Little documentation exists concerning his musical training or involvements prior to that time. Robichaux began leading his own ensemble in 1893, and became the most continuously active danceband leader in the Crescent City from that year until his death in 1939.

The Robichaux Orchestra played Lincoln Park and other spots as a rival of Charles "Buddy" Bolden's band. They also served as the pit orchestra at the city's black vaudeville showplace, the Lyric Theatre, for more than a decade before it burned in 1927. That establishment provided the theme for the hit musical production, "One Mo' Time." "Professor" Robichaux's ensemble also worked the city's historic La Louisiane Restaurant.

ROBICHAUX, JOHN
1915 -

(d, vo)

Native to the Crescent City, John Robichaux played drums and sang as part of the pit orchestra for the hit musical production, "One Mo' Time." That production memorialized vaudeville activity at New Orleans' historic Lyric Theatre in the early twentieth century. Robichaux's uncle (above), after whom he was named, had served as leader of the pit orchestra at the Lyric during that period. The younger John Robichaux played with trumpeter Louis "Kid Shots" Madison in the mid-1940s, as well as with trumpeter

"Kid" Thomas Valentine's band. In the 1970s and 1980s, he played drums and sang with the New Orleans Ragtime Orchestra, in addition to playing for "One Mo' Time."

ROBINSON, NATHAN "JIM CROW"
1892 - 1976 (tb)

A native of Deer Range, Louisiana, and another of the many jazzmen and jazzwomen in New Orleans' history who originated in the city's immediate hinterland, Nathan "Jim Crow" Robinson studied guitar as a child but switched to trombone as an army musician in World War I. Upon his return to the Crescent City in 1919 following his discharge from the army, Robinson joined a band led by trumpeter Sam Morgan. He remained a fixture of that group into the 1930s, having recorded with them in the 1920s. He studied with Sunny Henry and Willard Foster, and also worked with trumpeter Lee Collins in the Golden Leaf Band, as well as working with the Tuxedo Brass Band.

Robinson stayed active during the Depression, playing mainly with Kid Howard and as a regular in the bands led by clarinetist George Lewis. He recorded with trumpeter Henry "Kid" Rena's band for their 1940 sessions on the Delta label. Later, he also recorded with cornetist Willie "Bunk" Johnson on the American Music label following the latter's return to active performance in the same decade. He finished out his career working with George Lewis at Preservation Hall in the 1960s and early-1970s.

ROPPOLO, LEON
1902 - 1943 (cl, s, g, l)

Yet another of New Orleans' jazz immortals who hailed from the city's immediate hinterland, Leon Roppolo was the product of a musical family. He first learned music from his clarinetist father. His family migrated in from Lutheran, Louisiana during his childhood. Roppolo's short career actually spanned less than a decade. He began his professional activity in mid-adolescence working with trombonist George Brunies in the city's Bucktown community near the West End lakefront district. He left New Orleans with the Bee Palmer vaudeville troupe at around age 14, and subsequently worked with cornetist Emmett Hardy on Carlisle Evans' riverboat band.

Back in the Crescent City toward the end of World War I, Roppolo joined the Brunies brothers' band in the Irish Channel section. With trombonist George Brunies and cornetist Paul Mares, he moved on to Chicago to play with the band at the Friar's Inn. Comprised almost entirely of New Orleanians, that ensemble gained national renown and recorded under the name "The New Orleans Rhythm Kings."

In the mid-1920s, Roppolo moved to New York to play with the Al Siegal Orchestra at Mills Caprice. In 1924, he moved to Texas where he joined Peck Kelly's Bad Boys. Returning home thereafter, he played with the Halfway House Orchestra in the Crescent City, sharing the leadership with Abbie Brunies. Illness interrupted his career in the late-1920s, and he spent the remainder of his life in a sanitarium. However, during the final few years of his life, he returned to New Orleans, and attempted furtively to resume playing with cornetist Abbie Brunies and trombonist Santo Pecora.

ROTIS, JOE
1917 - 1965 (tb)

A native of New Orleans, Joe Rotis gained national attention playing with the Basin Street Six in the 1940s and 1950s under the combined leadership of trumpeter George Girard and clarinetist Pete Fountain. He also worked extensively with trumpeter Joseph "Sharkey" Bonano's Kings of Dixieland.

RUSSELL, WILLIAM
1905 - (v)

William Russell is a distinguished jazz archivist who wrote essays included in the historic publication Jazzmen. Many around the world consider him to be the dean of jazz historians. A composer as well as a classically trained violinist, he plays violin with the New Orleans Ragtime Orchestra.

ST. CYR, JOHNNY
1889 - 1966 (bj, g, l)

Johnny St. Cyr was a native of New Orleans and a member of one of the city's traditional musical families of solid Creole-of-Color lineage. He began working with hot string bands in the Crescent City as an adolescent during the first two decades of the twentieth century. Having started out with spasm bands as a kid, St. Cyr formed his own Consumers Trio at around age 15 (ca. 1904) according to jazz historian John Chilton (Who's Who of Jazz). He began working with clarinetists Manuel Gabriel, Sr. and Jules Baptiste toward the end of the decade. During the same period, he also worked with trumpeter Freddie Keppard in the Olympia Orchestra (ca. 1906).

During the years immediately prior to World War I, St. Cyr played with cornetist Joseph "King" Oliver in the Magnolia Orchestra as well as with cornetist Oscar "Papa" Celestin's Original Tuxedo Orchestra. Toward the end of World War I, he

joined fellow-Creole A.J. Piron's Society Orchestra at Tranchina's Restaurant in Spanish Fort near the city's West End district along the shores of Lake Pontchartrain. Shortly thereafter, he joined Fate Marable's band on the riverboat SS Capitol.

Subsequently, St. Cyr moved on to Chicago where he renewed his association with Keppard at Dreamland in Doc Cooke's orchestra (ca. 1924), as well as playing and recording with Oliver's Creole Jazz Band and with pianist Jelly Roll Morton. In the mid-1920s, he rejoined a fellow-alumnus of the Oliver band, Louis Armstrong, to record with Armstrong's historic studio ensembles, the Hot Five and Hot Seven. With Doc Cooke on a regular basis through the second half of the decade (1924-1929), St. Cyr worked also with clarinetist Jimmy Noone's Apex Club orchestra. He returned to New Orleans in the 1930s and 1940s to work with pianist Steve Lewis, clarinetist Paul "Polo" Barnes, and bassist Chester Zardis.

