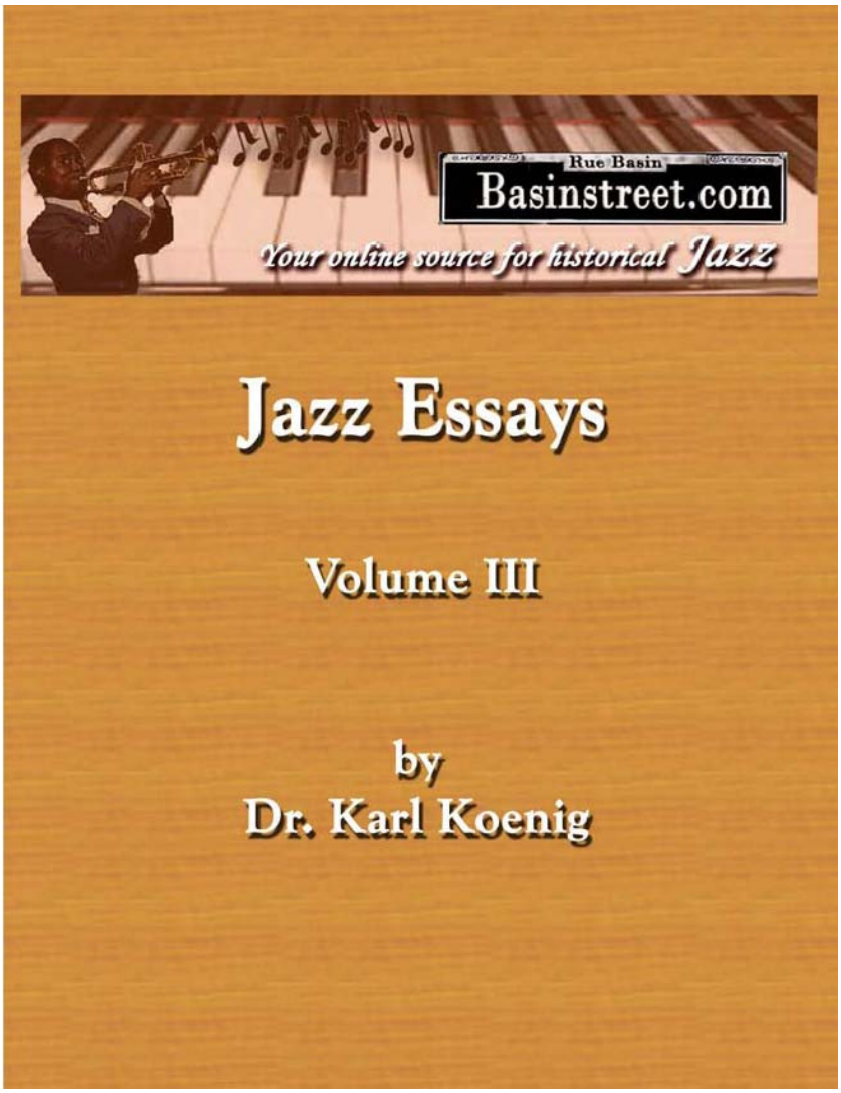

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THE CATHOLIC CHURCH AND EARLY JAZZ/DANCE MUSIC IN AND AROUND NEW ORLEANS

During the occupation of Louisiana by Federal troops in the civil War, the native populace in the New Orleans area and the gulf coast were exposed to regular union military bands. In command of all the Union bands (approx. 40) in the Gulf Coast Command was the world famous bandsman, Patrick Gilmore. The existing military garrisons had daily parade formations using military music. Gilmore also initiated special 'promenade' concerts for the citizens of New Orleans while the outlying garrisons used their bands for activities in and around their station for both military and civilian usage. The populace of Louisiana, being occupied for most of the war by Federal; troops, were exposed to the Federal (North) military ceremonies and their military music.

Federal troops were ordered out of Louisiana territory in 1865. This fact is noted in the Thibodaux Sentinel on Dec. 25, 1865:

"The last remnants of the U. S. Troops left us Monday: effective means, previously taken by our active mayor, for the preservation of order and peace in the community."

The departure of U. S. troops left a void to be filled – the need for brass bands. The end of the war, in reference to brass bands, was felt mostly by the south, as most bands in the army were fife and drum corps, not brass bands.

The turn of the century in America, the most popular form and style of musical groups was the brass band. Every hamlet in America seemed to have a brass band. Towns in Louisiana were no different; rather, they seemed to be fanatical about brass bands and were fervent for their brass band music and the colorful pageantry and festivals that gave them the opportunity to use brass bands.

This void, left by the departure of Federal troops and their regimental bands with their colorful ceremonies, was partially filled by the sponsorship and use of brass bands by the Catholic Church. The Church sponsored organizations with allegiance to the church. One such organization was usually the local fire departments. Local fire departments, during this era, were famous for their brass bands. These bands participated in many church services: for social events and in the Holy Mass and other religious events.

Southern Louisiana was largely Catholic in religion and it was said that almost every town in Louisiana had both a brass band and a Catholic Church. The Catholic Church was the center and catalyst for most of the social activities of the community and of its moral and ethical character.

In New Orleans and the surrounding parishes, beginning with

the period just after the Civil War, each settlement/town contained a Catholic Church, which also had a brass band. Below is a partial listing of the Catholic churches in the surrounding area around and in New Orleans that supported brass bands -–these bands either directly sponsored or cooperated with the local church. These brass bands were used as part of the music for the Mass and other religious ceremonies:

Names of Church, Town and Band

St. Joseph – Thibodaux - St. Joseph Silver Cornet Band
St. Bridget - Terrebonne Parish - St. Bridget Brass Band
St. Thomas - Pt. La Hache - Sweet Sixteen Brass Band
St. Patrick - Home Place - Tri-Color Brass Band
St. Maurice - St. Bernard Parish - St. Maurice Brass Band
Holy Ghost - New Orleans - Holy Ghost Brass Band
Holy Name - New Orleans - Holy Name Brass Band
St. Eloise – Houma - Houma Brass Band
Francis de Sales – Houma - Francis de Sales Brass Band
Holy Savior – Lockport - Holy Savior Brass Band
St. Marys – Raceland - St. Mary Brass Band

The Catholic Church sponsored various activities using brass and string bands and often held social affairs in the church hall. They also used instrumental music in their elaborate ceremonies and even for Holy Mass. Below are a number of examples of these various activities but I have found many more than I give below. They will be in chronological order and not under certain towns or type of events.

In Southern Louisiana, the Catholic Church was the center of social affairs and social behavior. The church many times dictated the behavior of the populace. Even the grand affair of Mardi Gras dictated social customs and church rules"

"Lent is on hand. Weddings, balls and soirees must, for awhile, be kept in suspense. We hope that after Lent, balls and soirees will be frequently given." (Thib. Feb. 17, 1866)

The use of the band by St. Johns Episcopal Church is next quoted from an article in the local paper:

"Concert and tableaux given by ladies of St. John's Church…evening entertainment began at 7:00 by an overture by the Lyrique Brass Band under the leadership of that prince of music, Mr. E. Chol." (Dec. 5, 1868)

Also in Thibodaux, directly following the Civil War, Professor Chol organized the Lyrique Band. He cooperated very closely with both St. Joseph Catholic Church and St. John's Episcopal Church in Thibodaux. The Lyrique Band is mentioned in connection with both churches. The Lyrique Band is mentioned in the fireman's Day Parade:

"Fireman's day parade of June 10th – Lyrique Brass Band – Chol. To the music of the band they proceeded to St. Joseph's Catholic Church where a solemn and impressive Mass was said in commemoration of the deceased members of the company. After Mass they proceeded to Rev. Menard who after being serenaded by the band, addressed a few judiciaries and well selected remarks to the company." (June 19, 1869)

In upper Lafourche Parish, in the town of Donaldsonville, a church sponsored an excursion:

"A pleasure excursion from Donaldsonville to Lockport – with concert and ball for benefit of Christ church at Napoleonville. A fine brass band is engaged for the occasion. Fare $2.00" (April 1, 1870)

While New Orleans is famous for their funerals, funerals were held in the parishes surrounding New Orleans. Below is a funeral conducted in Thibodaux, Louisiana:

"Funeral of Alfred H. Martin – Fireman – The hearse, preceded by the St. Joseph Band, playing appropriate music proceeded to St. Joseph Catholic Church, followed by the members of the family, the mayor, and members of the council." (April, 1872)

The Catholic Church has many ceremonies with much pomp and circumstance. One of these is the religious procession:

"The Catholic Procession – The procession which paraded the principal streets of town last Sunday afternoon in commemoration of the anniversary of the Corpus Christi festival was quite large in point of numbers and events and attractive in appearance, was headed by the Ascension Brass Band, which discoursed sacred music in fine style, adding much to the interest of the occasion. Following in the wake of the band came numbers of young ladies, embracing many of the beauties of our town and parish, all handsomely dressed; the neatly attired orphan girls under the kind care of the sisters of the St. Vincent's Orphan Asylum; a dozen or so of young boys dressed in the custom of attendants upon the altar; the choir of the Ascension church; the Reverend Father Cupped, bearing ___and accompanied by two attendant brethren of the holy cloth, over whose heads a canopy was spread, supported by six well known citizens of this place;

and after these came a large number of person of both sexes and colors, old and young, great and small. Numerous banners bearing scriptural pictures were borne by members of the procession, adding greatly to the imposing aspect thereof. Several prettily ornamented altars were erected in different parts of town by the inmates of the houses that they fronted, and before each one of these the procession came to a halt and all kneeled down while the priest uttered a benediction and the choir chanted a canticle, when the concourse would move forward again with measured tread, keeping time with the slow music of the band, some seventy-five or a hundred salutes were fired in front of the church and at the public square during the day and while the procession was in motion. Altogether the affair was a gratifying success, and attested the devotion of the Catholic portion of our people to the rites of their church." (June 8, 1872)

There is another article associating the Catholic Church with brass bands and music. The instruments of the brass band are blessed in an interesting church ceremony:

"Interesting ceremony at the Catholic Church. The ceremony of blessing the instruments just received by the new church band, or St. Cecile Philharmonic Society, which was performed at the Catholic Church in this town last Sunday evening, was interesting and beautiful as the large concourse of people who witnessed it will attest. An admission fee of 25 cents was charged, but in spite of this the large church was filled with spectators. The exercises consisted of a short address in French from one of the attendant priests of the church, music by the St. May-Jefferson College Band, which had been invited expressly for the occasion, singing by the choir; blessing of the instruments by Father Coupons and presenting them then to the members of the Philharmonic Society. We can not close our notice of this ceremony without referring briefly to the St. Mary-Jefferson College Band, whose excellent music contributed so much to the interest of the occasion. The playing of this band, which numbers some twenty members -–all students of the College from whence the organization derives its name – is really fine, and denotes careful and systematic training under an accomplished musician. We hope the members of the band will not soon forget their visit to Donaldsonville, for they were most cordially received and royally feted during their stay of nine hours, they having arrived here on the cars Sunday noon and departed aboard the steamboat W. S. Pike about 9 o'clock in the evening. They were entertained at the residence of the priests of the Ascension church during the afternoon. When the ceremony which they had come to attend was concluded and an excellent supper had been served them, the band proceeded to the residence of Mr. Chas. F. Smith, whom they serenaded, and were invited in to discuss a few

bottles of sparkling champagne. From thence they went to the wharf to await the arrival of the Pike, but received and accepted an invitation from Mr. Marx Israel to spend the intervening time at his house, whence they repaired and whiled away a pleasant hour, discoursing fine music and receiving the generous hospitality of the host in the hope of good things to eat and drink." (July 6, 1872)

There is great competition between bands, not only of different towns but bands within a certain town. WE see this competitive spirit when a feud occurs between two bands and the church. Within the months of April and May of 1873 there developed a small feud or misunderstanding between the Donaldsonville Silver Cornet Band and the local Catholic Church, which was the sponsor of the St. Cecile Brass Band. A letter is published in the paper of April 5th in which the D.S.C. Band requests other bands participate in their fair. They request that the two churches (the Catholic and the Episcopal) support their endeavor to present a fair in their hall. A later letter indicates that the priest refuses them:

"We regret to learn that the priest of the Ascension Catholic Church has forbidden the St. Cecilia Band to play at the coming Fair of the D.S.C.B., assigning as a reason that, being a church band, the St. Cecilia should not play in a hall devoted to theatrical performances. The presence of the St. Cecilia Band would have added to the interest of the Fair considerably, and would have been but a just return for the attendance of the Silver Cornet Band at the recent Fair for the benefit of the Catholic Church, therefore it is to be regretted that they are prevented from being present as an organization." (April 12, 1873)

The church celebrates the 27th anniversary of Pope Pius the 9th with the Ascension Brass Band as part of the celebration:

"This event was celebrated with great pomp in all the Catholic Churches in this country, and on Sunday last, Donaldsonville witnessed one of the grandest processions in honor of this occasion, that has traversed its streets for years.

The procession formed in front of the church about five o'clock in the evening, and preceded up Mississippi Street headed by the Ascension Brass Band in their elegant band wagon, which had been tastefully decorated with evergreens and flowers by the fair hands of lady friends, and presented a very imposing appearance. At intervals of every ten or fifteen minutes the band favored the listeners with sweet, beautiful and well executed music." (June 28, 1873)

This exchange of opinions continues, ending finally with the

D.S.C. Band refusing, in turn, to play for a church benefit:

"The D.S.C. Band Association has addressed the following note to the Rev. Father Cuppens of the Ascension Church of the town, the same being published in the "Leader" of today:

"Father Cuppens – Your application to have us play at the celebration on the 22inst. Has been received and duly considered by us, the majority voting in the affirmative, but the members of the minority who assigned as their reason for their refusal, the strong opposition of yourself to our association, which is unwarranted or in any manner justifiable, the number voting against playing being sufficient to prevent the band so doing.

D.S.C.B. Association.

While no one will question the right of the association to decline the invitation of the Rev. father, no matter how ungrammatically or confusedly the declination may be framed, we feel confident many of their warmest friends even will deprecate the motives and bad taste that induced them to make the columns of a public journal the medium through which to make their refusal known, especially when the reason for such refusal is of the delicate and rather unpleasant nature evident in the present instance, and the person to whom the communication is addressed occupies a position to which so much respect is due. A private note, it seems to me, would have been in much better taste. We much regret that circumstance should exist to produce ill feeling between a ruling minority of the DSCB Association and the Catholic sect of the community, and hope that mutual concessions and explanations will shortly ensue that shall tend to restore perfect harmony for all time to come." (June 21. 1873)

Donaldsonville was noted for its music and contained a number of bands, noteworthy for a town the size of Donaldsonville. The town had a very large Catholic population and these citizens supported both their church and their bands. These bands give of their talent and time to support activities in their church. The St. Joseph Band, one of the best in the south, plays for two church fairs. Also playing were the local ISC Band and the St. Mary Jefferson College band from St. James Parish. The article also reminds of the rivalry that existed between bands:

"The Catholic Fair – Notwithstanding unfavorable weather the fair given last Saturday, Sunday and Monday for the benefit of the Catholic Church building fund was well attended, and proved a very successful entertainment. Father Cuppens and Weltke, assisted by a number of ladies and gentlemen who are always foremost upon such occasions, managed the affair admirably and contributed by every

means in their power to the enjoyment of the guests. The Independent and St. Joseph Bands of Donaldsonville, and the St. Mary Jefferson College Band from St. James furnished excellent music, the good natured rivalry existing between the organizations causing each to put its best foot forward." (July 6, 1873)

The Catholic Church sponsored bands and by the local fire department – who were often members of the Catholic Church and there was a very close relationship between the firemen and the church. It was a very important affair when the town has a visit from the Archbishop.

"Archbishop Perche in Donaldsonville,

The services in Ascension Church. A large number of confirmations and communionists. <u>The Departure of the Archbishop</u>. The services at the Catholic Church last Sunday conducted by the Rev. Archbishop Perche, were interesting and imposing, and drew together the largest congregation that has assembled in the spacious sanctuary for a long while. So great was the crowd that there was only standing room left for those who came late, and but very little of that. A procession was formed in the churchyard just before the hour fixed for the opening of the services, which made a circuit of the ground and then conducted his grace the Bishop into the church. This procession was headed by the St. Joseph Brass Band, followed by the candidates for confirmation and communion (numbering about sixty), the inmates of the St. Vincent Orphan Asylum under the care of the sisters of charity, a considerable number of children and adults, the Bishop under a canopy borne by four gentlemen, and the St. Cecile Band bringing up the rear. The bands alternately filled the air with harmonious sounds, and as the procession marched slowly unto the church, with banners waving and bands playing, the scene was in spiriting in the extreme." (July 19, 1873)

The Catholic Church celebrates St. Valerie's Day with the help of the Thibodaux. And St. Joseph Brass Bands:

"St. Valerie's Day – St. Joseph procession – Thibodaux and St. Joseph Brass Bands. Mass – Spath in D and was well rendered by the choir of the church. During the whole procession (inside the church) the two bands played alternately, and hymns and psalms were also chanted by the different societies and by the clergy." (May 9, 1874)

In the annual Catholic festivals, processions, etc. bands play a very important part; their participation is seen in this next article:

"The bull of the Pope was confirmed by many of his successors, especially by Pope Clement V, in the general council of

Vienna, in France, in the year 1311, as it always falls on Thursday, the celebration of it in this place this year was postponed until last (the following) Sunday, owing to the impossibility of obtaining bands to play in the procession on week days (Sic: due to the fact that amateur brass band musicians usually worked during the day in their regular jobs) and also to the fact that many more persons could attend on the Sabbath than any other day. Even if we had the time and space it would be impossible to give a full description of the grand procession that turned out in honor of this occasion on Sunday last. We regret, however, that we can do no more than give a very brief and general account of the magnificent ceremonies and splendid parade on this day.