SAYLES, EMANUEL
1905 -

(bj, g, l)

Emanuel Sayles was yet another New Orleans jazzman who originated in the city's immediate hinterland. He hailed from Donaldsonville, Louisiana, and was the product of a musical family. He learned to play the banjo from his father, George Sayles. Having also studied violin and viola with Dave Perkins in the Crescent City, Sayles began playing with hot string bands in his adolescence during the second decade of the twentieth century. Around 1923, he migrated to Pensacola where he played with a band of unknown identity. He returned to New Orleans after a couple of years to play with trombonist William "Bebe" Ridgley's Original Tuxedo Orchestra at Pelican Hall (ca. 1925).

About the same period of time, Sayles worked the riverboats with Fate Marable and with A.J. Piron on the SS J.S. In the late-1920s, he joined the Jones-Collins Astoria Hot Eight at the Astoria Hotel and Ballroom on S. Rampart Street, and recorded with them at their historic sessions in 1929. He also played with Sidney Desvigne's orchestra at the Pythian Roof Garden.

In the late-1930s, Sayles moved to Chicago where he recorded with blues-singer/pianist Roosevelt Sykes. Sayles also organized his own group which he led for a ten-year period (1939-1949), mostly in the Windy City. Returning to the Crescent City in the 1950s, he worked with the band led by clarinetist George Lewis. Extensively recorded on Atlantic and Riverside as well as other labels, he returned to Chicago to work at Jazz, Ltd. in 1966. Returning to New Orleans thereafter, he finished out his active playing days as a regular at Preservation Hall in the 1970s and 1980s.

SBARBARO, ANTHONY (aka, Tony Spargo)
1897 - 1969 (d, kz)

A native of New Orleans, Anthony Sbarbaro started out playing along with other early Dixielanders in Jack "Papa" Laine's Reliance Band, as well as with the Frayle Brothers Band, according to jazz historian John Chilton (Who's Who of Jazz). He went to Chicago in 1916 to play with the newly created Original Dixieland Jazz Band, replacing the drummer and erstwhile leader, Johnny Stein. Prior to his departure from the Crescent City, Sbarbaro had also played with the Brunies brother's band at the Tango Palace under the leadership of trumpeter Merritt Brunies, as well as with Earnst Giardina's ragtime band.

Sbarbaro remained with the ODJB for their historic recordings on the Columbia and Victor labels in 1917, as well as for their precedent-setting tour of England in 1918-1919, preceded by a stay of more than a year at Reisenweber's Restaurant in New York (1917-1918). He continued with the ODJB through their entire tenure into the mid-1920s, and returned with them for their abortive comeback try in the late-1930s. He played some with Phil Napoleon's band at Nick's in New York in subsequent years.

SCOTT, ARTHUR "BUD"
1890 - 1949 (g, bj, v, vo)

A native of New Orleans, Arthur "Bud" Scott apparently got his start as an adolescent by playing with hot stringbands around the streets of Storyville and at lawn parties around the Crescent City. Between approximately 1905 and the years just prior to the outbreak of World War I, he played with bands led by trumpeter Freddie Keppard and trombonist Edward "Kid" Ory in the District. He also worked Lincoln Park and other locations during that same period with cornetist Charles "Buddy" Bolden's band and with the John Robichaux Orchestra.

Scott first left New Orleans as the featured violinist on the Billy King Travelling Show in early-1913 (John Chilton Who's Who of Jazz), and ended up in New York by 1915. After a stint with the Will Marion Cooke Orchestra in 1921, he moved on to Chicago to work briefly with cornetist Joseph "King" Oliver's Creole Jazz Band in 1923. He returned again to his hometown at some time during this period, but left again for California to re-join Ory in 1922. He recorded with Ory's Sunshine Orchestra in Los Angeles in that year.

Subsequently, Scott returned to Chicago to travel and record with Oliver, and to play also with Erskine Tate's orchestra, as well as with fellow-New Orleanian Jimmie Noone's Apex Club

Orchestra. At the beginning of the Depression, he moved back to California where he remained for the rest of his life. He would, however, rejoin Ory and fellow-New Orleanians, cornetist Thomas "Papa Mutt" Carey and clarinetist/saxophonist Barney Bigard, there in the early-1940s. He was part of Ory's Original Creole Jazz Band which helped to launch the Jazz Revival, playing live network radio broadcasts hosted by actor Orson Welles.

SHIELDS, HARRY

1899 - 1971

(cl, bs)

A native of New Orleans, Harry Shields was an offspring of one of the city's important musical families. His brother was jazz-immortal Larry Shields. Like his brother, Harry counts among the many great jazz clarinetists to emerge from the Crescent City throughout the jazz epoch. He and his brother started out by playing with Jack "Papa" Laine's Reliance Band. Harry subsequently joined Norman Brownlee's band on baritone sax after World War I. Much recorded and especially prominent during the Jazz Revival as New Orleans experienced it, he worked with trombonist Tom Brown and cornetist/trumpeter Johnny "Wiggs" Hyman, as well as trumpeter Joseph "Sharkey" Bonano off and on from the 1920s to the 1950s.

SHIELDS, LAWRENCE "LARRY"

1893 - 1953

(cl)

Lawrence "Larry" Shields was a native of New Orleans who began playing with brass bands and dance ensembles (most particularly Jack "Papa" Laine's Reliance Band) as an adolescent during the first decade of the twentieth century. He went to Chicago with Bert Kelly's Band in 1915, and joined Tom Brown's Band From Dixieland later that same year. He traveled with Brown's Five Rubes on the vaudeville circuit the following year before returning to Chicago to join the newly created Original Dixieland Jazz Band under cornetist Nick LaRocca's leadership. At the time, LaRocca, who had taken over Johnny Stein's Dixie Band, swapped clarinetist Alcide Nunez for Shields.

Shields remained with the ODJB for their historic recording sessions on the Columbia and Victor labels in 1917. Thereafter, he went with them on their precedent-setting tour of England (1918-1919), and continued with them until the early 1920s. At that time, he joined Paul Whiteman's Orchestra briefly, and then went to California to reap the benefits of his windfall success. A highly celebrated jazz clarinetist who went on to become one of New Orleans recognized jazz immortals, Shields shares the composer credits for such jazz standards of the classic period as "Tiger Rag," "Original Dixieland One-Step," "Clarinet Marmalade," and many others.

SIMEON, OMER
1902 - 1959

(cl)

Omer Simeon was a native of New Orleans and derivative of one of the city's traditional musical families of Creole-of-Color lineage. His family moved to Chicago about the time he was twelve years old. He studied there with a fellow-Creole, New Orleanian and clarinetist Lorenzo Tio, Jr., and then worked in the Windy City during the second decade of the twentieth century. He began to play professionally in Al Simeon's Hot Six around 1920. That group was led by his violinist brother. Omer also worked a stint with Jimmy Bell's band, according to jazz historian John Chilton (Who's Who of Jazz). There is no documentation that he ever actually worked professionally in the Crescent City, presumably because he had left at such a young age. Nevertheless, he hooked on with fellow-New Orleanian cornetist Joseph "King" Oliver in Chicago during the 1920s.

While still cutting his professional musical teeth in Chicago, Simeon also worked with bands led by Charlie Elgar and Erskine Tate. He also played and recorded with fellow-New Orleanian and pianist Jelly Roll Morton in the same decade, as well as again in the 1930s. In addition, he spent about six years with pianist Earl "Fatha" Hines, ca. 1931-1937, after which he spent the remaining years before World War II in New York playing with bands led by Walter Fuller, Horace Henderson, and Coleman Hawkins. He joined the Jimmy Lunceford Orchestra for the duration of the 1940s, ca. 1942-1950, and joined the Wilbur DeParis band at Ryan's in New York for several years thereafter, ca. 1951-1958. Extensively recorded, Simeon cut his last record on the Audiophile label only a few weeks before he died.

SINGLETON, ARTHUR "ZUTTY"
1898 - 1975

(d)

As a native of Bunkie, Louisiana, Arthur "Zutty" Singleton represents yet another instance of a New Orleans jazzman born in the city's immediate hinterland. Raised in New Orleans as a "country" cousin to those in the city's Creole-of-Color community prior to World War I, he came under the direct influence of his uncle, bassist/guitarist Willie "Bontin" Bontemps. Singleton started out playing in a trio with pianist Steve Lewis at the city's Rosebud Theatre around 1915 (John Chilton Who's Who of Jazz), before getting his first taste of band experience playing with trumpeter Oscar "Papa" Celestin's Tuxedo Brass Band around 1916.

Playing with the Maple Leaf Band as well at about the same time, Singleton joined the John Robichaux Orchestra a year later.

Thereafter, but prior to 1920, he worked in a band led by clarinetist "Big Eye" Louis Nelson (Delisle), after which he went on the riverboats to work with bands led by Fate Marable and Charlie Creath through the early-1920s. In the mid-1920s, he moved on to Chicago where he first worked by subbing for fellow-New Orleans drummer Warren "Baby" Dodds in the Vernon Roulette band at Jeffrey's Tavern. This was followed by tenure alternately with bands led by Doc Cooke, Carroll Dickerson, Dave Peyton, and with fellow-New Orleanians, trumpeter Louis Armstrong and clarinetist Jimmie Noone. Extensively recorded, Singleton remained in the forefront of jazz drummers nationally from the 1930s through the 1950s, working behind such stellar figures as pianists Earl "Fatha'" Hines and Fats Waller; trumpeters Roy Eldridge, Bobby Hackett, and Joseph "Wingy" Manone; banjoists-guitarists Hilton Napoleon "Nappy" Lamare and Eddie Condon; in addition to Armstrong.

SMITH, PLATO

1928 -

(t, 1)

A native of Chicago and an offspring of a musical family, Plato Smith began playing trumpet at age 12. His professional activity started several years later in 1946 in the Chicago area, where he free-lanced first with local bands. He then traveled with various territory bands, following in the footsteps of his uncle who had played drums with Husk O'Hare's band in the 1920s and who led his own band later in that decade and into the early 1930s.

Plato played on the road with bands led by Tiny Hill, Will Buck, Mal Dunn, Charlie Gargia, and others during the 1940s and 1950s. He worked with Ken Boldi's band in Indiana in the late-1950s before moving to Florida where he played with Danny High, the Dixie Six, and others. After that, he organized his own band, the Lamplighters, which became very popular in the Gulf South region throughout the 1960s.

Smith's experience as a bandleader had actually begun back in Chicago as a junior-high school student, and he continued on in that vein after moving to New Orleans in 1971 where he led his own quartet, the New Orleans Jazz Quartet. They played at the Suburban Club in Gretna on the West Bank of the Mississippi River, as well as at various establishments on Bourbon Street, gaining wide recognition during the Jazz Fests of 1973 and 1974. While his Bourbon Street appearances continued, he also led bands on tour throughout the South during the 1970s, as well as occasionally on Mississippi steamboats.

A lyrical player very much in the Billy Butterfield/Sterling Bose/Bobby Hackett/Paul Mares school, Plato started a new ensemble in the mid-1970s called the Delta Rhythm Kings. This

represented, more or less, an effort to revive, at least in spirit, the historic New Orleans Rhythm Kings. The Delta Rhythm Kings included clarinetist Raymond Burke and trombonist Bill Crais, with Plato in the front line. Pianist Armand Hug (or Stanley Mendelson), bassist Phil Darois, and drummer Paul Edwards (or Butz Massicot) played in the rhythm section. The group recorded on the Land O' Jazz label. Plato has also produced jazz records, including his own, on a number of occasions over the years.

SOUCHON, EDMOND "DOC"

1897 - 1968

(bj, g, vo, l)

Edmond "Doc" Souchon was a native of New Orleans and a denizen of Uptown society. Of white Creole heritage, he played music as an avocation while practicing medicine professionally. Having been trained as a musician within the context of his Uptown New Orleans cultural background, Souchon tweaked the noses of family and community members alike by exhibiting a preference for jazz long before it had found general acceptance within polite society. In his teens, he helped organize the Six and 7/8 Band, a hot stringband intended as an effort to sustain a tradition that was at that time passing away in New Orleans and the surrounding region.