The procession was an immense one, nearly every member of the Catholic Church in this parish being in attendance. It was headed by the DSCB, numerous ladies of the church, following them; then came the St. Joseph Brass Band, who preceded the colored believers in the Catholic religion. The St. Cecile Band came next, and after them the remainder of the procession. The long line of devotees moved slowly through the streets to the music of the several bands, who on this occasion, as on all others, played splendidly, until they arrived at the corner of Houma and Opelousas Streets, where an altar had been erected, and here they stopped, and a short service was held by one of the Rev. Fathers. The line of march was then resumed, and after passing through the main streets in town, the church was arrived at, where the procession was dismissed. As we stated above, it is always customary for the Catholics to celebrate this fete with great splendor, but it is due to Rev. Father Cuppens to say that since he has take charge of this church, the processions have been more numerous and more magnificent than ever before." (June 13, 1874)

There are many examples of the St. Joseph Silver Cornet Band playing for numerous church ceremonies, both in and outside the church. The most important day at St. Joseph's was St. Valerie's Day. The relics of St. Valerie are preserved at St. Joseph's and an elaborate celebration occurs each year for St. Valerie. Both the St. Joseph Band and the Thibodaux Brass Band usually took part:

"St. Valerie's Day at St. Joseph's – procession – The Thibodaux Brass Band and St. Joseph's Band – Mass – Spath's Mass in D and was well rendered by the choir of the church during the whole procession (inside the church) the two bands played alternately, and hymns and psalms were also chanted by the different societies and by the clergy." (May 9, 1874)

The town's volunteer fire department in many Southern Louisiana is closely related to the Catholic Church. The both often

sponsor bands and support each other's activities. The social life of these towns revolved around the church and the fire department. To this day, in Thibodaux, La., there is still the annual firemen's parade and fair, much as is was in the May 5, 1876 article appearing in the Thibodaux newspaper:

"St. Joseph Fair – The various bands furnished music throughout the day and night and added gentle influence of its charms to the other festivities of the main overall occasion. 40% to fire Company, 60% to St. Joseph Church. Bands formed at Court House, accompanied by brass bands, the people preceded down to the church. '(May 5, 1876)

Brass bands, in 19th century Louisiana were the most popular source of music for both entertainment and other traditional activities. The St. Joseph Brass Band was called on many times to play funeral music and did so – such as the funeral for Arnmand Degriuse:

"One of the largest funeral processions we have ever witnessed in this section passed through town, from the bayou ferry landing to the Catholic Church and cemetery, on Sunday last. The deceased was a much-respected colored man, scarcely 21 years of age, named Arnmand Degriuse, resident of the 3rd Ward, from where the cortege started. The St. Joseph Brass Band and a field band followed the hearse, alternately discoursing mournful airs. Many members of some benevolent society were in the procession, and the neat uniform dresses of the women presented a pleasing appearance." (April 28, 1877)

For the celebration of a mass for Pope Pius the 9th two bands are present:

"Mass for Pope Pius 9th at St. Joseph. The choir of the church reinforced by nearly all the singing talent of the parish, executed the Gregorian chant in fine effect, while the two bands awakened the echoes with the plaintive strains of mournful music." (May 9, 1877)

When a new church was founded most often a new band was formed, as music was an important part of church social and community activities:

"A new brass band, Mr. Toucean of Bayou Dularge is organizing a brass band of 16 pieces. The instruments have already been purchased and the 'boys' of St. Eloie Church are happy." (May 26, 1877)

The close connection between brass bands of the area and the Catholic Church is seen in our next entry:

"On next Wednesday the beautiful feast of St. Valerie will be celebrated at St. Joseph Church with unusual splendor. Invitations have been sent by Father Dubourg to a number of priests of neighboring parishes. The Thibodaux Band will lend, as usual, its sweet harmony in the procession that takes place." (April 24, 1878)

In Thibodaux, La. the St. Joseph Brass Band participated in almost every church affair – during Mass, for fairs and in many of the ceremonies which were always held with much pomp and pageantry:

"Dedication of eight (8) statues in St. Joseph. The blessing of the statues then occurred and to the strains of the St. Joseph Silver Cornet Brass Band the vast concourse made their way to the grove in the rear of the church where lunch and refreshments of all kinds could be had at moderate prices." (May 10, 1879)

The celebration of St. Valerie's Day (the outdoor procession) was canceled due to rain but the indoor activities continued:

"Rain halted procession. St. Joseph's St. Valerie's Day. In church the choir rendered the mass selected in a very creditable manner. The band played a very lively offertory piece, which we hope to hear again in the open air. Their 2nd selection was more appropriate to the place and the occasion." (May 3, 1879)

The church band plays for the dedication of 8 statues within the church:

"Dedication of 8 statues in St. Joseph's. The blessing of the statues then occurred and tot he strains of St. Joseph Silver Cornet Brass Band, the vast concourse made their way to the grove in the rear of the church where lunch and refreshments of all kinds could be had at moderate prices.

Thanks from Rev. C. M. Menard of St. Joseph's to the Thibodaux Silver Cornet Brass Band, St. Bridget's Brass Band of Terrebonne, St. Joseph's Brass Band and to the College Band for their very entertaining musical selections which formed one of the main attractions of the occasion." (May 10, 1879)

St. Joseph's of Thibodaux again sponsor a fair for their church benefit and again the two bands participate:

"Fair – St. Joseph, Sunday afternoon was devoted to promenade concerts, the music supplied by the Thibodaux Silver Cornet Band and the St. Joseph Band. The music was of a very entertaining character and was not the least pleasant feature of the occasions." (May 18, 1879)

There was a Catholic ceremony for the blessing of the Calgary in which 2 bands take part:

"Blessing of the Calgary at St. Joseph (Thibodaux) after mass one of the largest processions we have ever seen in this Parish (Lafourche) took up its line of march from the church to the Calgary. Two bands." (Oct. 18, 1884)

Our next entry (in the Donaldsonville newspaper shows the close connect between the Catholic Church, the brass bands and the firemen. A Baton Rouge brass band is visiting Donaldsonville for the benefit of a Catholic Church building fund and there is a musical contest between the two bands. The bands compete and the article will explain what happens after the contest:

"A Brilliant Festival – Baton Rouge Firemen Participate – Breaking Ground for the New Catholic Church – A Musical contest – The Baton Rouge Band Awarded the Medal.

The Fete Champetre or Fair in and of the Catholic Church building fund opened in fine style Saturday evening and continued in successful operation during the advertised period of three days. The stands and tables were nicely arranged under tarpaulin-covered framework to the east and south of the beautiful kiosk that stands in the rear of the church, while the bar was located in a basement room of the college building to the West. The tables were ornamented with bouquets of fresh flower and the kiosk with festoons of evergreen and poses. At night-lights was furnished by scores of gaudy Chinese lanterns, which added greatly to the attractiveness of the scene.

Early Sunday morning a large delegation of Baton Rouge Firemen, accompanied by the Independent Silver Cornet Band of Baton Rouge and a number of guests arrived at the landing in the spacious towboat Ivy. The strangers were enthusiastically received by our two fire companies and escorted to the Fair Grounds in procession, commanded by Chief Engineer Sims. Phoenix took the lead, headed by the Donaldsonville Silver Cornet Band, the Baton Rouge firemen, comprising the members of Independence First Co. No. 2, and delegations from Washington Steam fire Co. No. A and Pelican Hook and Ladder Co. No. 1 came next, headed by the Baton Rouge Band, Ascension Hook and Ladder Co. brought up the rear,

lead by an extempore band composed of members of the St. Cecile and the late Ascension Brass Band. Arrived at the grounds, Chief Sims spoke a few words of welcome to the visitors and the procession disbanded. Half an hour afterwards the firemen were again summoned in line two abreast – one a Donaldsonvillian, the other a Baton Rougeian – and marched around to the truck-house of Ascension Hook and Ladder Co., where a couple of barrels of fresh lager was tapped and several brief addresses listened to from representatives of the various organizations present. The remarks of the speakers were eloquent and appropriate, and elicited enthusiastic responses from the hilarious audience. After an inspection of the truck-house and equipment, a visit was made to the Phoenix engine-house, and from there the line of march back to the Fair Grounds was again taken up. At 1 o'clock in the afternoon the Baton Rouge firemen dined with Father Cuppens, most of them having whetted their appetites by a stroll about town to "see the place."

During the afternoon occurred, with impressive attendant ceremonies, the breaking of ground at the spot where the corner stone of the new church to be laid. A silver spade was used for the purpose, and this beautiful implement was afterward displayed upon one of the cake stands. Rev. Father Delacroix of Baton Rouge assisted Father Cuppens in this ceremony and also in celebrating mass in the church.

At four o'clock P.M. the Donaldsonville fire companies assembled at their respective halls and again marched to the scene of the fete headed by the Donaldsonville Silver Cornet Band, which organization was about to enter the contest for the gold medal. The bands expected from Plaquemines and Thibodaux did not arrive, so the Baton Rouge and Donaldsonville Bands were the only ones competing for the prize. It was 5 o'clock when everything was announced in friendliness. The judges chosen were, Rev. C. Delacriox of Baton Rouge, Rev. W. Violier, assistant priest, and Mr. Felix Gauthreau, both of Donaldsonville. It was decided that the prize should be awarded for best execution. Our Donaldsonville Band opened the ball with a fine operatic piece, charmingly executed. The cornet solo of Mr. Chas. Gecks was truly beautiful, and received much applause. The Baton Rouge Band followed with "The Spirit of the times," given in such excellent style that it was at once conceded the Donaldsonville Silver Cornet Band had met foremen worthy their steel – or, their German silver, would be more applicable. After a brief intermission another operatic selection was given by the home band, "Robert le Diable," and it would be difficult for any band in the State to excel the manner in which it was rendered. Theirs was followed by "The Passion Flower" from the Baton Rouge organization, executed with such precision and spirit that the burst of applause that hailed its rendition was natural and merited. The contest up to this time was announced as a tie, and each band played

another selection. The Donaldsonville organization adhering to the difficult music of the operatic description, and their opponents still giving lively airs with a dash and vim calculated to carry the sympathies of a promiscuous assemblage, but not always preferred by those who thoroughly appreciate the beauties of music. There was considerable discussion among the judges, but it was finally announced that the medal has been earned by the Baton Rouge Band, and the verdict was received with enthusiastic cheers by their friends. Hon. Morris Marks was delegated by Father Cuppens to present the medal, and this he did in a few well-selected remarks appropriately responded to by Mr. Mentz, leader of the band. This episode was succeeded by the presentation of a splendid silver service, consisting of pitcher, two goblets and salver, to the Donaldsonville Silver Cornet Band, on the part of Father Cuppens. Mr. Marks again acting as spokesman. Mr. Chas. Gecks responded briefly, expressing the thanks of his band for the beautiful gift.

The visitors remained with us until 8 o'clock P.M., when a cannon fired from the tug announced the hour of departure at hand. They formed in line and were escorted to the boat by the Phoenix and Ascension companies, the Baton Rouge Band leading the procession, discoursing martial music. At the landing the parting cheers made the walk-in ring again, and as the tug steamed off the band on board struck up a lively air, which came to the ears of those on shore after the boat had disappeared in the darkness. If our Baton Rouge friends enjoyed their visit as much as our local firemen did their company, they will not be loath to come here again. The Donaldsonville Firemen will gladly hail the first opportunity of accepting the pressing invitations tendered them to visit Baton Rouge."

June 12th:

"A member of the Donaldsonville Silver Cornet Band went to Baton Rouge Tuesday morning, on the steamer W. S. Pike bearing a challenge to the Independent Silver Cornet Band of that city to meet the Donaldsonville Silver Cornet Band in a contest which will fairly test and determine the relative musical merit and ability of the two organizations. We have not learned the exact wording of this challenge, but understand that it leave times and place to the pleasure of the Baton Rouge organization, specifies that the same pieces shall be rendered as were played at the recent mach in this town. It provides that there shall be three judges, one to be named by each band, those two to select a third. Our Donaldsonville Band is by no means satisfied with the decision given by the judges in the contest of two weeks since. The only fully competent musician among the referees protested warmly against Awarding the medal to the band from Baton Rouge, insisting that our home organization, by their

admirable execution of music much more difficult than that selected by their opponents, were fairly entitled to the victory. The bearer of the challenge returned Wednesday night, but the result of his mission will not be made public until after the Donaldsonville Silver Cornet Band holds a meeting to take cognizance of the response made by the Baton Rouge Band. We trust a contest may be arranged on the basis proposed, as there is much dissatisfaction concerning the match of the Fete Champetre, and a general belief exists here that the Donaldsonville Silver Cornet Band, guratively speaking, can 'waltz all around' our musical friends from the little city up the river."

June12th:

"A CHALLENGE AND A BACK-DOOR. The Baton Rouge Band declines a challenge from the Donaldsonville Silver Cornet Band. Through the kindness of Mr. Charles Gecks, we are unable to place before our readers the full text of the correspondence between the Donaldsonville Silver Cornet Band and the Independent Silver Cornet Band of Baton Rouge that will explain itself.

THE CHALLENGE
Donaldsonville Silver Cornet Band – June 6, 1875

For the officers and members of the Independent Silver Cornet Band of Baton Rouge:

Gentlemen, I herewith transmit for your consideration a copy of a resolution passed unanimously at a regular meeting held this 6th day of June, respectfully ask a reply at your earliest convenience.

Respectfully, etc.
Octave Terrio, Secretary.

Resolved: That this band, feeling aggrieved at the judgment rendered at the late contest had at the Fete Champetre given by Rev. Father Cuppens at Donaldsonville on the 30th of May last, at which the Independent Silver Cornet Band of Baton Rouge was awarded the medal and declared the victor therefore, be it.

Resolved: That the president to be and is hereby authorized to challenge the said Baton Rouge Silver Cornet Band on the following terms and conditions, viz:

1 – That the same men who participated in the said last contest to participate in this.

2 – The same pieces of music to be performed as played at the said last contest by each band.

3 – The contest to take place within thirty days from the receipt of these resolutions.

4 – The contest to be decided by three professional musicians,

who shall act as judges, each band being entitled to appoint one, and the third to be appointed by the other two judges.

5 – The Baton Rouge Band to have the choice to select one of the following places: Baton Rouge, Donaldsonville and New Orleans to have said contest." June, 12, 1875"

The Response:

"Hall of the Independent Silver Cornet Band
Baton Rouge, June 11, 1875

To the officers and members of the Donaldsonville Silver Cornet Band

Gentlemen,
Gentlemen, I herewith enclose a copy of resolutions unanimously adopted at a call m
Respectfully yours, etc.
Louis J. Kleinpeter, Secretary

Resolved: That the proposition of the Donaldsonville Silver Cornet Band be declined for the following reasons:

1 – There is no ground for the 'challenge.' The contest cannot be renewed, because it was decided finally on the 30th of May 1875, and related to that particular event alone.

2 – If we consent to repeat the contest we have all to lose and nothing to gain that which has already been declared ours, 'fairly,' squarely and openly.

3 – The challenge implies a desire to impugn the honor and good name of the judges to whose arbitration we all consented before entering the contest: Under the circumstances we lend ourselves to such a scheme.