One of New Orleans' most recorded jazzmen, Souchon appeared on phonograph records with many of the city's most highly regarded native jazz artists. He was very active during the Jazz Revival period in the city during the 1940s, and helped found the New Orleans Jazz Club toward the end of that decade. He also started publication of the New Orleans Jazz Club's journal, the Second Line, and established the New Orleans Jazz Museum in the 1950s.

SPARGO, TONY (see Tony Sbarbaro)

STRAKATOS, ELLIS

1904 - 1961

(tb, l)

Ellis Strakatos was an early Dixieland trombonist, and a contemporary of Johnny and Paul DeDroit, Tony Parenti, and Johnny "Wiggs" Hyman. He fronted a dance orchestra on the city's Jung Hotel Roof for many years in the late-1920s and the 1930s. That group routinely included within its ranks a number of the city's hottest jazz players. Very popular along the Mississippi Gulf Coast, Strakatos' band recorded on the Vocalion label.

SYKES, ROOSEVELT
1906 - 1983

(p, vo)

A native of West Helena, Arkansas, this world renowned bluesman spent many years toward the end of his long career working in New Orleans' French Quarter. Prior to that, he lived for many years in St. Louis where his family had moved while he was still a boy. An artist who made frequent appearances at the city's Jazz & Heritage Festival, Sykes began his recording career in 1929-1930 on the Okeh label in New York. He was a pianist in the barrelhouse tradition and a blues shouter, and found renewed popularity during the rhythm & blues period of the 1950s for which New Orleans played a formative role.

TIO, LORENZO, Jr.
1884 - 1933

(cl, s, ob)

Native to New Orleans and of Creole-of-Color heritage, Lorenzo Tio, Jr., reflects the oft-overlooked Latin American/Caribbean dimension of the city and its inhabitants. He was part of the second generation of a musical family which migrated in from Mexico during the last half of the nineteenth century. His uncle, Luis, played clarinet as well, as did his father, Lorenzo Tio, Sr. His father had played with the Mexican Military Band which performed in the Crescent City for the Southern States Cotton and Sugar Exposition (World's Fair) of 1884-1885.

Due to his family association and his Creole-of-Color social and cultural background, Tio began his musical training early. He studied to be a concert musician under the direction of his father and of fellow-Creole Theogene V. Baquet. Tio himself would later become a music teacher as well as a performer, and was responsible for developing a host of New Orleans' finest jazz clarinetists-saxophonists in the period between the turn of the century and the 1920s. The list includes such stellar performers of the idiom as Jimmie Noone, Albert Nicholas, Barney Bigard, Omer Simeon, Emile Barnes, Albert Burbank, Louis Cottrell, Jr., Johnny Dodds, and Wade Whaley.

The earliest documented professional activity by Tio was with the Onward Brass Band around 1910. He began playing with fellow-Creole cornetist Oscar "Papa" Celestin's Tuxedo Brass Band and with the Original Tuxedo Orchestra a few years thereafter, ca. 1913. Leaving town briefly in the early-World War I years to go to Chicago with a band led by Manuel Perez (ca. 1915-1916), he returned to rejoin Celestin as the war ended (ca. 1917-1918).

In 1918, Tio joined A.J. Piron's Society Orchestra at Tranchina's Restaurant in Spanish Fort, near the city's West End section along the shore of Lake Pontchartrain. Except for a

short stint with bassist Oak Gaspard's Maple Leaf Orchestra in 1919 (John Chilton, Who's Who of Jazz), he remained with Piron for many years, during which time he made his only known recordings. Tio traveled with Piron to New York in the mid-1920s.

TORKANOWSKY, DAVID

c.1955 -

(p, ts, 1)

David Torkanowsky is a native of New Orleans and the son of symphony conductor Werner Torkanowsky. He started his musical training early in life, playing piano from age 3. While in high school, Torkanowsky also learned to play tenor sax as a school band instrument and helped start a rock band called "The Krib" in which he played organ. After finishing high school in the Crescent City in the early-1970s, he refined his musical capacities while studying at Boston's Berklee School of Music. It was there he first became interested in playing jazz.

Torkanowsky returned to New Orleans in the mid-1970s to organize his own group, the David Tork Jazz Ensemble. He first concentrated on the traditional jazz sound as well as blues, but then moved in a more mainstream and modern direction. By the early-1980s, he had swung around to an avant garde orientation, playing with the likes of saxophonists Tony DaGradi, Earl Turbinton, and Alvin "Red" Tyler; bassists Ramsey McLean and James Singleton; and drummer Johnny Vidacovich. Among the more celebrated jazz and blues artists with whom he has performed and recorded, Torkanowsky cites trumpeter Al Hirt; saxophonists Joe Henderson, Eddie Harris, and Eddie "Lockjaw" Davis; trumpeter Nat Adderly; guitarist/blues singer Ford "Snooks" Eaglin; and fellow-pianist Allen Toussaint.

TOUSSAINT, ALLEN

1939 -

(p, vo, 1)

Native to New Orleans' Gert Town section and of Creole-of-Color lineage, Allen Toussaint's musical education began at home in his early childhood years. He began to teach himself piano at age 5 or 6, by his own account. Influenced by the example of his sister who studied classical piano, he began learning pieces such as Grieg's Piano Concerto, and rapidly developed a greater interest in the popular pieces of the day as well.

Toussaint started his professional activity in his teens, playing as a sideman in the city's recording studios. Through that connection, he developed an early professional relationship with trumpeter-bandleader-producer Dave Bartholomew. Bartholomew functioned as the local representative of Imperial Records at the time, and was producing the likes of Fats Domino, Smiley Lewis,

and Earl King. Having heard Toussaint play at the city's renowned Dew Drop Inn, Bartholomew began calling him in to play for recording sessions.

Toussaint's association with Bartholomew became long-standing, with the latter leaving a lasting mark on his development. That association continues to the present day. However, by his early adult years Toussaint had begun to declare his own place within the city's recording realm. As a consequence, he developed a stronger reputation as a songwriter and record producer than as a performer until recent years.

His first big break came at around age 19, when Toussaint joined the Minit label. "When Minit Records was started by Joe Banashak and Larry McKinley in 1959," he stated in a 1988 Downbeat interview, "I went to play behind some of the auditions. Then they asked me if I would make the music for Minit temporarily..., and I ended up staying on until I went in the service in 1963."

During four years at Minit, Toussaint produced Ernie K-Doe's "Mother-In-Law" and Jessie Hill's "Ooh Poo Pah Doo." Out of the army in 1965, he went back with Banashak briefly before teaming up with Marshall Seahorn. From that collaboration first emerged the Sansu label and later Sea Saint Records. Through the 1960s and 1970s, Toussaint would produce for such celebrated blues, funk, and pop stars as Irma Thomas, Lee Dorsey, Benny Spellman, and Chris Kenner.

Perhaps Toussaint's greatest accomplishment as a producer, however, came during 1969, the year of his tenth anniversary as a studio genius. In that year, he discovered the Meters. The many hit songs bearing his imprimatur include "Java" recorded by trumpeter Al Hirt in the mid-1960s; "Southern Nights" made popular by singer Glenn Campbell in the late-1970s; "Its Raining" done by Irma Thomas around the same time; and Lee Dorsey's "Pony," "Get Out of my Life, Woman," "Holy Cow," and "Working in a Coal Mine" from the mid-1960s. Toussaint has also played a goodly amount of jazz in his time, as is also well reflected in his personal discography.

UNTERSEHER, NEIL
1940 -

(bj, g, mnd, vo, 1)

Leader of the Razberry Ragtimers Jazz Band, Neil Unterseher hails from Nebraska. He migrated to New Orleans in the early 1970s. Leading bands on riverboats as well as at various jazz clubs in and around the city, he became a regular fixture on Bourbon Street during the recent years of its decline. He has played with a band led by trumpeter George "Kid Sheik" Colar in the 1980s, has toured and worked locally a considerable amount

with Preservation Hall during the past several years, and has also led his own band and played with others at the city's new Meridien Hotel on Canal Street.

VALENTINE, "KID" THOMAS
1896 - 1985 (t, vo, 1)

A native of Reserve, Louisiana, "Kid" Thomas Valentine represents yet another instance of a New Orleans jazzman who originated in the city's immediate hinterland. He learned to play from an itinerant bandmaster of the time, as was common for players who came into New Orleans from the surrounding countryside. Valentine began his professional activity leading the Hall family band in his hometown in the World War I period and the early 1920s. He migrated into the city around 1923, settling first in the Algiers section across the river where he hooked on with the Elton Theodore band. He started his own jazzband, the Algiers Stompers, in 1926, and would lead his own ensembles throughout the remainder of his long career. He finished out his time leading a band at Preservation Hall in the 1970s and 1980s, and toured and recorded with them extensively. His personal discography reflects recording activity dating back to the 1930s and 1940s.

VIDACOVICH, JOHNY
1949 - (d)

Native to New Orleans and a nephew of the city's jazz immortal, clarinetist-saxophonist Pinky Vidacovich (below), Johnny Vidacovich has played both traditional and modern varieties of jazz in his time, as well as working behind a variety of the city's blues artists such as Professor Longhair.

VIDACOVICH, IRVINE "PINKY"
1905 - 1966 (cl, as)

A native New Orleanian, Irvine "Pinky" Vidacovich was known to a generation of his fellow-residents as the voice of Cajun Pete in a popular radio commercial. He played and recorded with the New Orleans Owls in the 1920s. Prior to his involvement with the Owls, Vidacovich had an earlier stint with the Princeton Revelers. He recorded on the Columbia label with the New Orleans Owls, and later for Southland Records in the Crescent City. He also performed as part of the studio band for the widely popular "Dawn Busters" program on the city's WWL radio station in the 1930s and the 1940s. Finishing out his active playing days in the early 1960s, Vidacovich worked occasionally with trumpeter Joseph "Sharkey" Bonano.

WARNICK, LOUIS
ca. 1890 -

(cl, s)

Louis Warnick was a native of New Orleans who got his start as a teenager playing with brass bands in the city during the first decade of the twentieth century. Toward the end of the following decade, Warnick joined A.J. Piron's Society Orchestra at Tranchina's Restaurant in Spanish Fort for a ten-year stay. He recorded with Piron and traveled with Piron's orchestra to New York in the mid-1920s. Joining the Creole Serenaders around 1928, Warnick broadcast live over WWL radio on a regular basis in the 1930s and 1940s.

WHITE, BENJAMIN "BENJY"
1901 - 1986

(cl, s, v, 1)

A native of New Orleans and a denizen of its Uptown society, Benjamin "Benjy" White started out playing violin with a hot stringband, the Invincibles, during the World War I period. Studying music and architecture at Tulane University during the same period and into the early-1920s, White switched over to a windhorn/percussion combination with other members of the Invincibles in that period to form the New Orleans Owls. He led the Owls for a time, and with them he played clarinet and sax. He never played with another group after leaving the Owls, but chose instead to leave music entirely to pursue a career as a professional architect thereafter.

WHITE, MICHAEL
1954 -

(cl, ss, 1)

A native of New Orleans and a member of one of the city's more noted musical families, the Josephs, Michael White leads the Liberty Jazz Band. He is a graduate of Tulane University with a PhD in Spanish, and teaches at Xavier University in the city, as well as playing music. He began playing with brass bands in the 1970s, starting with the Young Tuxedo Brass Band around 1972. He still plays with that group. He also went with Doc Paulin's Brass Band a few years later, ca. 1975 - 1979. White also played at the same time with the Fairview Baptist Brass Band under the direction of celebrated jazz great, banjoist/guitarist Danny Barker, and has worked as well with the Imperial Brass Band, the Royal Brass Band, and the Magnolia Brass Band.

WILLIAMS, CLARENCE

1893 - 1965

(p, vo, 1)

As a native of Plaquemine, Louisiana, which lies south of the Crescent City, Clarence Williams was yet another representative New Orleans jazzman who originated in the city's immediate hinterland. In addition, he was a member of a musical family squarely in the city's tradition. Williams began playing as a Storyville "professor" in the city's notorious red-light district around the outbreak of World War I. Earlier, at age 12 in 1905, he had run away from home to work with Billy Kersands' Minstrel Show. During the pre-World War I period, he worked occasionally with violinist/bandleader A.J. Piron with whom he formed a music publishing company around 1915. The company published the many songs Williams wrote, including "Baby, Won't You Please Come Home," "Royal Garden Blues," and "West Indies Blues."