A true copy
Louis J. Kleinpeter,
Secretary"
JUNE 12th :

"If our Baton Rouge friends were desirous of announcing to the world that they feared the result of a contest with the Donaldsonville Band to be had before competent judges, they could hardly have selected more appropriate language for conveying the announcement than is contained in the above resolution. The first proposition, that 'there is no ground for the challenge,' is idle and seems to indicate that the tenure by which the medal awarded in the recent contest is held is regarded as doubtful by the holders themselves. The challenge was made in no captious spirit, but because

the members of the Donaldsonville organization, supported by the judgment of nearly every musician in attendance at the late Fete Champetre, believed the award of a majority of the referees adjust and at variance with the relative achievement of the contestants – there is no intentions implied or expressed to 'impugn the honor and good faith of the judges, but the intent to question the musical ability of two of them in unconnected, and if the Baton Rouge Band desires to champion and defend them from this imputation, the most effective mode of procedure will be to consent of a repetition of the contest before referees of undoubted musical capacity, and by the merit of their execution again with a victory if they can. The Donaldsonville Silver Cornet Band care nothing for the medal so far as concerns its intrinsic value, but they have a reputation to maintain and they consider that it has been infringed upon by judges who, while honorable and conscientious in their verdict, lacked the talent and acquirement necessary to distinguish between fine execution of music and the production of the most noise. It does not appear from the challenge that the medal is to be re-contested for, and we do not believe that such should be the case, what they seek is an opportunity to vindicate the superiority of their musical capability and skill, and if the Baton Rouge organization refuses to grant this opportunity in the face of the argument added, but one construction can be placed upon their action. If resolution No. 2 in the communication of the Baton Rouge Band means that they would probably give another kind of answer to the challenge that stipulated for a pecuniary stake to be contested for, we have no doubt they can and will be accommodated in this respect to the extent of a few dimes – say enough to pay for lemonades all around and have a little something left. We hope the Donaldsonville Silver Cornet Band of the trinket awarded at the Fete Champetre, and suggest a wager on the result that will overcome the objection of the Baton Rougeians that they have 'all to lose and nothing to win.' "

The Catholic Church used brass bands when there was a funeral. We read of such an occasion for a Mr. Simon Braud:

"The funeral took place Wednesday morning, and the Ascension Hook & Ladder Company, of which the deceased was an honorary member, escorted the remains to the Catholic Cemetery, led by the Crescent Band." (May 11, 1877)

In Terrebonne Parish, we also find brass bands and Catholic churches continuing their association, this time with a fair for Father Denesse:

"Fair for Father Denecee – The members of a brass band have generously offered their services which were gratefully accepted –

July 19th at Canal Bellanger, parish of Terrebonne." (June 23, 1877)

1878 – May 29:

"Fete Champetre for Catholic Church. The Baton Rouge and Donaldsonville firemen and bands, there will be bands in attendance from Bayou Goula, Thibodaux, Plaquemines and other towns. At 5:00 tomorrow evening there will be a contest for a gold medal to be awarded to the band furnishing the finest music. The Friends of the Donaldsonville Silver Cornet Band express great confidence in the ability of that organization to carry off the honors of the contests."

There is no other mention of the challenge in the paper and each band went their way and continued their activities. From these articles one can see the pride of each cities band and of their dedication to help their church by furnishing music for the events sponsored by the church. There is another band contest a few years later but there is no mention of who was the victor in the newspaper.

The St. Joseph Brass Band of Thibodaux is mentioned in the local paper as participants in the Mass on May 3, 1879:

"Rain halted the procession of St. Joseph Catholic Church – St. Val's Day. In church – the choir rendered the Mass selected in a creditable manner. The band played a very lively offertory piece, which we hope to hear again in the open air. Their 2nd selection was more appropriate to the place and the occasion." (May 3, 1879)

The Donaldsonville Orchestra (made up of members of the brass band) gives a concert for Father Charles:

"On account of other matters intervening, we neglected to give in the last issue our promised report of the enjoyable concert which took place at St. Joseph's Academy on the 17th of April, under the direction of Rev. Julien Charles, assistant curate of the Ascension Catholic Church, the proceeds of which were devoted to the purchase of a new organ for the church. The large hall of the Academy was filled with a brilliant audience, composed of about equal proportions of the members of either sex-an audience well calculated in point of numbers, appearance and appreciativeness to encourage the performers to do their best, and this desirable effect was duly produced. The entertainment opened with "Tancrede,' a beautiful and finely executed selection by the orchestra, under the leadership of Mr. J. J. Claverie. The quality of the music may b better imagined than described when it is known that the members of the orchestra

comprised Messrs. Aime Beroegeay, John Ory, Dr. B. Claverie, Father Charles, Paul Leche, Lenard T. Duffel, Arthur Claverie and John F. Terrio, playing respectively the second violin, flute, violoncello, clarinet, bass viol, bass horn, alto and cornet. Dr. Friedriche sang "The Wanderer" a pleasing tenor solo, and was followed by Mrs. E. E. Shanks, who sang, "Waiting" in a charming manner. Master H. Comstock rendered "La Plainte du Monsse" in character costume, and won deserved applause. He possesses a remarkable voice for a boy, and with proper training and cultivation might make his mark in musical circles as a male soprano.

Part second of the programme opened with "Italiana in Algiers" by the orchestra." (May 8,1880)

The parish funerals were somewhat different than those of New Orleans. The big difference being the location of the cemetery. In the parish dioceses, the cemetery was located very near the church, thereby limiting the distance a procession needed to march. There are many examples of bands playing for Catholic funerals in the parishes surrounding New Orleans.

"Funerals of Sylere Navarre – the fire department were out in full uniform and preceded by the St. Joseph Brass Band playing solemn music, his remains were followed to St. Joseph's cemetery by almost the entire population of the town." (Thib. Feb. 12, 1876)

The Catholic Church was the social center of the small towns that surrounded New Orleans and the church was the catalyst for many community based brass bands. These church bands played for church and community sponsored activities, providing concert, sacred and dance music, as the occasion demanded. The Catholic Church associated itself with the forming of new band along with new churches:

"A new brass band – Mr. Touhean of Bayou Dubarge is organizing a brass band of 16 pieces. The instruments have already been purchased and the 'boys' of St. Eloie Church are happy." (May 26, 1877)

A further mention in the June 16, 1877 paper states:

"At the conclusion of the St. Eloie Church fair, Father Geoffrey kindly tendered his thanks to the many visitors to the member of the choir from Houma and the Houma Brass Band." (June 16, 1877)

One of the best fund raising events for the church is the fair and every church fair had band music:

"Fair, Catholic Church grounds, 9th of May. The Independent and St. Joseph Bands contributed to the interest of the festival by supplying good music, though there was a lack of the element Sunday & Monday nights, the band having tired themselves out playing for the firemen's parade on Saturday." (May 22, 1880)

In Hahnville, in St. Charles Parish, the local paper (the St. Charles Herald), brass bands are mentioned playing for a benefit for the local Catholic school and church:

"Church of Our Lady of the Holy rosary – benefit of St. Charles parochial School – a grand sacred concert, given by the Aeolean Harp circle of New Orleans – assisted by the fine brass bands of St. James and St. Charles – led by the renowned professor of the orchestra, Mr. Lacroix of St. James." (Oct. 10, 1885)

The Catholic Church has a ceremony to bless a new large cross and have bands participating in the event:

"Mission – blessing of large cross at Catholic Church of Donaldsonville. Two brass bands have been invited to furnish music for the occasion." (Oct. 17, 1885)

The ISC Band of Baton Rouge plays for another church benefit:

"Entertainment – Pikes Hall – benefit of St. Joseph's Catholic Church fund. The musical feast of the night before, furnished by the ISCB, was repeated by request." (Dec. 23, 1886)

The presence of a brass band during the Catholic Mass was a common occurrence during the latter part of the 19th century. In the Creole settlement of Home Place, Plaquemines Parish, the Tri-Color Brass Band played regularly for Sunday Mass:

"…On Easter Sunday will celebrate morning service at 9:00 A.M….address the congregation…Battman's Mass in F will be sung by the choir, accompanied by the Tri-Color Brass Band." (April 2, 1887)

In the settlement of Buras, La., also in Plaquemines Parish, the Eureka Brass Band of that city also participated in the Catholic Mass:

"Buras – Easter Sunday was suitable observed here. A large concourse of people attended the first mass. Several musical selections

were interpreted in a masterly manner by the Eureka Brass Band particularly the Old Hundredth and Pleyel's Hymn." (April 16, 1887)

The ISCB plays for what is called a morning:

"Tribute to Henry Reinken mourning – procession headed by the ISCB marched to church and grave." (March 8, 1887)

The ISC band plays for another Catholic Fair:

"Catholic Fair – St. Joseph's Catholic Church July 10 and 11th. The ISCB furnished music for the occasion and a pleasant social time may be expected." (July 10, 1887)

The ISCB plays for two fairs, the place or name of the 1st fair not given:

"Delightful music by the ISCB Dec. 8th." The 2nd fair is for the Catholic Church "Catholic fair at Pike's Hall. The ISCB dispensed the music." (Dec. 13, 1887)

The ISC Band of Baton Rouge had been kind to the Catholic Church and had played a number of times. In reward Father Delacroix invites them to the rectory:

"A return compliment. While that sterling organization, the ISC Band, was practicing in their hall Friday night, an invitation was received from Father Delacroix asking them to visit him at the rectory.

The band accepted the invitation unanimously, and repaired to his house, where a delightful surprise awaited them in the form of a nice supper. Father Delacroix in welcoming them said that he wanted to return even in this small way the many courtesies the band had extended to him and his church.

After spending some hours with their host, the band returned to their hall, serenading the Catholic orphans, and several friends on their way home." (March 3, 1888)

"The ISC Band (of Baton Rouge) plays for a church fair. A fair is a popular way of raising money for the church. Brass band give concerts at these fairs and it is one of the most popular engagements for brass bands of the era:

"Fair for Catholic Church of St. Gabriels. The ISCB, from this city have arranged to be in attendance." (June2, 1889)

The Thibodaux, La. Brass band "at the head, the Knights and

guests (after dinner) proceeded to the Presbytery of St. Joseph's Catholic Church." (May 23, 1889)

The Thibodaux Band next plays for a Catholic fair. They board a steamer (boat) to attend and play at a church fair. Leaving early Sunday morning they attend mass at their given destination:

"There will be a fair next Sunday at Harany's Canal and an excursion on the steamer Alexander will be given from Thibodaux to take part. The Thibodaux Brass Band will be on hand and, as the band leaves here between 6 and 7 a.m. Mass will be delayed at Harany's Canal until the excursionists arrive." (June 11, 1891)

The head priest of the church was held in great respect and on Father Menard's Golden Jubilee, there is a celebration for him:

"Father Menard's Golden Jubilee was celebrated on Feb. 10th. Preparations included to "march in a body to the church. The Thibodaux Band will no doubt accompany them.

The procession formed at St. Bridget and Green Streets at 8:00. The procession moved into line preceded by the Thibodaux Brass Band, Honorable H. N. Coulon, after music by the band addressed Father Menard. (Feb. 4, 1892)

The newspaper continued to publish accounts of the details of Father Menard's Jubilee:

"Mass for Father Menard – The Catholic Knights in a body took part and so did the Thibodaux Brass Band." (Feb. 11, 1892)

We see the same type of church activity in Lockport, La. As their band plays for the church mass:

"On Easter Sunday, April 2nd – On that day the band surprised the quiet and peaceful congregation of St. Savuveur Church with some of their choice and melodious strains. After serenading the most Rev. Father Letilly with an appropriate melody the band repaired to the backgrounds of the church and there led the procession that was composed of the various church societies to the entrance of the church, with a very beautiful march, entitled "je La Veerrai. The band then ascended to the choir, and there at various intervals played appropriate music." (April 20, 1892)

"Golden Jubilee – a few minutes before 9:30 the Thibodaux Brass Band which organization grace and infuses life into every public event came marching toward the church followed by the

members of various societies."

The Catholic Church in Madisonville, La. gives an entertainment:

"Entertainment at Madisonville at UFBA Hall for St. Francis Xavier Church. A string band from New Orleans, under the leadership of Prof. Portune discoursed sweet music at intervals during the performance." (Oct. 28, 1893)

The Phoenix Orchestra performs a concert for the benefit of the church:

"The Phoenix Orchestra went down to Paincourtville yesterday and played for the concert given there for the benefit of the Catholic Church at that place. The members of the orchestra are as follows: Chas. Langbecker, D. Ohlmeyer, August Heime, John F. Terrio, Dillie Ohlemeyer and Lucas Litty. The concert was a big success and the members of the orchestra were most royally and hospitably treated." (May 25, 1896)

In St. Bernard Parish St. Maurice, the local Catholic Church sponsors a feast and the usual procession was "headed by Wolf's Band." (Oct. 13, 1896)

Almost on every occasion that the church had an activity a band was present to provide music. The local band plays for the erecting of the "Way of the Cross":

"Fair for erecting "Way of the Cross." The unparalleled Thibodaux Band, as well as other bands of this community, will furnish music for the occasion." (April 14, 1898)

As in other Louisiana Parishes St. Bernard Parish the Catholic Church works with the local bands for their activities:

"Ball at St. Mary's Hall – benefit of St. Bernard Catholic Church. Prof. Corleh Padron's Orchestra furnished excellent music and inspired the merry dancers." (Feb. 3, 1906)

The Independent Brass Band, now called the Brass and Reed Band as it has added saxophones to the instrumentation play for a fair for the church:

"Fair opens today. The Catholic fair opens in the old church at 5 o'clock this afternoon, and continues for three days. The church, has been decorated and this morning the ladies and gentlemen who

will have the active management in charge, will finish the dressing of the numerous tables, and everything will be in readiness at 5 o'clock for the opening of the doors. There will be many attractive features this year, and the outlook for the fair is for a great social and financial success. The restaurant will be the most thoroughly equipped of any yet introduced in a fair, and all the other features will be equally elaborate. The Independent Brass and Reed Band greatly enlarged and strengthened, will furnish the music." (Jan 23, 1897)

The above fair was a success and there is a review in the paper a few days later. From this account we can understand what an 1897 church fair was about. Every fair had to have band music for listening and dancing and these accounts give us the names of the various bands that were in existence during this era:

"The Fair. The fair at the Catholic Church, which opened at 5 o'clock on Saturday afternoon, is proving a success, the attendance on the opening night and yesterday being quite large and the patronage extremely liberal. The old church in which the fair is being conducted has been nicely fitted up and presents a pretty scene. The tables which were well laden with articles of all kinds, are located on each side, giving the center of the room for small tables for the serving of meals.

Upon entering the church the first table to the right was the bar to which was attached a wheel of fortune. The bar and wheel were well patronized and were presided over by Messrs. Theo. Landry, Raymond Landry, Walter Morrison, Henry Buquoi, Jr., P. Ganel, Jr., Robert Landry and Charles Carmouche. Paul Braud was cashier.

The next table was devoted to toys and was ably presided over by Mrs. Paul Leche and Mrs. Edgar Fortier.

The tombola table was the next attraction at which a large number of articles were disposed of by chance, including some very pretty fancy work that had been donated by Countess Diesbach. This table was presided over by Mrs. Henrietta Buquoi and Mrs. P. Ganel, Jr.

At the back of the church was the restaurant in the charge of Madames Moril Braud, Oscar Gensil, Desire Landry and J. S. Thibaut. There was a group of very pretty waitresses attached to the restaurant composed of Misses Celestine Lestrappers, Aline and Stella Vega, Emma and Julia Fevrier, Laura Comeaux and Adele Landry.

To the left of the entrance on the entering was the punch table which was carefully looked after by Mrs. Charles Maurin and James Fortier, and these ladies did a splendid business.

Nest to this was the cake table which was cared for by Madames Albert Esneault, Gustave Cire and P. Ganel Sr.

The Independent Brass and Reed Band, under the direction of its leader, Mayor Paul Leche, has furnished excellent music and has

been one of the attractive features of the fair.

Upon entering the room there is a register upon which every visitor by the payment of a nickel can register and a number is attached to each name. At the close of the fair the person whose name is opposite the lucky number, will be presented with a very handsome good catch." (Jan. 25, 1897)

The St. Joseph Brass Band was lead by the renowned Claiborne Williams, one of the most respected colored musicians in the south. It might be mentioned that Claiborne's band could furnish music for any occasion, which included furnishing music for dancing. It plays for a parade and a dance (ball) in celebration of its patron Saint:

"The St. Joseph Brass Band will celebrate its patron Saint's Day with a parade this evening by the band and its honorary members to be followed by a ball tonight at True Friends Hall." (March 19, 1897)

In the paper the next issue, there is an item that gave the results of the ball at their hall:

"The ball of the St. Joseph Brass Band at True Friends Hall last night was quite a success." (March 20, 1897)

We find another example of a band playing for a church fair:

"Catholic fair January 8th and 9th. The Independent Brass and Reed Band will provide free music." (Jan 4, 1898)

The ISC Band of Baton Rouge plays a benefit for the Catholic Church:

"The open air festival given last night under the Oaks, at the Lafayette St. entrance to the Garrison Grounds, for the benefit of the Catholic Church fund, was a very successful affair. There were refreshments in great abundance and it was gratifying to see that the tables kept by the ladies were liberally patronized. The music was furnished by the Independent silver cornet Band (Sic: Baton Rouge) and by Willie's String Band. There were fireworks, balloon ascensions, and the young people joined in the merry dance, which was kept up until after midnight. There was a large attendance and every one entered heartily into the enjoyment of the evening, and had a very pleasant time." (June 23, 1899)

There was difficulty in propagating Catholic Church choirs both then and now. St. Thomas church in Point a la Hache had

trouble in maintaining personnel to sin in their choir. Hurricanes destroyed the St. Thomas church organ three times and Mr. Robert Hingle, as the choir director of St. Thomas, had the responsibility to see that there was music for Sunday services, even if there was no organ to play for accompanying the choir. Hingle was also the leader of the church affiliated brass band. He used the band to play the Mass at the organ-less church. Hingle controlled the destiny of the cultural activity of both secular and sacred music in Point a la Hache. An article in the local paper mentioned that:

"The band rendered instrumental selections at Mass last Sunday which were a treat to all. The fact that a band is called upon to take the place of a choir should put to shame each and every one of our young ladies and gentlemen possessing vocal talent and we are sure the latter is promiscuously abundant here. Why not organize at once and thereby help to make attendance at mass more pleasant?" (April 1, 1900)

St. Joseph's Catholic Church of Baton Rouge has planned an Easter program with the use of an orchestra:

"Easter at St. Joseph's church. Easter Sunday will be very solemnly observed at St. Joseph's Catholic Church. The choir, under the able direction of Prof. Fourrier and composed of the very best local talent, will render the following entirely new and most exquisite musical program at the high mass which will begin at 9:30 a.m.

Vide Aquam (new) – Henry Fourrier
Mass of the blessed Virgin (new) – Henri Fourrier
Veni Creator, - quartette – Millard
Offering Terra Tremit – Henri Fourrier
The offertory will be accompanied by a full orchestra.
Grande Sortie – Orchestra

Everybody, irrespective of creed, is most cordially invited to attend these services. Extra seats will be provided and there will be gentlemen ushers in attendance." (April 9, 1903)

The St. Joseph Brass Band remains active and performs for the "Smoke Bend Fair, benefit for the St. Francis of Ascension Catholic Church." (June 17, 1905)

We read next of a ceremony by the Thibodaux Church that proceeds through the church grove in which no facts are given as to the purpose of the procession. We later find out it is the Corpus Christi Celebration. The band and over 2,500 people participate in the procession. Again this shows the close connection between the

Catholic Church and the brass band:

"Corpus Christi Procession – as is usual, the feats of corpus Christi, which fell on Thursday, will be celebrated tomorrow at St. Joseph's Catholic Church. The annual procession will take place immediately after High Mass, the weather permitting, and the Rev. Pastor Father Dubourg invites the local branch of the Catholic Knights, the Thibodaux Band, the various fire companies and the several church societies to participate therein as in proceeding festivals." (June 17, 1905)

"A BEAUTIFUL CEREMONY – While in Thibodaux on May the 23, it was our good fortune to witness a grand and most impressive ceremony, on which we are informed, many of the older citizens had never before witnessed. We refer to the procession made through the beautiful grove back of St. Joseph's Catholic Church, ii which about two thousand, five hundred people took part. The grove had previously been lighted by Chinese lanterns, and at the close of the mission conducted by the Rev. Father Reynaud, the various societies of the church, with the Catholic Knights, led by the Thibodaux Band, formed in one grand procession and each with a lighted taper in hand marched through the grand old oaks, while sacred anthems swelled upward through the deep foliage, and the sweet strains of clarionet." (June 17, 1905)

The band continues to play for functions of the Catholic Church and meets the Archbishop who comes to town:

"When the noon train came in with his Grace Archbishop J. H. Blenk, the very Rev. Cannon B. Branch met him at the station with all pomp and circumstances of his church. The banner with the St. Joseph Brass Band, following his grace carriage." (March 20, 1909)

Contrary to past accounts, the Catholic Church in the city of New Orleans also used brass band music. In the Holy Name Society's magazine, "Herald" brass band usage is mentioned many times. In occasions of ceremonial parades for the church:

"The society was headed by a brass band – five divisions, each headed by a brass band." (Jan. 21, 1909)

The town of Thibodaux had a very large Catholic population and active in social affairs, etc.:

"K. of C. Tomorrow. As announced in last week's chief, the members of Ascension council No. 1087, Knights of Columbus will receive Holy Communi0n in a body at the 7 o'clock Mass at the

Catholic Church tomorrow forenoon, and it is expected that practically the entire membership of the council will be present to participate in the ceremonies of this notable occasion. As a compliment to the great Catholic organization, the well-trained boys choir and orchestra of the St. Joseph Commercial Institute have prepared a special program of musical selections to be delivered at this mass, as follows:

Strike the cymbal – S.J.C.T. Choir & Orchestra
Haec Dies – Choir & Orchestra
Veni Creator (solo) – A. LeBlanc Prof. R. Landry, violin, E. Houillon, cornet.
Victory, The Lord is Rense – Orchestra
Sserment au Lacre Coeur – Choir & Orchestra
Holy God – Choir & Orchestra
Sorti – Orchestra
(April 15, 1911)

St. Maurice Catholic Church holds their annual fair. We read that "N. F. Nunez is in charge of the music." (May 4, 1912)

The new jazz dances, the church feeling that some are immoral, are being barred at some church dances and are condemned by the church's archbishop:

"Archbishop Blenk has severely condemned new-fangled dances, which bear the odd names of "Turkey Trot," "Bubby Hug," "Gaby Glide," etc. He says that they are immodest dances that have originated among the people of the underworld. He might have also added that some of the songs that are heard now-a-days, which are rather suggestive, must have been taken from the underworld citizenry and therefore should also be aborted. His Grace will doubtless get the unanimous approval of people who believe that their boys and girls should be kept from pastimes that lead to degradation." (Dec. 12, 1912)

The Thibodaux Band plays for the first solemn mass by a newly ordained priest:

"On last Sunday, as previously announced in these columns, Rev. J. Alovaius Higginbotham said his first solemn High Mass at the local Catholic Church. The occasion was an eventful one. The young priest, who is a native, and who had just been ordained to the priesthood the Thursday previous, was met at the presbytery by a committee of gentlemen from the parish, and in company with a band of little girls, dressed as angels, and preceded by the Thibodaux College Band, which institution he had also attended, the procession

marched to and entered the St. Joseph Catholic Church, which was filled to capacity, and as the party entered the organ pealed forth its sweetest strains, the atmosphere attained, as it were, all solemnity, and wending its way to the altar the sacrifice of the mass was celebrated by the young priest." (May 28, 1919)

The Band plays for the Knights of Columbus Parade and uses the name of its leader instead of calling themselves the St. Joseph Band:

"K. of C parade – Claiborne Williams Brass Band. Top the tune of patriotic music the Knights and candidates marched down to the Catholic Church. After leaving church to the strains of music furnished by the Claiborne Williams Brass Band, marched to Ascension Hall." (June 21, 1919)

The Thibodaux Concert and Symphony Orchestra present a program for the benefit of the church:

"The local Catholic Church building fund stands an excellent chance of being added to shortly by different amusement features scheduled for the near future. On the 2nnd of the approaching month the Thibodaux Concert and Symphony Orchestra will offer a program, consisting of music, vocal and instrumental, and some excellent vaudeville numbers, at the convent auditorium. We understand also that several social events are scheduled, some of them previous to the Lenten season, but we have no definite data and therefore can give no data or location. "(1921)

New churches that were founded continued to organize and use bands in their ceremonies and activities. Miss Clothilde Chol, a daughter of the famous E. Chol, (a musician from France who settled in Thibodaux and became the organist and bandleader in Thibodaux) has her choir perform:

"St. Joseph's choir, led by Miss Clothilde Chol, provided music for the mass and a colored brass band from Donaldsonville, the Corpus Christi uniformed rank of K. of C. claver, escorted the archbishop and also provided music during the fair held in the afternoon. Blessing of new edifice." (Feb. 2, 1923)

There is a fair at Bayou Goula and while the name of the musical group is not given, the fair does use music:

"A big fair will be given in Bayou Goula tomorrow for the benefit of St. Paul's Catholic Church…..Music will be furnished by a well-known orchestra." (August 4, 1924)

On Sept 13 1924 there is a benefit fair for St. Maurice Catholic Church at Holy Cross Hall, corner of Reymes and Dauphine. Music by Weintraub's famous band." (Sept. 13, 1924)

The Claiborne Band again plays for a church dedication:

"St Catherine Church dedication – solemn procession from Ascension Catholic Church to St. Catherine. The cross and the American flag, borne aloft, will lead the procession followed by Claiborne Williams Band at St. Patrick and Claiborne Streets." (Jan 23, 1926)

In 1927, as in previously years we find the celebration of St. Amico's Day:

"Feast of St. Amico to be observed Sunday, April 24th

The Feast of St. Amico will be observed with the usual ceremony this year by the Italians of 'A' Bend and this city on Sunday, April 24th.

There will be a grand procession in which the statue of St. Amico will be formed, leaving the chapel in A Bend at 9:30 a.m., and marching up the river to Donaldsonville, to the strains of appropriate music furnished by Claiborne Williams' Band. High Mass will be celebrated at the Ascension Catholic Church at 11 o'clock, after which there will be a display of fireworks in front of the church. The procession will then return to 'A' Band and the balance of the day will be devoted to feasting on the grounds of the chapel.

At night there will be a grand dance and fireworks at the Fair Grounds in this city. The dancing will begin at 7 o'clock and the fireworks' display will be at 10 p.m." (April 16, 1927)

St. Maurice's Catholic Church of St. Bernard Parish holds a bazaar and festival. Bernards: New Orleans Police Band and New Orleans firemen's Band." (May 19, 1928)

The biggest event in Donaldsonville was the St Amico celebration, always an occasion for a big celebration:

"Feast of St. Amico to be observed April 7th.

The Feast of St. Amico will be observed by local Italians, headed by Tony Musco of 'A' Bend, on Sunday, April 13th. In pursuance of the annual custom that has been in vogue, the statue of the Saint will be borne in solemn procession, headed by Claiborne Williams' Band from the chapel on the property of Tony Musco, in A

Bend, to the Ascension Catholic Church in this city, where high mass will be celebrated at 11 o'clock a.m. At night there will be a dance in A Bend, beginning at 7 o'clock, music for which will be furnished by Claiborne Williams Band." (March 30, 1929)

Again the next year the same celebration for St. Amico is held:

"Feast of St. Amico to be celebrated April 27.

A procession will form at the chapel at 9:30 o'clock in the morning of April 27th and will march slowly to Donaldsonville, carrying the statue of the Saint to the Ascension Catholic Church of this city, where a solemn High Mass will be said at 11 o'clock. The procession will be followed by two bands, Claiborne Williams Orchestra and Heim's Orchestra of this city. A big dance will be given at the St. Amico Hall at 'A' Bend Sunday night, commencing at 7 o'clock and lasting until midnight. Music will be furnished by Claiborne Williams' Orchestra of this city." (April 19, 1930)

The Catholic churches of New Orleans sponsored social affairs for its parishioners and church sponsored groups gave dances, picnics, fairs and excursions, all using brass bands. These affairs are well documented in the pages of the "Herald." Also listed and mentioned is the church sponsored band, the Holy Name Brass Band. (See July 1, 1909 of the Herald.)

In an interview with Harold Dejan there is mention of a band he was a member of that was sponsored by the Holy Ghost Catholic Church:

"Harold played with the Holy Ghost Brass Band under the direction of Pinchback Touro…Other members of the Holy Ghost Brass Band were: Wooden Joe Nicholas and Alcide "Big" Landry (trps.) Wells (snare drum), Corella, a Jamaican, baritone and alto horn. The bass horn player lived in the 9th Ward and his name was Grammer."

Banjoist and pianist Charley Hamilton's first job was for the Holy Ghost Church. In an interview of winter, 1985 in the "Second Line" by Mona MacMurray and Sue Hall, Charley relates a tale of early activity as a black Catholic musician:

"Before integration he attended St. Monica's Catholic Church on First and Galvey Street. To get to that church from his home he passed four Catholic churches, all of them for white parishioners only. St. Monica's, a black church, was considered the parish church for all blacks in a wide area, although there were other churches nearer their homes, but for whites only.

Oh yes, you could go to them but you weren't welcome at that time. It's changed now. There was a church on Napoleon Avenue and I lived just four blocks from there on Upperline and Freret. I used to go there. They had one bench up in the balcony where the choir sang and you had to sit up there. It was hot up there all the time, but you had nowhere else to go until they opened up Holy Ghost uptown.

When they opened up Holy Ghost, it was 1916 and we were the first class. There were 35 or 40 of us studying to make our First Communion. They didn't have a church then; they had a little house and a little place in the back for the church. It was right in the same neighborhood where they built the big Holy Ghost Church later on.

We were the first class that came out to have First Communion in that church. It couldn't be given at the house because it was a little three-room house with an altar and couldn't hold all the people. Well, there was a big church on Second Street; it was al all-white church. It's all black now. This fellow named Jerry Thomas, lived across the street from the church. He was a big man in New Orleans, head of the Boys' Club and he worked for D. H. Holmes. A black man, he was a doorman. He lived across the street from this church and they were Catholic and they helped build up the Holy Ghost Parish.

Well, he went to see the priest in the big church about us using it for this special day, for the First Communion and that's how we got to use the church. Well that was the first Holy Ghost communion Festival held, but it was in the church down there because it was bigger. That was about 1916. I was 12 years old then.

A lot of people challenge this; they say that can't be so because the Holy Ghost church wasn't built in 1916. The church wasn't built yet, but the spirit was, and the small thing started from the group up in the little house with the Sisters of the Blessed Sacrament. I stayed there about five years until the big Holy Ghost Church was built."

Brass and jazz bands in the early days were segregated and so were the churches. Usually the neighborhood dictated whether a church was white or black thus also dictated the make-up of the brass band. Thus we had black, white and Creole brass bands that represented the various churches in and around New Orleans.

It was long thought that is were mostly the southern Black Baptists that supported the evolution of the jazz band but the area in and around New Orleans was mostly Catholic and the church did support and sponsor bands and social activities using these bands. It was due to the effortless work of people like Father Menard of Thibodaux that we owe a strong debt of thanks for founding and supporting brass bands in Louisiana. From their effort we can now appreciate their important position in the history of jazz origins and jazz heritage.

ST. THOMAS CATHOLIC CHURCH - POINT A LA HACHE, LOUISIANA

The Musical Congregation of Plaquemines Parish and its Musical Director, Mr. Robert Hingle (1880-1905)

St. Thomas Church in Point a la Hache, from 1880 until well into the 20th century, there were brass bands in attendance at Masses. The leader of the local brass band, Robert Hingle was also the church choir director, and, the editor of the local newspaper. Each issue of the paper mentions his band and the activities of the band. The band and the church are closely related and a review of his musical career shows how closely he and the church cooperated in bringing music to the various church services and ceremonies.

Beginning in the 1880's the center of musical activity in the lower part of Plaquemines Parish was the Parish Seat at Point a la Hache and specifically, in the many activities of the Catholic Church of St. Thomas.

St. Thomas Church was first built in 1847. Father Jules Bertholin was pastor of St. Thomas. He is remembered for the large church festivals that he conducted to provide necessary funds for the running of the church. At these activities there was always live music. There are many detailed accounts of the brass bands that played at these church festivals and numerous accounts of the activities of the church choir and its music during the latter decades of the 19th century and the first decades of the 20th Century. The leader and most active member of a very musical congregation at St. Thomas was Robert Hingle. The history of the music at St. Thomas and Robert Hingle are elaborated in the Plaquemines Observer (an early name of the parish paper that becomes the Protector and finally the Gazette in more recent times) well into the 20th Century. Beginning in 1887, (the earliest edition available in the Parish Library) there is a running account of the activities of St. Thomas. Robert Hingle appears as the driving force behind the musical activities of the religious community of the Point a la Hache area, St. Thomas in particular, and in the many secular musical activities as well. Hingle was the organist and choir director at St. Thomas as well as the leader of the town's brass band, the Sweet Sixteen Brass Band.

ST. THOMAS CATHOLIC CHURCH, ROBERT HINGLE AND PLAQUEMINE PARISH, LOUISIANA

During the last two decades of the 19th Century (1880-1904), in the duration of the pastorship of both Rev. Jules Bertholin and Rev. Fred Colle (both devout priests but lacking in administrative and church inventory consistency and both being of ill health), the

motivation and energetic drive for the activities of St. Thomas Catholic Church was in the capable hands of Robert Hingle. Musical activity reached a zenith at St. Thomas around 1893 but was brought to a devastating halt on October 1, 1893, by the hurricane of Cheniere Carmindada (an island near Grand Isle, Louisiana). St. Thomas was leveled, Pastor Colle being pulled out of a destroyed rectory, injured but alive. Debris from the hurricane was found as far away as Delacroix Island. When the wind and rain had spent itself, only the floor of the edifice remained. In the middle of it was found the sanctuary lamp, miraculously still burning. (History Book of St. Thomas Church)

The third church now stands next to the Plaquemines Parish Board of Education building, on the East Side, only a little distance from the present ferry landing of Point a la Hache. The mighty currents of the Mississippi River have swallowed the original site of the church, which was on the Mississippi River side of the present road, long ago.

THE MUSIC

The music of St. Thomas Church is mentioned in the Plaquemines Observer of April 7, 1888. To my knowledge this is one of the first such mentioned in the existing editions of the paper on microfilm. This early mention describes events after Easter Sunday Mass at St. Thomas. After the mass is completed, the choir, headed by the Sweet Sixteen Brass Band, proceeded to Father Bertholin's residence and "tendered him a serenade." Robert Hingle headed the group.

Jazz historians have supposed that instruments were not used in church services, especially Catholic Church services. In an interview, Willie Parker (an early jazz pioneer from St. Sophie) addresses this question:

"Catholic Churches prohibited use of bands in church. Bands played for Baptists and "sinners" and Methodists and Sanctified Church. (Sic: In Plaquemines Parish the majority of colored were Baptists, the whites and Creoles, Catholics) (Interview, Tulane Jazz Archives, New Orleans. La.)