Williams migrated to Chicago toward the end of World War I. There he continued to play and publish his songs. He then moved on to New York in the 1920s to become a formative figure in the establishment of the Theatre Organizations' Booking Association (TOBA). He remained with TOBA into the 1930s. During that long tenure, he also produced many great jazz records on the Okeh and Columbia labels, including the famous Blue Five sessions that brought Louis Armstrong and Sidney Bechet together on the same discs.

WILLIAMS, SPENCER

1880 - 1965

(p)

A native of New Orleans, Spencer Williams was raised by Storyville madam Lulu White at her Mahogany Hall brothel. He performed there as a "professor" for several years. Williams did likewise at other Storyville establishments, as well. Best known as a songwriter, he composed, or co-wrote, such jazz standards of the classic period as "Basin Street Blues," "Mahogany Hall Stomp," "Tishomingo Blues," and "Shim-Me-Sha-Wabble."

WILSON, CLIVE
1942 -

(t, vo, 1)

A native of London, England, Clive Wilson arrived in New Orleans in 1965 and set up permanent residence. He studied with Johnny "Wiggs" Hyman shortly after his arrival, and started working very soon thereafter with the Albert French Tuxedo Orchestra, a carry-over from Oscar "Papa" Celestin's Original Tuxedo Orchestra following Celestin's death in the late-1950s. Wilson organized his own New Camelia Jazz Band as a carry-over to that band in the 1970s and continues with it to the present day.

WINSTEIN, DAVE
1909 -

(cl, s)

A native of New Orleans, Dave Winstein, like many other of the city's jazzmen, learned to play while a student at the city's Warren Easton High School in the 1920s. Winstein began his professional activity playing with big marching bands for the city's parades. Active in the late-1920s and the early-1930s, he played with such notable jazz figures as trumpeters Joseph "Sharkey" Bonano and Louis Prima, as well as with the Ellis Strakatos Orchestra at the Jung Hotel Roof Garden.

Later, Winstein became part of the studio orchestra at the city's WWL radio station for the widely renowned program, the "Dawn Busters." Subsequently, he forsook playing actively in order to become president of the local musicians union, AFM Local 174. He led the way for its eventual merger with the black local, AFM Local 496. Serving for a number of years thereafter as a vice-president of the national/international union, he remains president of Local 174-496 to the present day.

ZARDIS, CHESTER
1900 -

(sb, 1)

A native of New Iberia, Louisiana, Chester Zardis represents yet another instance of a New Orleans jazzman who originated in the city's immediate hinterland. Zardis started out around 1920 playing with a band led by trumpeter Joseph "Buddy Petit" Crawford in Mandeville, Louisiana, across Lake Pontchartrain from the Crescent City. His Petit association followed an approximately one-year apprenticeship with the Merit Band.

Zardis played also with bands led by trumpeters Chris Kelly, Henry "Kid" Rena, and Avery "Kid" Howard during the same decade. In the early-1930s, he joined the band led by trumpeter Sidney Desvigne (ca. 1930-1931). He remained with Desvigne until he organized his own band around 1935.

Zardis led his own band, the Goldiggers, until approximately the outbreak of World War II. He played also from time to time with a band led by trumpeter James "Kid" Clayton, as well as with one led by pianist Walter "Fats" Pichon aboard the riverboat SS Capitol in the 1930s. Having recording with cornetist Willie "Bunk" Johnson on the American Music Label in 1942, Zardis went with clarinetist George Lewis' band in the mid-1940s, and recorded with them in 1943. Through his connection with Lewis, he became a regular at Preservation Hall in the 1960s, and continues as an active regular there to the present day.

MUSICAL FAMILIES, PARLOR MUSIC, AND THE NEW ORLEANS HERITAGE OF JAZZ AND BLUES

Jazz and blues represent only two facets of a rich heritage of music bequeathed to the nation by the city of New Orleans. In many ways, the same dynamics affecting musical development generally in the city applied as well to the development of those idioms. The family was the most important institution shaping the education and apprenticeship of musical professionals locally from the late-eighteenth century onward, and the city's jazz heritage predictably reveals the workings of this tradition of musical families.

Consistent with customs of the nation at large, much of New Orleans' musical activity took place within the family parlor. Popular and light classical in character, this musical custom stimulated an urge on the part of younger family members to learn to play musical instruments. Moreover, the city's cultural context provided many occasions for musical performance, from opera and philharmonic concerts to church and ballroom activity, both "high-brow" and "low-brow." Also, indigenous cultural development encompassed a vital street music sensibility. That sensibility included marching ensembles on parade, spasm bands, and solo performers on string instruments and organ grinders.

Music was an important dimension of indigenous cultural life for the Crescent City, then, from its earliest days. Neighborhoods, which were definable largely in terms of their ethnic composition, were defined in part by the bands with which they identified. Families, by extension, accrued significant importance within their neighborhood by the extent to which they contributed to this composite musical product. Some musical families grew so prodigious that they generated bands of their own.

Numerous jazz and blues musicians, both black and white, were the product of such musical families in the city's heritage. Not uncommonly, as many as three generations of players have shared the same bandstand in these family ensembles. In many cases, family musical legacies endured even longer. Furthermore, the tradition expanded to include extended families, such as the situation with banjoist/guitarist Danny Barker and his relationship as a nephew to the Barbarins.

The list of musical families with two or more generations of active jazz and blues musicians is impressive. It includes such illustrious names as the "Chink" Martin Abrahams, the Adams, the Henry Allens, the Assuntos, the Barbarins, the Bauducs, the Bayersdorffers, the Bechets, the Bocages, the Browns, the Brunies, the Careys, the Dutreys, the Gabriels, the Halls, the Hirschs, the Humphries, the Laines, the Loyocanos, the Manettas,

the Mares, the Marreros, the Marsalis, the Mendelsons, the Morgans, the Nevilles, the Nicholas, the Pirons, the Primas, the Robichauxs, the Shields, the Simeons, the Tios, and the Vidacoviches.

The Assuntos, the Barbarins, the Brunies, the Browns, the Humphries, the Laines, and the Pirons, made the more significant contributions to their heritage. The Dukes of Dixieland, which grew up essentially as the Assunto family band, became a nationally and internationally acclaimed ensemble in the 1950s and 1960s. Paul and Louis Barbarin became renowned jazz percussionists in the classic period. That reputation was shared by their nephew, banjoist/guitarist Danny Barker, whose impact carried over into the Swing age. This family tradition followed upon the standards of excellence established by their grandfather and father respectively, Isadore Barbarin.