St. Thomas Catholic Church did use instrumental music in the church services. The records of brass bands and jazz history are being rewritten due to the disclosure of St. Thomas's musical activities. The Sweet Sixteen Brass Band, and other brass bands, did play inside the church during religious services. Due to the size of the band and choir, it was discovered the choir loft was much too small for the combined band, choir and members of the congregation that were used to sitting

in the pews in the choir loft. To accommodate the organ, choir and instrumental accompaniment, the choir loft was put off limits to everyone but the members of the band and choir. Robert Hingle also reduced the size of the band to a smaller chamber group, organizing what he called the Sweet Sixteen Orchestra in August of 1888. Its instrumentation included: violin, clarinet, flute, cornet, two alto horns (brass) and a tuba. The first performance was for the Catholic ceremony of First Communion. Confirming the size difficulty was an item in the newspaper stating that the choir gallery was "only for the choir and the Sweet Sixteen Orchestra members." (Plaq. Protector, August 11, 1888)

After every hurricane in which the church buildings might have incurred damage, there was a committee for its rebuilding. After the church was rebuilt, there was the necessity of securing a new organ. Thus was the case in the hurricane on October 1, 1888. In November of the same year, a new organ arrived and was installed.

Due to the destruction of the hurricane and the loss of some members of the Sweet Sixteen Orchestra (some moving to New Orleans, others to Lockport, La). The orchestra had to regroup. They formed a smaller group which was more suited for the small choir loft of the church.

Plaquemines Parish was and is an agricultural area. A new parish agricultural society was formed during the 1880's; being called the Pioneer Agricultural Society. One of its members was Robert Hingle. The society sponsored a brass band, led by Robert Hingle, called the Pioneer Orchestra. In reality, it was a brass band, not an orchestra. It contained no strings but only winds and was somewhat smaller than the Sweet Sixteen Brass Band and contained most of the members of that band that still were living in Point a la Hache.

THE PIONEER BRASS BAND

The Pioneer Agricultural Society had its own entertainment pavilion, frequently giving socials and dances in which the Pioneer Band played. They had get-togethers, usually on Sunday evenings. The Pioneer Band, being a child of the earlier Sweet Sixteen Band, becomes the band that played at St. Thomas. Cleophas Hingle now shared the leadership of this band with Robert Hingle. Robert Hingle was beginning to become rather diversified in his many activities. Besides his law practice, he was active in a grocery store and did a lot of music teaching of the brass bands in other area settlements in Plaquemines, plus he now was the editor of the town paper. He finally had to relinquish his position as church organist, although he still retained the conductorship of the choir, mostly at the special church holidays and celebrations. It was December of 1889 that Robert

Hingle relinquished the position as organist at St. Thomas to Mrs. P. E. Barry, a very capable musician and wife of Judge Barry. An article in the newspaper speaks of the reorganization of the church choir at St. Thomas. One must remember that the population of Plaquemines Parish had the tendency to be very transit. There was always the problem of finding new members for church choirs, and Robert Hingle, the great motivator and organizer, no longer was available in the same capacity of securing new members.

In August of 1889, the Pioneer Band, taking a page from Robert Hingle, serenaded the Pastor of St. Thomas:

"After mass the Pioneer Orchestra accompanied by the members of the choir, serenaded the good father, who in return toasted the success and propriety of his hosts in bumpers of the elixir of life." (Thib. Sentinel, August 24, 1889)

The Pioneer Orchestra was present in many of the church services at St. Thomas. The use of the Pioneer Orchestra in church services is mentioned countless times in the newspaper. In the quote below, they play for mass:

"Last Sunday the congregation of St. Thomas Catholic Church....were agreeable surprised by the Pioneer Orchestra, who attended mass in a body and rendered during the services, several beautiful selections. The ensemble and the exquisiteness of the execution of this band elicited a great deal of praise from Father Bertholin who was delighted with the unexpected visit of the Boys. Battman's grand mass was sung by the choir in a manner which reflects much credit upon this worthy Catholic society."(Ibid. August 24, 1889)

The above quote relates the first time the newly organized Pioneer Orchestra played at a mass at St. Thomas. Their presence becomes a regular occurrence, especially at high church holidays. Their presence at Sunday mass is continuously notated in the paper. One example:

"The Pioneer Orchestra will play, at St. Thomas tomorrow (Sunday): "March 'd'entre" and "La Sartie" and will render an andante selected at the Offertory." (Ibid. April 5, 1890)

The band not only played the regular band arrangements but played special arrangements of religious music for church services:

"A church piece is being arranged for the Pioneer Orchestra to play at church."(Ibid. July 5, 1890)

THE CHOIR

On October of 1881 we again read of music at St. Thomas. A period of three months is passed without mention in the paper of St. Thomas. The only explanation is that this was harvest time. There had been mentioned in the paper, that during harvest time every one would help in the fields. In the Protector's issue of October 17, 1891. Mrs. Barry is playing organ for First Communion and is accompanying a violinist named Mr. Chaussier. This Man, Chaussier, (Ibid. Oct. 17, 1891)) is mentioned in further articles as being the leader of a 'New Orleans String Band' that plays at a number of dances around Plaquemines Parish.

As was said earlier, most Catholic Churches had problems acquiring choir members. The paper contains an item in which Father Colle appeals for new choir members. (Ibid. Sept. 30, 1893) The choir attendance was rather static throughout the years at St. Thomas, going from a low of two members to a high of about 13 singers. Ironically, that day, after this appeal appeared in the paper, a devastating hurricane hits the parish, completely destroying St. Thomas Church. But, life goes on and a new St. Thomas was built and a new choir began rehearsals, practicing at Robert Hingle's house every Thursday afternoon. The old standard duet mass, by Battman, which was used when the choir was low on members, was sung and a new mass was started in rehearsal. A list of choir members is given in the paper, appearing when either a special holiday or a new choir is organized, a list of members is seen in 1893 and appears intermittently through 1904. Such is the case in the write-up of December 9, 1893, as the article describes the process of organizing a church choir at St. Thomas.

"The St. Thomas Catholic Church Choir effected a regular permanent organization last Monday. There was a large attendance present and the following officers were elected to serve during the ensuing year: President - Mrs. P. E. Barry, Vice-President - Mrs. J. Vinet, Secretary - Mrs. Cleophas Hingle, Treasurer - Hamilton Martin, Organist - Mrs. P. E. Barry, Asst. Organist - Mrs. Edna Hingle, Instructor - Robert Hingle."

The Following gentlemen were elected honorary members of the choir: Rev. Father Colle, Judge A. E. Livaudais, P. E. Barry, Messrs. Jos. Cosse, F. C. Mevers, F. S. Hingle, Anthony LaFrance, Jr., Dr. V. O. Schayot, Leonidas Martin, B. Savoie, Williams A. Mevers, A. Anatiguae, Albert Martin, John B. Hingle, Dr. N. M. Hebert, Joseph Savoie, Gust. Favret, Jules Savoie, P. A. Bravolet, Jos. Fontenelle and P. Hingle.

A monthly fee of 25 cents payable on the first Thursday of

every month is expected from each active member of the choir. This money will be applied to the purchase of music for the choir. Rehearsals will be held every Thursday afternoon at the residence of Mr. Robert Hingle. The choir will give a banquet on Easter Sunday, at which all the members active and honorary will be invited to participate.

We give the names of the members of the choir: Mrs. P. E. Barry, P. Vinet, Cleophas Hingle, Misses Edna, Stella and Alice Hingle, Leontine, Emma and Olivia Cosses, and Ophelia Ragas, Messrs. Robert Hingle, Hamilton Martin and Cleophas Hingle" (Ibid. Dec. 9, 1893)

On June 16th of 1900 the choir is reorganized. This reorganizing was needed because of first, the weather with the loss of the organ and church in a hurricane; next, as old members leave, new ones join. Thus in 1900, the choir membership consists of:

"Sopranos and altos: Mrs. Pierre Vinet, Davis Ragas, Theo. Ragas, Misses Stella Barry, Elvina Dragon, Severine Hingle and Josephine Hingle. Tenors: Dr. J. F. Buquoi, Walter Hingle and R. Emmet Hingle, Basses: Robert Hingle and Leopold Songy. Organists: Miss Alma Hingle.

Rehearsals began, last Monday The choir will rehearse three times a week and will be prepared to sing for high mass, on first communion and confirmation day." (Ibid. June 16, 1900)

The choir, still organized in 1901, sang with extra musical members - a duet sung by Miss Marceline Hingle and Eddie Barry:

"At high mass last Sunday, Miss Marceline Hingle and Mr. Eddie Barry sang a beautiful duett, entitled 'The Holy City' accompanied by Miss Daisy Hingle at the organ. Miss Marceline Hingle has a beautiful contralto voice and Mr. Eddie Barry has a fine baritone voice. The 'Protector' extends congratulations and hopes they will repeat the duo tomorrow. Miss Daisy Hingle has made rapid progress on the organ and is a splendid accompaniment." (Ibid. March 16, 1901)

At the Way of the Cross the same Sunday:

"The singing was exceptionally fine and those participating were: Mrs. Pierre Vinet, Mrs. Theophite Ragas, Misses Alma LaFrance, Marceline Hingle, Nellie Arroyo, Marceline Martin and Josephine Hingle and Messrs. Roger and Walter Hingle and Leopold Songy." (Ibid. March 16, 1901)

The above choir, relatively new in regard to stability in membership, sings High Mass on April 7, 1901. The newspaper compliments the excellent music rendered by the choir:

"The 'Protector' desires to extend its congratulations to the new choir on its excellent rendition of the whole of Battman's Mass last Sunday at St. Thomas Catholic Church. For the first time in several years, a high mass was sung by our reverend pastor and we sincerely hope that occasionally if not every Sunday the large congregation of our local church will have the pleasure of hearing high mass. The choir did remarkably well and after mass the members received the congratulations of their numerous friends present. Much credit is due to Mrs. F. S. Hingle for the organization of the choir and to Mrs. Robert Hingle who selected and presented to the choir, Battman's Mass. Those who rendered the mass are: Mrs. Cleophas Hingle, Misses Stella Barry, Elvina Dragon, Marceline and Josephine Hingle, Dr. J. F. Buquoi, Judge H. O. Martin, Messrs. Ed. Barry, Roger and Walter Hingle, Organists: Alma and Daisy Hingle." (Ibid. April 7, 1901)

In the newspaper of November 5, 1904, the name of choir members are again listed and an account is given of the activities the choir participates in on a given Sunday:

"All Saints Day was appropriately celebrated at Point a la Hache. Services were held at the St. Thomas Catholic Church in the morning and in the afternoon; high mass at 10:00 and in the evening at 3:00 the benediction of the most blessed sacrament, which was followed by a procession to the cemetery, where the graves and tombs were blessed and a most touching and eloquent sermon was delivered by Rev. F. Colle ...The beautiful wreaths, crowns, flowers and other floral offerings were laid on the resting place of the dead.

At High Mass the choir, which was composed of Misses Marceline and Josephine Hingle, Theodosie Cosse, Edwige and Olympe Perez, rendered the Battman Mass in F in a most creditable manner. Miss Daisy Hingle, the talented organist, presided at the organ and the church was filled to its utmost by the congregation." (Ibid. Nov. 5, 1904)

Over a year passes before we find another listing of the choir members in the newspaper. On December 30, the following list of members is given:

"The St. Thomas Choir - composed of Misses Josephine Hingle, Eudesse Bodson, Theodosie Cosse, Marceline Hingle, Mrs. P. Vinet, Messrs. Frank Mevers, Jr., Albert Andiguac with Miss Daisy

Hingle as organist, rendered Concone's Mass in C in a creditable manner on Christmas Day." (Ibid. Dec. 30, 1905)

In February of 1894, the choir sings High Mass for First Communion and the Pioneer Orchestra - 'discoursed appropriate selections during the service." (Ibid. Feb. 24, 1894)

While no longer organist, Robert Hingle continued to publicize the choir and its activities. In one issue he did write a critique of an impromptu choir that was organized for Easter Sunday:

"The celebration of Easter at St. Thomas Catholic Church was attended with solemn and imposing ceremonies....a number of young ladies and gentlemen having volunteered their services to sing on this occasion an impromptu choir was organized and a mass rehearsed which was rendered in a manner which reflects great credit on the participants, Miss Stella Hingle has a sweet alto voice and sang Bordese's 'O Salutaris' with ease and perfection.

We are happy to state that the efforts of the choir were appreciated by the vast congregation present and by Father Bertholin who honored them with his congratulations on their success. Those singers were: Mrs. Cleophas Hingle and Davis Ragas, Misses Bertha Durable, Ophelia Ragas, Louisiana Martin, Stella, Edna and Anna Hingle, Messrs. Hamilton Martin, Cleophas and Roger Hingle." (Ibid. April 8, 1894)

The Pioneer Band continued to play during church services in cooperation and in conjunction with the choir:

"The Sacrament of Confirmation at St. Thomas was celebrated with a High Mass - sung by the choir and the Pioneer Orchestra will discourse appropriate selections during the service." (Ibid. Feb. 24, 1894)

Again having trouble sustaining a full compliment of members in the choir, Mrs. Barry added the services of a violinist and a cornetist. They perform Faure's beautiful composition "Les Ramaux," sung by Mrs. C. Hingle. The Pioneer Band continues to play for church services. In the newspaper of May 6, 1894:

"The Pioneer Band attended mass last Sunday at St. Thomas and discoursed several selections of sacred music. The band played admirably well and received the congratulations of a large number of the congregation." (Ibid. May 12, 1894)

Along with participation in many church services, the Pioneer Orchestra played for special occasions at the church. One such

occasion was the wedding of one of its members, Mr. Anthony LaFrance:

"Mr. Anthony LaFrance Jr. joins the ranks of Benedicts and will lead to the altar Miss Anna Hingle. The Pioneer Orchestra, of which Mr. LaFrance has been a member from its organization will be present and discourse appropriate selections during the marriage ceremony." (Ibid. Sept. 8, 1894)

REORGANIZED CHOIR

In September of 1894, Mrs. Barry is organizing a new choir. (Sic: Mrs. Barry will remain as organist at St. Thomas until March of 1902, at which time her husband dies and she moves to New Orleans.) It is not until April of 1895 that the choir is mentioned again. They sing the Concone Mass in Bb and again perform the Faure hymn "lLes Ramaux" with Mrs. H. O. Martin as the guest substitute organist, accompanied by H. O. Martin playing cornet and the continuously faithful and energetic Robert Hingle, this time playing violin. (Ibid. April 20, 1895) Robert Hingle also played all the brass instruments and is mentioned, of course, as an organist in the past at St. Thomas.

Its editor, Robert Hingle, mentions other churches of the parish in the paper perhaps not only as new items but also as an incentive to the choir of St. Thomas to continue working at their music and, to encourage local singers to join the choir. One such mention appears on April 20, 1895.

"Tropical Bend: Buras Church choir will perform the Concone Mass in F. Members - Anna Bannon, Pauline Bulot, Agnes Bannon, Mrs. C. De Armas, Messrs. John Buras, Allen Chalons, Norbert Buras, Peter Lombardo and Xavier Buras." (Ibid. Nov. 23, 1895)

In November of 1895, we find mention of a new organ being purchased for the church. It was to be delivered on December 7, having been secured from Werlein Music Company in New Orleans. This organ was to last only until the end of September, 1898, when a cyclone hits Plaquemines Parish destroying the church and its furniture, including the organ.

St. Thomas is rebuilt and mass continues to be celebrated without an organ. On December 25th (Christmas) the choir sings with Mrs. Barry playing on an organ that was donated by Mrs. C. Brown. In the preceding issue the paper contains material about the donation of the new organ and appeals to its patrons for new choir members. (Ibid. Dec. 24, 1898)

PLAQUEMINES PRIDE BRASS BAND
(It's Activities for the Catholic Church)

Robert Hingle was elected Judicial Judge of St. Bernard and Plaquemines Parish, District 29, 1896. This added responsibility curtails his direct activities with the music of the parish. The Pioneer Band, having been inactive, reorganizes and is now known as the Plaquemines Pride Brass Band. The band contains many of the same members of the older bands, with some new members. This band plays, like its predecessors, at St. Thomas Church, being mentioned in the paper on April 1, 1900.

With the continuous problem of a permanent choir at St. Thomas, the paper addresses the problem:

"An effort will be made to organize a choir of 25 young girls to sing at High Mass, accompanied by a sextet of the band on Easter Sunday." (Ibid. March 10, 1900)

Also in the same issue, the editor of the paper writes:

"The band rendered instrumental selections at mass last Sunday which were a treat to all. The fact that a band is called upon to take the place of a choir should put to shame each and every one of our young ladies and gentlemen possessing vocal talent and we are sure the latter is promiscuously abundant here. Why not organize at once and thereby help to make attendance at mass more pleasant." (Ibid. March 10, 1900)

On April 7, the band again plays at mass:

"The brass band will play at High Mass tomorrow, April 8th, 1900. During the distribution of the palms the band will render 'Les Ramaux' by Faure." (Ibid. April 7, 1900)

On April 15th, the band, scheduled to again play at church does not appear due to the inclement weather. Still another item appears in the paper describing the musical activities on Easter Sunday:

"If you wish to hear good music, both vocal and instrumental, attend High Mass at the St. Thomas church tomorrow, Easter Sunday. Excellent vocal talent will render such sacred hymns as 'Ave Maria,' 'Les Ramaux' while the band will be in attendance, its usual harmonious strains." (Thib. Sentinel, April 14, 1900)

The band continues to provide music for Sunday services, an

item in the papers supports this fact:

"The band again plays at church....although there was no choir, music was however supplied by our local band, which played various sacred selections beautifully." (Ibid. April 21, 1900)

In June of 1900, on the 7th of the month, the choir is reorganized for the 'umpteenth' time. There are new choir members and a list is given. The choir is rehearsing three times a week with a new organist, Morbert Hingle's daughter, Alma Hingle. The paper's write-up is as follows:

"The new choir will be organized this afternoon. The members will be assigned their parts and will rehearse twice a week. A very pretty mass, arranged for three voices (Sic: voice parts) soprano, tenor and bass has been selected and nearly all the members have some knowledge of music, the mass will be mastered within a short period of time. The organization of a choir has been a crying necessity and is a step in the right direction, which will meet with the approval and encouragement of the people of our town. Let us all do our best to foster the organization and wish it full success." (Ibid. June 16, 1900)

There is an article in the paper stating that the choir will not be singing on July 15th, 1900, and that the band will play in place of the choir as the choir's instructor will be absent. This could mean either that the instructor was sick or out of town, but again the band plays within the structure of the Catholic Mass.

On all Saints Day, November 3rd, 1900, the church celebrates the Holy Day with a procession, which was formed at the church and, in procession, proceeds to the church cemetery:

"The Plaquemines Pride Brass Band rendered the funeral march in excellent style." (Ibid. Nov. 3, 1900)

Another church, St. Cecilia Church in Jesuit Bend, organizes a choir in November of 1900 with Misses Perez, Debuys, Feahency and Mrs. Hohnke as organizers. There is also a choir in the Catholic Church in Buras.

Plaquemines Parish, always in a state of transit, is finally becoming more permanent and more secure at the turn of the century. Congregations solidify and form choirs for churches with more established congregations. St. Thomas continues to flourish and with new, younger members, orders new music from Fischer Bros. in New York City. The paper also describes the music being ordered while the new choir is in the process of organizing.

"Last Sunday the congregation of St. Thomas Catholic Church

enjoyed a musical treat at the hands of our worthy treasurer, Mr. F. S. Hingle, assisted by his charming daughters Misses Daisy and Marceline, and Messrs. Walter Hingle and Tillou Fontenelle. Misses' Marceline and Walter Hingle rendered a duo in a manner, which showed careful training and excellent preparation. Miss Hingle has a pretty contralto voice and Walter's tenor was quite a surprise to all of us. They sing remarkably well and with a little practice would improve wonderfully. Treasurer Felix is a good violinist and last Sunday delighted his friends. We hope to hear them every Sunday at church.

Selections of sacred music for the St. Thomas church have been ordered from the firm of Fischer Bros. in New York. The new choir will not be organized until the music is received. Two masses, one for two voices in Bb, for feast days and one in unison for ordinary Sundays have been sent for.

A collection of sacred hymns and offertories has also been ordered. A complete collection of sacred music has been provided for, thereby supplying a long felt want. We feel assured that our young people who are endowed with vocal talent will unite with the promoters of the new choir to make the same a success. The members of the choir will honor themselves and reflect credit to our community. Later on, we will announce the time of the first meeting for the organization of the choir and we hope to see present those who can sing and make it a success." (Ibid. Feb. 16, 1901)

Articles continue in the newspaper, which continue to notate the progress of the organization of a new choir. The new music arrives and its arrival is mentioned:

"The new choir will organize at the St. Thomas Catholic Church after mass. Those who have been requested to join are notified to be present. The mass in unison has been received and rehearsals will begin next week," (Ibid. March 9, 1901)

The choir does rehearse in preparation of the new mass and is given encouragement and recognition in the paper. It is interesting that this new mass is in unison. This can be learned easier and does not need a balance of voice parts. If no tenors are present on a given Sunday the rest of the choir can sing the mass.

"It was decided to rehearse on Wednesday at the residence of Mrs. Robert Hingle and on Saturday at the church at 4:30 p.m. The new choir was organized last Sunday at the Presbytery, Rev. Colle presiding.

"The first rehearsal of the new choir took place last Wednesday and the result was highly satisfactory and creditable to the members; who are determined to sing a new mass for Easter

Sunday." (Ibid. March 16, 1901)

Continuing to perform and fulfill their sacred duty, the choir sings for the 'Way of the Cross,' on March 2nd, 1901. The paper of March 9th has an item about the new choir that is organizing at St. Thomas. The rehearsals are at Mrs. Robert Hingle's residence. (No doubt Judge Robert Hingle has a hand in trying to continue the tradition of choirs at St. Thomas.) On April 14th a High Mass is sung, the paper stating that it was the first High Mass at St. Thomas in several years. It is the Battman Duet Mass that is sung. (Ibid. April 13, 1901) The Battman Mass must have been a 'fill in' mass as the next Sunday, April 21st, the choir is rehearsing the Bodese Mass in G Minor and was not quite ready to sing it in public performance. One June 1st, the paper mentions the choir was rehearsing at Judge Robert Hingle's residence and mentions the choir is rehearsing the Battman Mass, the paper calling the choir the Point a la Hache Choir. While this choir is essentially the St. Thomas Choir, it is rehearsing for one of the many annual church festivals. This particular festival occurred in June of 1901:

"Tomorrow (June 16, 1901) will end the series of jubilee processions at the St. Thomas Church and the event will be marked by a very impressive ceremony. The procession will be headed by the Plaquemines Pride Brass Band and sacred music will add to the earnestness of the prayers of those seeking the indulgence of the Holy Spirit." (Ibid. June 15, 1901)

The activities have the stamp of Robert Hingle, who continues, though in the background, to motivate and organize the churches musical activities, a process he will continue until his death in 1904.

On March 1st, 1902, the paper mentions that the 'Way of the Cross' is scheduled each week, supported by a small choir with Daisy Hingle as organist. The choir, with new members, is mentioned rehearsing every day in the week and on April 6th, it sings Magaid's "Kyrie and Gloria" from the Mass in F Major and the "Sanctus and Agnus Dei" of the Battman Mass, these two masses are written for only two voice parts.

On July 6th, 1902 the choir sings for First Communion. The paper states that "this is the first attempt of the choir to sing in the absence of Judge Hingle and they did so remarkably well that the Judge contemplates to relinquish the conductor's baton which he had held for so long." This fact shows that while Robert Hingle is a very busy man he is also a very religious one and never fully relinquishes his holy duty to the church and to his art, music. While he has diversified activities, (these activities accumulating with the success he found in politics), his first love was always music. Hingle never stops

playing music, both in the church and in the many musical activities of the community and also in his private home, a house that was constantly filled either with musical rehearsals or musical parties. Every home activity seemed to be centered on music. His children are musical and take part in the musical activities of the church and the community.

During this time the choir is very small and the Battman Mass is about the only mass that a small choir could do, with music integrity. On April 19th, 1902, only Miss Marceline Hingle and Dr. J. F. Buquoi are singing at church with Daisy Hingle as organist.

St. Thomas continued furnishing its congregation with special sacred musical performances when possible. During the final week of August and for the next few months, Mr. Willie Ragas furnished the congregation with music:

"Last Sunday, at the St. Thomas Catholic Church during High Mass, Mr. Willie Ragas rendered the violin, in a most creditable manner; the very beautiful musical composition entitled "The Invesible" and was accompanied by Miss Daisy Hingle on the organ.

Mr. Ragas, tomorrow during High Mass will again render several beautiful selections and intends to play at our church every Sunday during his sojourn in our town, which will be for at least three months." (Ibid. August 8, 1903)

ROBERT HINGLE'S DEATH

As if by divine providence, while High Mass was in progress, Robert Hingle is called by divine order to his final reward. It is June 18th, 1904, approx. 10:15 a.m., about the time the choir normally sings the recessional hymn to end high mass at St. Thomas, not knowing they were singing their faithful comrade into his final chorus of life. The funeral of Robert Hingle was the largest ever seen in Plaquemines Parish; for Robert Hingle, the driving force behind music at St. Thomas and Plaquemines Parish, had played his final chorus on earth.

But, life goes on and the duty of furnishing music for divine service did not cease. It would not be until November 5th, on All Saints Day that we see the next mention of a choir at St. Thomas. The choir sings the Battman Mass in F major again, the members consisting of Marceline and Josephine Hingle, Theodore Cosse, Edwige and Olympe Perez and with Daisy Hingle as organist.

The choir is next mentioned on December 30th, 1905 in an article notating the choir's performance on Christmas Day, 1905:

"The St. Thomas Choir, composed of Miss Josephine Hingle, Eudese Bodson, Theordosie Cosse, Marceline Hingle, Mrs. P. Vinet,

Messrs. Frank Mevers, Jr. and Albert Andiguac, with Miss Daisy Hingle as organist, rendered Concone's Mass in C in a creditable manner on Christmas Day." (Ibid. Dec. 10, 1905)

Interestingly, the musical activities of St. Thomas Catholic Church parallel the activities of other Catholic Churches in Louisiana. Both at St. Maurice Catholic Church of St. Bernard and St. Joseph Catholic Church in Thibodaux, there are brass bands furnishing music for the church. In Thibodaux the St. Joseph Silver Cornet Band is still active as it was when Robert Hingle was its director. The band in St. Bernard's Parish was called the St. Maurice Brass Band. The Catholic Churches of Louisiana gave the many brass bands the opportunity for performance in the many religious ceremonies and celebrations of the church year. These bands performed in the many festivals, fairs, holy days, and other times, including High Mass providing live music whenever a

Robert Hingle
Sweet Sixteen Brass Band of Point a la Hache

(Some of the information below is included in the Catholic Church article but the following text adds the secular experiences of Robert Hingle.)

While Professor James Humphrey was teaching the brass bands that were active on the East Bank of the Mississippi River (Magnolia, Deer Range, Oakville, etc.) There was a very energetic musician doing the same on the West Bank. His name was Robert Hingle. Jazz musician Willie Parker in his Tulane interview mentions Professor Hingle:

"My father, sure that how we learned, but when Professor Hingle, (white man) would be teacher, I'd be at that window listenin' at everything he'd tell my daddy. My Daddy's a musician, my brother; my brother-in-law played the bass. My brother, he played the bass tuba. My Daddy was the drummer. Every night we'd be out there - field band. And they put me on the drum and that's where I stayed." (Nov. 7, 1958)

This Professor Hingle was somewhat of a mystery to jazz historians. The answer to this mystery was found when the evidence from the jazz achieves was matched with information given in the Plaquemines Protector of 1887. While not remembered today, Robert Hingle was perhaps the most famous citizen of Plaquemines and St. Bernard Parishes during his lifetime.

Robert Hingle was the driving force behind the musical

activities on the West Bank of the Mississippi River. He participated in the musical activities of St. Thomas Catholic Church in Point a la Hache (Sic: See chapters on St. Thomas Catholic Church), teaching both white and colored brass bands. He led and taught the most popular brass bands in Plaquemines Parish from 1883 to 1904.

Robert Hingle was born June 7th, 1850, the son of Pierre Ursin Hingle, a founder of Plaquemines Parish, and Elizabeth Dennis. His early boyhood was spent on a farm in the Parish. After the death of his father, Robert, at the age of seventeen, was chosen to attend Louisiana State University as a beneficiary cadet from Plaquemines parish. After four years of diligent and arduous study he was graduated with high honors with the degree of Bachelor of Science in 1871. Immediately after graduation he returned to his native home and for three years taught at a private school in the Parish. He was then offered a position as professor English and Latin at the Franklin College in the town of Franklin, Louisiana, which he accepted. He resigned his position at Franklin to accept a similar position in Thibodaux, Louisiana. It is in Thibodaux that his musical activities come to light. During this time at Thibodaux College, he studied law in the office of E. A. Sullivan, one of the ablest attorneys in the State, and was admitted to the bar by the Supreme Court of the State of Louisiana in 1882. He returned to his native parish and opened a law office in Point a la Hache and successfully practiced his profession. He remained there the rest of his life.

In 1883 he organized his first brass band in the parish, the Sweet Sixteen Brass Band. Besides his law activities and musical schedule he also found time to become editor of the Plaquemines Observer, a staunch and fearless democratic newspaper, and made his reputation in journalism, filling the position of editor of the paper, showing great ability. He remained in that position for seven years until 1896, at which time he was elected judge of the 29th judicial district. In the manner of politics, Judge Hingle was an influential factor and an ardent and uncompromising democrat. He was foremost among the gallant men who caused the overthrow of the Republican Party in Plaquemines Parish and in the State. He filled many positions of honor and trust, among them: Treasurer of the Parish, President of the School Board, and up to his death, a member at large of the Parish Democratic Executive Committee, always possessing the full confidence and esteem of his people. In 1900 Hingle was re-elected without opposition.

He married at the age of 22 to Miss Sophie Leopold, a sister of Simon Leopold, the distinguished member of the State Legislature from Plaquemines Parish. From this union he was blessed with seven children: Robert, Emmet, James, Mrs. H. O. Martin, and Misses Ella, Lily and Sophie.

A time line, while difficult to assemble, is given below:

Born-1850
1850-1868 - boyhood in Point a la Hache
1868-1871 - attending LSU
1872-1875 - teaching in Point a la Hache
1875-1877 - teaching in Franklin, La.
1877-1882 - teaching in Thibodaux
1882-1904 - judge, lawyer, editor, musician in Pt. a la Hache

In examining the activities of the bands led by Robert Hingle, his career and activities can be seen as a microcosm of the progress and activity of the brass bands in New Orleans during the latter decades of the 19th Century. These parish bands often mirrored the social and cultural mores of their counterpart from New Orleans.

The Thibodaux Sentinel (Newspaper) documents some of Robert Hingle's activities while he was a teacher at Thibodaux College and his musical accomplishments while in Thibodaux. The first mention of Hingle is in connection with the annual fireman's parade, which was celebrated each March 4th. In this parade Robert Hingle, having trained a group of college students in music, enters them in the annual parade.

"Fireman's Day Parade - A juvenile brass band under Professor Hingle of Thibodaux College." (May 10, 1879

While at Thibodaux College his band was also very active in the numerous activities of St. Joseph Catholic Church in Thibodaux. Reverend C. M. Menard, the parish priest, acknowledged services of the College Band and a card of thanks appeared in the newspaper:

"Thanks from Rev. C. M. Menard, priest at St. Joseph's Catholic Church to the College Band for their very entertaining musical selections which formed one of the main attractions of the occasion. (i.e. - a church affair) (May 10, 1879)

While Robert Hingle is most noted for his role in the politics of Plaquemines parish, his activities in the cultural affairs of the parish have become his monument to his immortality. It was in Thibodaux that he first showed a unique musical talent and interest, an interest he continued until his death, even though he became an extremely busy man as judge of the parish. He remained active until his death, dedicated always to his first love, music. This musical ability begins to develop in Thibodaux when in addition to being the college band director, he is given directorship of one of the leading brass bands in the State, the St. Joseph Silver Cornet Band of Thibodaux:

"Professor Hingle has now charge of the St. Joseph as well as the College Band. The former (college) have recently received a set of new and improved instruments." (Sept. 20, 1879)

Robert Hingle became involved in many community activities while in Thibodaux, a practice he was to continue when returning to Point a la Hache. When an institution needed music, Robert Hingle was there to furnish it:

"Entertainment . . . teachers and pupils of Guion Academy Free School - the music of the College Band of boys was good and reflected credit upon the skill as a teacher of Mr. Hingle who had them in charge." (April 10, 1880)

A letter of thanks for the music furnished appeared in the same issue of the Thibodaux Sentinel:

". . .also to the Thibodaux College Band and their kind teacher for the music which they have furnished and which has done so much to increase the enjoyment of all who here honored us with their attendance." (Ibid.)

In the Fireman's Parade of 1880, Robert Hingle has charge of both the College Band and the St. Joseph Silver Cornet Band:

"Fireman's Day Parade - 2nd. Division - Thibodaux College Band; 3rd Division - St. Joseph Silver Cornet Band. The College Band of boys supplied the Home, Hook and Ladder and St. Joseph's Band the same for the Thibodaux #1. These bands all did remarkably, winning new honors all along the line of the procession." (Ibid.)

One of the principle activities for enjoyment during the last decades of the 19th Century was the excursion, either by boat or train. Each excursion always had a brass band along to furnish music for the occasion. One such excursion is mentioned, being accompanied by Robert Hingle's Band:

"Excursion by train for Fireman - St. Joseph Brass Band accompanied the excursion and played several pieces in the park grounds which secured the admiration of the people who were delighted with the performance of that band." (August 28, 1880)

There are numerous examples of the activities of bands led by Robert Hingle in other articles in parish papers, which will be documented later in this book.