Headed by trombonist George Brunie who made his initial mark playing with the New Orleans Rhythm Kings in the Classic Period, the Brunies family did much to further the development of the Dixieland style which arose out of the city's white ragtime band sensibility. They were frequently active at places like the Halfway House and the Bucktown Tavern. Trombonist Tom Brown, by all available documentation, took the first Dixieland band out of the city to Chicago in 1915. He thereby unleashing a steady flow of musicians and bands which lasted more than a decade. Tom's brother Steve played bass not only with his band, but with such other illustrious ensembles as the New Orleans Rhythm Kings.

Progenitor James B. Humphrey did much to establish the black brass band tradition of the late nineteenth century. That tradition was a crucial formative element for jazz development in the city. His grandchildren remain active to the present day, and represent a jazz legacy reaching back into the Classic Period. "Papa" Jack Laine's impact was comparable to that of James B. Humphrey. Laine represents one of the white families with an extended musical tradition. His Reliance Band headed the roster of the city's "ratty bands" in the turn-of-the-century years. From such bands an abundance of Dixieland musicians emerged to attain stellar dimension nationally and internationally. A.J. Piron established the "sweet" sound of the idiom and also did much to bridge the color line by introducing the new music to the ears of white society.

The social history of American music owes much to the influence of family dynamics. Certain urban centers, including New Orleans, which are associated with the development of various idioms can trace their influence to the impact of particular families who have sustained a contribution over several generations. The study of jazz and blues, as well as other musical idioms in New Orleans and elsewhere, has not yet focused in a concentrated manner on this phenomenon.

NEW ORLEANS' CREOLE-OF-COLOR COLONIZATION OF CALIFORNIA

Reaffirmation of Creole cultural integrity came to New Orleans by way of the coalescence of the city's Creoles-of-Color into an ascendant social entity during the final quarter of the nineteenth century and during the turn-of-the-century period. It provided an important, if somewhat ironic, undercurrent to the local germination and gestation of jazz within approximately the same historical time frame. In numerous ways, the music's emergence bears the imprimatur of initiative emanating from the city's Creole-of-Color community which was re-enfranchised and made ascendant, though evanescently so, through the impact of Emancipation. The impetus extrapolated from that ascendancy facilitated the dissemination of a musical influence unorthodox by their standards, though toward the cultivation of which they paradoxically contributed tremendously.

Ironically, identification of New Orleans' Creole-of-Color community with the inception and consummation of the city's jazz experience expressed perhaps more extensively and emphatically than any other cultural aspect their singularity as a community. Creoles-of-Color were the spiritual, and most often genealogical, offspring of the Free People of Color who inhabited the city in large numbers antebellum period. Progenitors of this significant segment in the social history of the Crescent City had long endured a highly equivocal situation vis a vis their social stature, a condition severely exacerbated by Americanization a century earlier. For those who could validate the claim through family linkage, their Creole cultural connection provided the only buffer insulating them against an insidious identification with the status of slaves.

African Americans in New Orleans of that day who could validate such a connection enjoyed a heritage based upon the more liberalized caste systems of the Franco-American and Latin American traditions. The paradigm through which that tradition made itself felt included acknowledgment of familial responsibility in instances of miscegenation. Upon that linkage, forebears of the city's Creole-of-Color population formulated a cultural consciousness distinguishing themselves in the age which saw the rise of jazz. That consciousness insulated their community from the fate afflicting most people of African descent locally and throughout the old South.

Preservation of that cultural consciousness, therefore, held the highest priority in the mindset shared by denizens of the community. Emancipation in the previous generation had seemed to release them from the problems that derived from living in an area dependent on a slave-holding economy. However, complacency concerning vigilant maintenance of their common cultural heritage

now aroused great anxiety over the continuing viability of the distinction upon which hinged their collective interests. Accordingly, they took upon themselves the responsibility for maintaining their heritage.

Adding further irony, however, New Orleans' Creole-of-Color community assumed this responsibility at precisely the time in history when the nation was undergoing an inversion of social and cultural values. Things that previous generations had looked upon as reprehensible behavior, including a host of cultural activities hitherto confined to black-dominated urban underclass circles, gradually found their way into the white-dominated middle class lifeways. Musically, a proliferation of the blues, and the inception of jazz out of ragtime with a blues overlay, led the way.

This transpiration in the evolving social and cultural history of the nation caused problems for the elders of New Orleans' Creole-of-Color community. While they endeavored to keep their offspring constant in their adherence to the classical musical tradition, a new sound was emerging. That sound was associated with red-light district establishments and low-life dance halls, and it crept into the consciousness of the youth of this community, even it began affecting the culture at large.

Ultimately labeled jazz, this new music, as it entered the national mainstream, stimulated migration by members of New Orleans' Creole-of-Color community. Many young musicians radiated outward, disseminating the music throughout the land and around the world. The flight from Jim Crow which began a generation earlier gave added impetus to their dispersion. By the beginning of the second decade of the twentieth century, at least, black jazz musicians native to New Orleans and predominantly of Creole background had transplanted themselves to various far-flung urban centers of the nation. These centers included, in addition to Chicago and New York, an important colony in California centered principally in Los Angeles. The Los Angeles colony persists residually to this day.

Tied somewhat to black vaudeville theatre in the area, the New Orleans Creole-of-Color community that colonized California appears to have included business people, artisans, and other types, in addition to professional musicians. The Original Creole Orchestra contracted to work black vaudeville establishments in the area when it left New Orleans in 1912 on a tour of facilities affiliated with the Theatre Owners' Booking Association (TOBA). The TOBA was associated exclusively with black theaters nationally. In approximately the same period, Jelly Roll Morton, pianist and grand scion of early-New Orleans jazz, relocated to the Los Angeles area to perform with a black

vaudeville revue. He later moved to the San Francisco area where jazz historian Tom Stoddard has documented his ownership of a club.