More on the Sweet Sixteen Brass Band
Point a la Hache

The Sweet Sixteen Brass Band was organized by Robert Hingle in 1883 upon his return from Thibodaux to reside in Point a la Hache. The Sweet Sixteen Brass Band is mentioned in the Plaquemines Protector (i.e.: formally the Observer) on March 10, 1888, giving a list of band members (listed below). We are fortunate because the editor of this paper, Robert Hingle, is also the leading musician, teacher and leader of the Sweet Sixteen Brass Band. He gives us a full list of its members (22) and the instruments they play. We shall give this list to understand the type of brass band instrumentation that existed in the year 1888 in the surrounding areas of New Orleans:

Leader-Robert Hingle, Eb Cornet*-Cleo. Hingle, Piccolo-Paul Badeaux, 1st Bb Cornet*-C, Dobson, 1st Clarinet-A.J. Hingle, 1st Bb Cornet*-Harris Fontenelle, 2nd Clarinet/Eb Cornet*-Camille Lartigue, Solo Alto*-Hamilton March, 2nd Bb Cornet*-Joe Saliba, 1st –Zach Fontenelle, 2nd Bb Cornet*-George Hingle, 1st Alto*-Stanley Hingle, 2nd Tenor*-Ernest Dobson, 1st Alto*-Henry Barberot, 1st Tenor*-Joe Barberot, 2nd Alto*-Emmet Hingle, 2nd Tenor*-Tillou Fontenette, 2nd Alto*-Robert Hingle, Baritone*-Roger Hingle, Bb Bass*-Octave Hingle, Tuba*-A. LaFrance Jr., Snare Drum-Walter Hingle. *Brass Instruments.

The Sweet Sixteen Brass Band is first mentioned in the Plaquemines Protector of 1887. From a later article we know that the band was organized in 1883. The copies of the local paper (in microfilm) begin in the year 1887, and the first entry about the Sweet Sixteen Brass Band is on March 10th of that year. Plaquemines Parish was then an agricultural area and groups of farmers gathered together forming agricultural societies for their mutual benefit. One such organization invited the Sweet Sixteen Brass Band to perform at their meeting:

"The Sweet Sixteen Brass Band of this town have been invited to attend the agricultural meeting tomorrow. We trust they will be present in a body and enliven the occasion with their delightful music." (March 10, 1888)

From this small item the paper will, the next few decades, contain a historic account of the activities of a brass band in Louisiana. This account will give us valuable insights into the development of a brass band in a period of time, which was to have an

important influence on the history of jazz.

The Sweet Sixteen Brass Band, at the previously mentioned agricultural meeting, was highly praised in the next issue of the newspaper:

"The Sweet Sixteen Brass Band of our town, furnished music for the occasion and were highly praised for their excellent ensemble playing." (March 10, 1888)

During the latter decades of the 19th Century one of the most popular and profitable source of revenue was to have a fair. Most churches sponsored fairs and the Sweet Sixteen Brass Band, in need of new instruments, debated about having such an event:

"The Sweet Sixteen Brass Band contemplates giving a grand fair on Saturday, May 5th. The proceeds are to be applied to the purchase of a new set of instruments." (March 17, 1888)

To be sure that everyone in the community knew about this fair, the item also appeared in the French language column of the Newspaper:

"Le 5 Mar, le SSBB se propose de donner ner une petite faire a la Pt. Hache." (March 24, 1888)

In the same issue of the weekly paper and also in the French Column, it was announced that the SSBB would be playing for services (Mass) at St. Thomas Catholic Church in Point a la Hache:

"Demain, grand jour dos Ramaux, d'messe a dix heures a leglise St. Thomas. La messe de Battmann para chantee par le choeur et le SSBB pretera son concours pour rendre le ceremonie de pul solennelles." (March 26, 1888)

As with the brass bands in the surrounding areas of New Orleans, the Catholic Church was a supporter of brass bands.

The Sweet Sixteen Brass Band began their campaign to make their grand fair successful and in the few issues of the paper we see how an organization developed the popular entertainment, the local fair:

The fair is mentioned in an item appearing in the paper on April 4th:

"Grand preparations are being made for the fair which is to be given for the benefit of the SSBB on May 5th."

Robert Hingle and members of the SSBB worked hard and tried to get as many citizens and groups involved in helping to promote the band's fair as they could. Robert Hingle, being an attorney and active in politics (he was later to become the judicial judge for Plaquemines and St. Bernard Parishes) must have persuaded local politicians to become involved in helping the band:

"After the election, a number of profoundly interested gentlemen of Point a la Hache have promised to give the SSBB their valuable assistance in behalf of their fair which will take place on May 5th." (Ibid.)

Preparations continued on behalf of the fair. At a meeting of the SSBB the band set up various committees to help with the fair activities:

"The SSBB held a meeting during the week at their hall and the following committees were appointed for the fair which was to be given for the benefit of this association on Saturday, May 5th.

Committee on Music: Armstead Chassier, Jno. B. Hingle

Committee on arrangements: Octave Hingle (chairman), Felix Hingle, Roger Hingle, Marius Morlier, Henry Barberot, Leon Barberot, Vileor Garas, Pierre Vinet, Paul Badeaux, Joseph Saliba, Harris Fontenelle, Camille Lartigue.

Committee on reception: Constance Dobson, Ernest Dobson, Eugene Hingle, Jno. B. Hingle

Committee on invitations: Antoine LaFrance Jr., Joseph Badeaux, A. J. Badeaux, Cleophas Hingle

Committee on plays: Cleo Hingle, A. J. Badeau."(April 21, 1888)

Being editor of the local paper and the president of the SSBB, Robert Hingle used the exposure of the press to help publicize the SSBB. When someone donated anything to help the band he would write about it in the paper. An example is given below:

"Mr. C. Molean, the popular gentlemen who wields the tonsorial brush at Mevers Hotel, has donated to the SSBB fair, three Havanna Lottery tickets, to be raffled on the night of the fair." (April 28, 1888)

The newspaper continued to publicize the SSBB fair and in this next item plays on the popularity of the young ladies of the town:

"The fair given next Saturday for the benefit of the SSBB will be entertaining and attractive. All the stands will be profusely

decorated with flowers and presided over by some of the sweetest ladies of our town." (Ibid.)

The fair not only contained booths for the entertainment but also other activities to draw people to the fair. Baseball was very popular during this period of history (1880's & 1890's) and there was a game scheduled during the fair:

"Baseball games at fair: Crescent Baseball Club of Jesuit Band vs. the St. Bernard Baseball Club." (Ibid.)

To draw the music lovers and cultural individuals the SSBB announced that their band would premiere a new band work:

"W. J. Voges has composed a grand march which he has dedicated to the Young Men's Democrat Association - (the political connection again). It has been published by Philip Werlein in very neat form exhibiting, on the front of the cover a new broom that aided in sweeping the ring from power (the ring refers to the political group presently in power in Plaquemines Parish)." (Ibid.)

In the next week's issue of the paper, there appears another item about the band playing two popular marches for the townspeople:

"The two popular marches, 'General Boulander's' and the 'YMDA' will be played this evening for the first time in our town by the SSBB." (May 5, 1888)

The paper was not too proud to 'name drop.' There is an article stating that the well-known resident of Plaquemines Parish, former Governor Warmoth, has promised to attend the fair:

"Governor Warmoth has promised to visit the fair this evening. He will find presiding at the various booths, some of the sweetest girls that mortals ever gazed upon whom all are anxious to form his acquaintance. We wish him lots of fun." (Ibid.)

Each new issue of the paper advertised the fair - from publicizing the baseball game (May 5th) to: "a large number of valuable contributions have been made for the fair. The kind donors are certainly too numerous to mention in this paper but their donations are none the less highly appreciated by the ladies of Point a la Hache." (Ibid.)

Robert Hingle must have been throughout his life one of the

busiest people, having a law practice, owning a grocery store, being editor of the paper and leader of the SSBB. He was the driving force behind the SSBB and had taken charge of running the fair. This left him short of time to edit the paper as he explains:

"We claim the indulgence of our readers for any short-coming which may appear in this issue of the Protector. The editor has been busily engaged during the greater portion of the week supervising the preparations for the fair, which will be held for the benefit of the SSBB. The consequence is that many hours of the current work have been spent by us, not in the sanctum but on the grounds where the great festival will take place today and also at numerous rehearsals of plays, etc. In view of these just causes for any delinquency in the premise we feel confident that our request will be granted." (Ibid.)

It would seem impossible if you lived in Point a la Hache and not know about the fair. The May 5th issue contains numerous articles about the fair. One gives the program:

"The fair opens this afternoon at 1 p.m. The Ball at 8, the plays including songs, etc. will begin at 7 p.m., with intermissions of some length between each performance. The program is varied and long, and will keep visitors in a happy frame of mind during the whole evening." (May 5, 1888)

Robert Hingle must have been a great organizer. He even thinks of transportation to the fair, both by train and by steamer:

"The Maud M. Fish will transport all persons residing below Point a la Hache who desire to attend the fair this evening. Rates will be reduced for this occasion. We have also procured the services of Capt. Trevizani, who will be on hand with the Dexter to take the visitors down on the following day." (Ibid.)

The next week's paper reviews the fair, gives an account of the finances of the event, and states that the instruments have been ordered from Werleins in New Orleans. A follow-up is published in the May 19th issue:

"The new instruments for the SSBB were purchased last Tuesday, May 15th from Mr. P. Werlein, New Orleans, and were received Wednesday evening. They have been distributed among the members of the band." (Ibid.)

Once the SSBB had their new instruments they became very active, playing for local meetings and other town fairs. One such fair

was across the river in the town of Home Place:

"Grand fair at Home Place. 11:00 train for fairgrounds. They (those people attending) are accompanied by the SSBB and the Sweet Sixteen Orchestra who will furnish the music for the occasion." (Sept. 22, 1888)

The band, being an amateur band, donated their services for most occasions. Knowing this, the transportation system allowed them to ride free. An article appears in the paper acknowledging the railroad and the steamer 'Genevocity'. We read that "The SSBB and SSO were allowed free passage to and from the fair." (Sept. 29, 1888)

Robert Hingle usually followed up an activity with a write-up of how it turned out. Thus an item appears about the band's appearance at the Home Place fair:

"That the fair at Home Place was a success financially and musically. The SSBB of our town were treated most royally." (Ibid.)

The SSBB became very popular with the energetic leadership of Robert Hingle; it began to play at the most important functions in the Plaquemines/St. Bernard area. The band began playing regularly at the Pioneer Agricultural Society meetings. (This society would become the band's sponsor and the band's name would become the Pioneer Orchestra - still a brass band in instrumentation.) The band also played for two other occasions - On August 18th and Sept. 29th:

"On August 18, `1888, the 2nd annual reunion of the Agricultural Societies of the lst Congressional District at Shell Beach Sunday. An important feature of the occasion was the presence of the SSBB of Point a la Hache. This fine amateur band is getting out of its teens, for there were 17 members present, not to speak of its honored leader, Mr. Robert Hingle, editor of the Protector and others who were unavoidably absent. The following is the roster of the members of the band on duty last Sunday: (Some of the members of the band probably couldn't make all the performances). C. Hingle-lst Eb cornet, H. Fontenelle-lst Eb cornet, C. Lartigue-2nd cornet, Robert Hingle-baritone, H. Martin-solo alto, Octave Hingle and A LaFrance Jr.-bass, Paul Badeaux-piccolo, A. J. Badeaux-clarinet, Emmet Hingle-3rd alto, Jos. Saliba-2nd alto, H. Barberot-lst alto, Jos. Barberot-lst tenor, J. B. Hingle-snare drum and Eugene Hingle-bass drum" (August 18,1888)

"The SSBB and SSO have been invited to furnish the music for the parish fair which opens at Mevers Hall tomorrow and we have no doubt that prompted by their usual courtesy, they will accept the

invitation." (Sept. 29, 1888)

Being an amateur brass band with members having other jobs, the SSBB did not rehearse as much as a professional band might. The SSBB rehearsed about once a week if we can judge by items appearing in the paper each week staging weekly rehearsals:

"All members of the SSBB are earnestly requested to attend rehearsal this evening at 7 o'clock." (Sept. 8, 1888)

"That the SSBB rehearses tonight at the music hall at 7 p.m." (Sept. 15, 1888)

The band not only played for town functions, Point a la Hache was a very religious community, the hub of activity being the Catholic Church of St. Thomas. It was thought that Catholic churches did not use bands within church services. They not only used them but during the 1880's and 1890's Catholic churches were very closely related to brass bands. The SSBB and SSO were closely connected with St. Thomas. Robert Hingle had been the organist and choir director and the SSBB played for church services and special ceremonies, etc.:

"The glorious feast of Easter was celebrated last Sunday at the St. Thomas Catholic Church of our town with much pomp and grandeur. The feast of the Resurrection is always observed with much ceremony throughout the whole Christian World. Our handsome church was elaborately decorated and presented a very pretty picture. The building was crowded to its utmost capacity and the services were highly impressive. Father Bertholin preached the sermon choosing for the text The 'Resurrection' which while concise was ably and eloquently delivered.

Battman's Grand Mass for soprano and alto voices was rendered in super style under the direction of the Protectors scribe (Robt. Hingle). The following ladies composed the choir - Sopranos: Mrs. Jos. Sharp, Misses Anna Hingle, Celima Fontenelle, Laura Martin, Lydia Martin, Ida Martin. Altos: Misses Galathe Hingle and Leocadi Jourdan. The mass was exquisitely rendered. The music of the SSBB was exceptionally fine. The band played the Centennial Overture just before mass in fine style. During the Offertory this magnificent musical association, which has become the pride of our town discoursed the serenade of Schubert, a difficult piece of music for amateurs.

For the sortie, a grand march was played in excellent style. After the mass, the choir, headed by the band, proceeded to Father Bertholin's residence and tendered him a serenade. The grand Father, in his usual happy style, thanked his visitors and entertained them

right royally." April 7, 1888)

One activity that was customary during this period in brass band history was the band serenade. A brass band would serenade an outstanding citizen of their town or a friend of the band. First: the idea of serenading by the SSBB was presented in the paper, then the follow up write-up about the actual occasion of the serenade:

"That the SSBB contemplates serenading their friends in Point a la Hache at an early date." (May 19, 1888)

"The friends of Mr. Jas. Wilkinson, headed by the SSBB serenaded him at his residence, last Wednesday night in honor of his re-election. The band played its sweetest." (April 14, 1888)

Typically, in the 19th Century, American brass bands performed weekly concerts in the town squares or parks. The SSBB was no exception. They too played concerts for the townspeople:

"That the SSBB will play on the Kiosk in front of the music hall every Friday evening and the public are invited to attend their open air concerts." (May 26, 1888)

The newspaper contains a running account of the planned celebration for the SSBB of the occasion of their 5th anniversary. The idea of celebrating the 5th anniversary is first mentioned in the July 14th issue of the paper:

"The SSBB of our town held a meeting last Tuesday at the music hall for the purpose of discussing the advisability of celebrating the 5th anniversary of the organization of this society. It was decided by a unanimous vote to celebrate the event in an appropriate manner, on Sunday the 5th of August. The programme of this charming fete will consist of:

1) Dinner at 3 p.m., all members, active or passive living will participate

2) Concert at 5 p.m.

3) Grand ball at 8 p.m." (July 14, 1888)

In the same issue the paper build up how great this celebration would be:

Our observer says - that oh my, won't the entertainment to be given by the band (SSBB) on the 5th of August be grand." (Ibid.)

Continuing the publicity campaign for the band's celebration, the paper acknowledges the coming 'fete champetre':

"That the fete champetre of the SSBB will take place at Barberot, - that exactly 50 members (active and honorary) will participate, making this reunion one of the grandest and most remarkable in the history of our town, and "that a committee of young ladies have been appointed to decorate the pavilion for the occasion." (July 28, 1888)

In the issue of the paper just prior to the 'fete champetre' the SSBB elects new officers and the new officers are listed, along with the final publicity push for the celebration:

"The 5th annual meeting of the SSBB was held at the music hall last Wednesday, August 1, 1888, and the following officers were elected for the ensuing year:
Robert Hingle - president
Cleophas Hingle - vice president
A. J. Badeaux - secretary
A. LaFrance Jr. - recording secretary."

This music association, which already numbers some 75 active, honorary and old members, will celebrate their 5th anniversary of its organization today at Barberots' Hall." (August 4, 1888)

As usual, following the 'fete champetre' an article appears in the paper giving us details of the affair and noting that the anniversary celebration was a success:

"The dinner and ball given last Saturday, in honor of the 5th anniversary of the SSBB was a grand success in every respect. A very large number of invitations had been issued for the ball, which took place at night, and judging from the number present, from all parts of the parish as well as from New Orleans, very few persons failed to accept of them. The ball lasted till 3 a.m." (August 11, 1888)

The SSBB, under the leadership of Robert Hingle did much to propagate brass bands in the surrounding areas. St. Bernard's Catholic Church, not having an organized brass band, asked the SSBB to furnish music for their planned fair.

"The Chaussier String Band of our town will furnish the dance music while the SSBB have offered their gratuitous services and will furnish the open air music." (May 226, 1888)

The SSBB had, within its organization both a small ensemble (called the Sweet Sixteen Orchestra - SSO) and a vocal quartette. The

auxiliary groups also performed at the St. Bernard and other fairs:

"That the vocal quartette of our town, who scored such a pleasing success at the late fair of the SSBB have been invited to sing at the St. Bernard fair which takes place tomorrow." (June 2, 1888)

"Concert at night.... And a singing club organized for the occasion." (June 28, 1888)

It will be seen later in this article how St. Bernard parish organizes a brass band. Not having one at the time of the fair, it was the Point a la Hache SSBB that furnished the music:

"The music at the St. Bernard fair will be furnished entirely by musicians of our town, which is a compliment to Point a la Hache." (Ibid.)