The migration continued throughout that decade and into the next, as trombonist Edward "Kid" Ory departed for Los Angeles in 1919 to establish his Sunshine Orchestra comprised largely of Creole-of-Color musicians native to New Orleans. He also would later transfer his attention to San Francisco. The resulting influence, in association with indigenous musical developments, resulted in the evolution of a parallel tradition of jazz endemic to California and the Far West. Out of the energy it generated would arise the Jazz Revival of the World War II years. That Revival brought about a renewal of interest in the New Orleans tradition after a generation of dormancy. A topic deeply deserving of sustained research, this migration of New Orleans musicians to California has thus far generated little scholarly activity within the world of jazz studies.

WARREN EASTON HIGH SCHOOL AND THE ACADEMIES
OF JAZZ AND BLUES ENCULTURATION
IN NEW ORLEANS

As they carry forward generation by generation, the interconnected traditions of jazz and blues have been salient factors in the cultivation of a vernacular musical culture indigenous to New Orleans. Their traditional basis depends in large part upon the dynamics of enculturation by means of which they have found continuity over time. While much of that continuity relates to the dynamic of a musical family tradition prevalent throughout the city's history (see the above section on the heritage of musical families), certain local private and public institutions of learning, including secondary schools, colleges, and universities, have played an important role as well.

Music represents a vital dimension in the cultural development of the Crescent City. Players within those particular idioms received their training within the context of the overall endeavor of musical education locally. Exemplifying this nexus, the city's Warren Easton High School has played an important role over the years in bringing white musicians into the flow of jazz activity. The school was particularly influential in shaping the early Dixieland initiative during the first quarter of the twentieth century.

Jazz grew out of the broader tradition of band music in the United States. This occurred around the turn of the century, a time when New Orleans already boasted a solid heritage of band music. Consequently, secondary schools in the city not uncommonly had vigorous band music programs as part of their curricula.

American band music in the turn-of-the-century period reflected the martial heritage crucial to its origins. Bands routinely marched in parades. However, they also performed in more stationary situations, sometimes in concert but also frequently for dancers in ballroom settings. In all three of the above-mentioned modalities, New Orleans provided an abundance of resources and occasions. Moreover, indigenous band music exhibited an endemic style which set the stage for the emergence of jazz as a variant of band music in its ballroom modality. Jazz expressed an indigenous flavor of dance music imbued with the impression left by a generation of ragtime.

In the period of the early development of jazz, technological advances made possible settlement and commercial development along the shores of Lake Pontchartrain which bordered the city's northern rim. The area served principally as the residence for whites migrating from mid-city sections and the

Vieux Carre. Warren Easton High School opened as part of the local public school system, and offered a vibrant school band program. Many of the city's more notable musicians of the day received their training there.

Mike Cupero, who had himself played trumpet and trombone professionally in the Crescent City, was one of the noted music teachers at Warren Easton. During the course of his tenure and the generation or two which followed, many of the city's distinguished jazzmen obtained their musical fundamentals at that institution. These include clarinetist Pete Fountain; clarinetist/saxophonists Al Belletto, Irving Fazola (Prestopnik) and Dave Winstein; as well as cornetist/trumpeters John Bayersdorfer and Al Hirt, and pianist/percussionist Godfrey Hirsch. This phenomenon contradicts the stereotype of the jazz player as exclusively self-taught. While the propensity for improvisation had its roots in the conventions of classic jazz, the description of the music in its early idiomatic manifestation as improvisational per se suffers from substantial inaccuracy. The idiom began with the playing of parts, either read or remembered, in an ensemble context quite similar to that typical of band music generally.

In addition to Warren Easton High School, other of the city's schools also had comparable influence. Trumpeter Louis Prima, for example, got his start playing in the band at Jesuit High School. Xavier Prep School, a private secondary school, has launched a number of black jazz and blues players over the years, as has McDonough 15, a public school.

Straight University, precursor to present day Dillard University, also played a prominent role. Jazz players of African American descent, especially those of Creole-of-Color genealogical and cultural background, often studied there. Tulane University, Loyola University of the South, and the University of New Orleans have also left their impression. Specialty schools such as those operated by music retailers Phillip Werlein and Louis Grunewald also had a decided effect.

Jazz fully entered the curricular consciousness of the city's public school establishment through the influence of trumpeter Johnny "Wiggs" Hyman who taught music in that system in the 1930s and 1940s. He also operated his own private school which enculturated numerous jazz musicians in the Revival Period and after. Bassist Walter Payton, clarinetist Alvin Batiste, trumpeter Clyde Kerr, Jr., and pianist Ellis Marsalis have done likewise in the years after World War II. The latter, along with Batiste, helped establish the jazz program at the New Orleans Center for the Creative Arts in the 1970s. That program has been the most important center of jazz enculturation within the city's heritage.

Almost no sustained research effort has focused upon the theme of jazz and blues enculturation. As a result, mythical understandings prevail concerning the importance of formal musical training in the developmental history of those idioms. This topic therefore deserves more serious consideration by the scholarly community.

KEY TO ABBREVIATIONS

acc	- - - - -	accordion
afl	- - - - -	alto flute
ah	- - - - -	alto horn
arr	- - - - -	arranger
as	- - - - -	alto saxophone
bcl	- - - - -	bass clarinet
bd	- - - - -	bass drum
bj	- - - - -	banjo
brh	- - - - -	baritone horn
brs	- - - - -	baritone sax
bs	- - - - -	bass saxophone
c	- - - - -	cornet
cel	- - - - -	celeste
cl	- - - - -	clarinet
cms	- - - - -	C melody sax
d	- - - - -	drums (traps)
dir	- - - - -	director
eb	- - - - -	electric bass
fl	- - - - -	flute
flgn	- - - - -	fluegelhorn
g	- - - - -	guitar
hca	- - - - -	harmonica
kbds	- - - - -	keyboards
kz	- - - - -	kazoo
l	- - - - -	leader
mel	- - - - -	mellophone
mand	- - - - -	mandolin
or(g)	- - - - -	organ
p	- - - - -	piano
s	- - - - -	saxophones
sb	- - - - -	string bass
snd	- - - - -	snare drum
ss	- - - - -	soprano sax
stg	- - - - -	steel guitar
sw	- - - - -	slide whistle
t	- - - - -	trumpet
tamb	- - - - -	tambourine
tb	- - - - -	trombone
ts	- - - - -	tenor sax
tu	- - - - -	tuba
v	- - - - -	violin
vh	- - - - -	vibes
vo	- - - - -	vocals
vtb	- - - - -	valve trombone
wbd	- - - - -	washboard
z	- - - - -	zither

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