The fair was a popular form of activity in the 1880's. People from the surrounding parishes would always support other town fairs. A large group from Point a la Hache attended the St. Bernard fair:

"About 9 a.m. the Point a la Hache train arrived (at the St. Bernard fair) with about 100 visitors from the parish of Plaquemines. The contingent was headed by the SSBB, under the leadership of our confrere of the Protector, Mr. Robert Hingle and by the Chaussier string band." (June 9, 1888)

To enhance the trip, as was the practice in these days, the band played along the route to the fair:

"That the SSBB have accepted an invitation to be present and will discourse music along the route." (June 2, 1888)

The SSBB performed at other occasions, namely at picnics, conventions and exhibitions:

"A grand picnic by Leonce Bougon at Petite Prairie - music will be furnished by the SSBB of Point a la Hache." July 7, 1888)

"That the SSBB of this town have been invited to furnish the music for the Agricultural convention and dinner which will take place at Shell Beach on Sunday, August 12, 1888 and the boys have accepted and will go sixteen strong." (July 28, 1888)

"The annual exhibition of the Central public school of Point a la Hache...on the grounds of Mr. B Savoire.. The SSBB will be present

to enhance the occasion with music." (June 30, 1888

In the column labeled 'The Observer' the newspaper continues to mention the SSBB and never hesitates to exhibit the pride that the town has in the brass band: "That the SSBB is a lively institution."(May 26, 1888); and, "That our musical organizations have become a matter of pride to us all." (June 2, 1888)

The SSBB continued as an organization until approximately June 18th, 1889 when a last entry appears in the Plaquemines Protector. The band was present at the meeting of the Pioneer Agricultural Society and gave what I believe to be its last performance, its place to be taken by the Agricultural Societies' sponsored band, the Pioneer Orchestra. This group was actually a brass band in instrumentation, not an orchestra in the traditional 20th Century meaning. Robert Hingle did not attend this performance due to illness in his family. His appearance with the band was slacking off due to his many other commitments. The portion of this entry mentioning the SSBB is as follows:

". . .The Sweet Sixteen Brass Band, in full force, discoursed the music during the meeting and the members thereof desire to extend to Mr. Fred Dymond their thanks for the high compliment paid them by him in the course of his address to the society last Sunday."

The Sweet Sixteen Orchestra (SSO)

During the time that the SSBB was active, a small splinter group existed called the Sweet Sixteen Orchestra. The SSO, which included members of the SSBB, played for activities and events that did not warrant a large brass band but a smaller, more delicate ensemble. Thus the SSO was formed by Robert Hingle. This group consisted of: Robert Hingle - lst violin, A. J. Badeaux - clarinet, Paul Badeaux - flute, Cleophas Hingle - cornet, Stanley Hingle - lst alto, Emmett Hingle - 2nd alto and R. Hingle - bass.

This smaller ensemble was formed to perform mostly as accompaniment for St. Thomas's Church and choir. Its first mentioning is in the Protector on June 9th, 1888:

"That the choir (St. Thomas) is rehearsing a new mass for the feast of Assumption . . .That the mass has been arranged for a sextette of instruments as accompaniment." Before the forming of the SSO, the SSBB was playing for mass. It probably was the large size of the brass band and its volume that convinced Robert Hingle to form a smaller, more refined musical ensemble; thus the SSO was envisioned and conceived as the solution to this problem. The choir loft at St. Thomas could not hold a large brass band but could handle the choir,

the SSO and a few guests. This problem of space is noted in an item in the paper:

"Nobody will be allowed in the choir gallery during High Mass tomorrow, except:
1 - Active members of the choir.
2 - Members of the S.S.O.
3 - Those having pews
4 - Those having permits from the organist." (August 18, 1888)

It is interesting to note the quality of articles in the Protector when comparing the length and content of articles between the English pages and the French. The French page contains more content and one can note the society-oriented type writing in the French language. One gets the feeling that only the select few of the higher class of the town concentrated on reading the French section of the paper, the elite if you will. Thus when writing about the SSO the space given is quite different. The English page has a few small items, not more than an inch. An example:

"That the S.S. Orchestra will accompany the choir. That the music is prettily arranged and is worth hearing." (August 18, 1888)

The French write-up in another issue of the paper"
"Dimanche dernier, la symphonie de notre village, tout recemment organisee, s'est fait entendre pour la premiere fois a l'eglise St. Thomas. C'etait une agreable surprise pour la pieuse congregation presente qui, envue des mauvasi chemins et les colonnes silencieuses de cotre journal, ne s' attendait pas a une ceremonie si touchante.
Cette symphonie qui est certainment un honneur pour la Pointe-a-la-Hache, et que nons avons toute raison de croire, atteindra sous pen une celebrite aussi grande que notre fanfare distingeuu, le S.S. Brass Band, est habilement dirigee par Mr. Robt. Hingle, ler. violin, assiste de:
MM. A. J. Badeaux, clarinetPaul Badeaux, fluteCleophas Hingle, cornetStanley Hingle, lst altoEmmet Hingle, 2nd altoRobert Hingle, basse.
Le Choeur de notre eglise dout le zele new se dement jamais, surtout guand il s'agit de l'lemployer a une ceuvre charitable et pieuse, est compose de Mme Louisiana Sharp et Melle Leocadi Jourdan, sopranos; Mme P. Vinet et Melle Galthe Hingle, Altos: MM. Hamilton Martin et C. Hingle, basses.
Toutes ces voix pures et limpides, accompagnces de la symphonie avec un ensemble charmant, faisaient vibrer l'air de notre chapelle de notes harmonieuses. C'etsit unsucces complet:

Nous felicitions la, population catholique de notre petit ville sur l'avantage de posseder une organisation de posseder une organisation musicale et un choeur commeon en trouve peu dans les parolsses de notre etat.

En concluant, nous sommes heureux de constater quie les efforts de nos jeunes amateurs ont ete cordilaement apprecies dimanche dernier, par tous ceux qui ont eu le plaisir de les entendre."

St. Patrick Catholic Church of Home Place had, during its fair, a concert by the SSBB, the choral organization of St. Thomas and the Sweet Sixteen Orchestra. This concert performed typical music of the late 19th Century, the program, as listed in the Paper:

Programme pour le Samedi soir:

Par les S. S. Brass Band, ler partie:
1 - Ouverture - Centenial
2 - Valse - See Saw
3 - Polka - Harlequin
4 - Chorus - Meet Me When 'tis Moonlight.
5- Galop - Athletic.
Par le S. S. Orchestra et le choeur de la Pointe-a-la-Hache:
1 - Ouverture - Cloches de Corneville.
2 - Selection - Mikado (Choeur)
3 - Valse - Mme. Augot (S.S.O.)
4 - Romance - White Wings (choeur)
5 - Marche - Boulanger.
2eme. Partie:
Par le S.S. Brass Band:
1 - Serenade - Moonlight
2 - Andante et Valse - Petite Coquette.
3 - Fantaieie - A short Bite.
4 - March - Militant.
5 - Galop - Cloth of Gold.
Par le S.S.O., et le choeur:
1 - Oveture. - Less Dragons de la Reine (Orchestre)
2 - Romance - A Bly's Best Friend - Choeur et Orchestre
3 - Pot Pourri - Orchestre
4 - Selectin - Mascot, (Orchestre et choeur)
FINALE
5 - Opera - Les Martyrs, par L'Orchestre."

There is a lengthy article on the various members of the choir that will sing at the fair. A great deal of space is given to the publicity for the St. Patrick's church was situated in the Creole settlement of Home Place. This might be the reason that there is a great deal of space in the French part of the newspaper.

The SSO performed at most of the religious holy days of the Catholic Church. There is an item of the choir and SSO rehearsing for the feast of Assumption:

"The St. Thomas choir is rehearsing the beautiful mass of Concone for the feast of Assumption which falls this year on Wednesday, August 15th. The following instruments will form the accompaniment of the mass, to wit: violin, clarinet, flute, Bb cornet, lst and 2nd altos, baritone and bass."

This group was named the SSO and only the baritone was not used in the later performances of the group. This group also played for the First Communion of Catholic children:

"The SSO is composed of violin, clarinet, flute, 2 altos and bass. The SSO will form the accompaniment to the choir on the occasion of the first communion by Catholic children fixed for August 15th."

Robert Hingle continues to give publicity to the musical groups in Plaquemines Parish. The SSO being a sort of splinter group of the SSBB is given space in most issues of the Protector:

"That the SSO has been organized only two weeks. It had made wonderful progress in that short space of time." (July 31)

From this quote we can fix the date of the forming of the SSO around the middle of July. The first mentioning is in the June 9th paper but it was not called the SSO the, although it contained the same members. The SSO began playing regularly for Sunday Mass. On Sunday, August 19th, the ensemble played an entree and a sortie for mass:

"That the SSO will play the 'Dragons de la Reine' a beautiful overture, for the entree, "General Boulander March" for the sortie."

There is also the feeling that the Point-a -la-Hache musical groups have a close relationship with other Catholic Churches and citizens in the other settlements of the parish. They are always visiting and playing for other settlements in the parish. One Sunday the musical groups from St. Thomas are 'rumored' to be going to perform in Home Place. When reading a notice in the paper that says 'rumor' you can be sure that Robert Hingle knows for sure that the groups will be performing at the place mentioned:

"That it is rumored that the choir and orchestra (SSO) will

sing mass in St. Patrick's Church at Home Place on Sunday, Oct. 7, 1888. They will also give a concert for the benefit of Father Clun's fair on Saturday evening. Oct. 6th." (Sept. 8, 1888)

The SSO did travel to Home Place but it was on Sept. 23rd when it not only played for Mass at St. Patrick but also for the fair that the church was sponsoring:

"The SSO will accompany the St. Thomas choir to Home Place next Sunday, Sept. 23rd, where they have made arrangements to sing Battsman's Mass. It is probable that they will leave here Saturday evening the 22nd on the Neptune or by train to take part in the grand fair which opens there on that day for the benefit of St. Patrick Church."

Each week the paper mentions that the SSO will play for mass. It should be mentioned that there was reason for this. It helped attendance. It set a very musical/religious atmosphere. Also: There will come a time when the weather, in the form of a hurricane, will destroy the church. When rebuilt the church will not be able to afford a new organ and will have to wait until a fund raising activity is held to pay for a new organ, then wait for delivery. St. Thomas was completely destroyed three times by hurricanes and lost two organs to the weather. The weather did have an effect on attendance at church and the transit character of Plaquemines Parish populace lessened the total musicians and churchgoers in the settlement:

"The SSO will play at mass tomorrow. The full choir will be present." (Sept. 29, 1888)

The SSO played for community activities. One such activity was the production of the operetta put on by the Drama Club of Point a la Hache:

"Drama Club - HMS Pinafore - The SSO and Chaussier Orchestra have combined for this occasion and will constitute the instrumentation. As we have so little time to spare we hope that everyone in the play will make it his duty to be punctual at rehearsals."

The SSBB and SSO continued to give freely of their musical talent and are invited to perform at another fair:

"The SSBB and SSO have been invited to furnish the music for the parish fair which opens at Mevery's Hall tomorrow and we have no doubt that prompted by their usual courtesy, they will accept the invitation."

It was typical of the instrumental groups of Point a la Hache to play for special events, especially if it involved a member of the group or friends of the musicians in the group:

"SSO plays Mendelsons (sic: Mendelssohn, Felix) Wedding March for marriage of Elianne Hingle to Mr. Davis Ragas with organ accompaniment."

The SSO and Robert Hingle, playing organ, performed for another wedding. This wedding involved a good friend of the Hingle family, Marie Cosse, who married Mr. Felix Pizanie:

"The SSO, whose music is a delight to the young people, was again brought into requisition and a few hours (the reception) were spent in dancing."

Tragedy, when true, is so much more shocking than if fictionalized. Just below the story of the wedding there appeared in the paper, a death notice. Upon arriving in New Orleans for a honeymoon, the new bride became ill and suddenly died. Robert Hingle, being the church organist, had to play for her funeral:

"The Editor, who with just pride performed the Wedding March on the organ for his beloved friend Marie last Monday, was called on Friday to play the solemn Dirge for her whom he had loved as a dear friend in life."

This tragic episode concluded the brief history of the SSO.

The Juvenile Brass Band
July 7, 188 to August 9, 1890

To perpetuate the SSBB a young band of beginners was instigated with Mr. Harris Fontenelle as leader. It included many future members of the brass band structure in Point a la Hache. The personnel:

George Hingle-cornet, Tillou Fontenelle-tenor, Stanley Hingle-cornet, Octave Ragas-tenor

Walter Hingle*-alto, Zach Fontenelle*-tuba, Eddie Barry-alto, Emmet Hingle-baritone, Dudley Morlier-alto, Willie Saliba-snare drum. *Denotes those that would later play in the Pioneer Orchestra.

Although this young band was just beginning, it was trained successfully and was able to prepare a concert for the town:

"The Juvenile Brass Band of Point a la Hache will make their

debut at the Pioneer Orchestra Pavilion, on Sunday, July 6th. With the exception of the leader, the organization is composed of young boys who have made rapid progress in their playing considering the short space of time that they have been organized.

The Juvenile Brass Band rehearses every afternoon at 6 P.M. at the music hall. The instruments now used by the Pioneer Orchestra will be turned over to them if the fair to be given on July 6th is a success."

The fair, by the Pioneer Orchestra, was a success and the SSBB did turn over a number of their old instruments to the Juvenile Brass Band after securing new instruments from Werleins in New Orleans.

The band scheduled regular rehearsals, usually rehearsing once a week. There was usually a reminder of the rehearsal time printed in the weekly paper:

"Juvenile Brass Band rehearsal - Monday, 6 PM. Members are requested to be on hand."

The Pioneer Orchestra (Brass Band)
April 13, 1899 to Nov. 12, 1898

The Pioneer Orchestra (actually a wind band) was a continuation of the Sweet Sixteen Brass Band of Point a la Hache but smaller in size. Robert Hingle was its leader at the beginning but Cleophas Hingle took over around Nov. 16, 1889. Robert Hingle trained most of the musicians of the Pioneer Orchestra in the 'feeder' band of the SSBB, which was called the Juvenile Brass Band.

Personnel of the Pioneer Orchestra

Hamilton Martin – cornet, Stanley Hingle – alto, Zach Fontenelle - cornet, A. LaFrance – tuba, Cleophas Hingle – cornet, O. Hingle - bass drum/alto, Walter Hingle - piccolo, L. Hingle – snare,

Roger Hingle – baritone, A. J. Badeaux – clarinet, Emmet Hingle – alto, Paul Badeaux, Harris Fontenelle – C. Latigne

When comparing the Pioneer Orchestra with the personnel in the Juvenile Brass Band we see the only musicians that didn't play in both groups was Luke Hingle (snare drum).

The Pioneer Orchestra (PO) is mentioned for the first time in the Protector on April 13, 1889 as a 'new association' and advertises its Inauguration Ball on Easter Sunday in its own new Pavilion:

"Invitations have been issued by the Pioneer Orchestra for their grand inauguration ball on Easter Sunday, in their new pavilion

on the premises of Mr. Theo Hingle. The cards are beautifully engraved and give a sort of avant-garde of the delicate taste of the new association. The invitations are eagerly sought for, as none but invited guests will be admitted.

The new spring dresses will make their official appearance on that occasion, and the beautiful weather that we have enjoyed since a couple of weeks will certainly not disappoint our fair ladies."

The PO begins playing for the meetings of the Pioneer Agriculture Society during its regular meetings, further indicating that the society is indeed the sponsor for the band. In the write-up of the societies meeting the PO is mentioned as playing for the gathering:

"The PO furnished the tooting and made the old Court House resound with melodious strains of music."

Also in the April 20th paper, there is a letter to the editor praising the PO and congratulating the band for its numerous activities:

"Editor Protector:

I am in receipt of a beautiful card of invitation to attend the ball to be given by the PO, on Easter Sunday. This will be the first entertainment of the season and I am certain that the people of the parish, far and near, will be there to enjoy fine music and dancing.

In my neighborhood, the ball is all the talk and the young ladies are preparing their spring dresses and intend to come out in all their finery on that great day.

The orchestra has already made a fine reputation for itself, and the many people who have attended the meetings of the Pioneer Agricultural Society speak of the orchestra in the highest terms.

I can not but congratulate our settlement on that good spirit of enterprise and refinement of taste, and hope that it will develop itself."

In the following issue of the paper an article appears telling of the success of the Easter Ball given by the PO:

"The entertainment given by the PO last Sunday evening was a delightful affair in every respect. The rigorous season of Lent, lasting forty days, a season of prayer and almost total abstinence from all worldly pleasures, had just terminated, and everybody felt disposed to enjoy himself or herself to his or her heart's content.

Consequently, we were not surprised to see a very large attendance of ladies and gentlemen at the entertainment.

A bevy of lovely girls with their handsome young escorts

presented a very pretty picture to the eye of the spectator. The pavilion was decorated and well illuminated.

The guests were provided with sweets and refreshments of all kinds. The music of the Pioneers was as usual entrancing and irresistible.

The boys have decided to give concerts every Sunday afternoon, at their pavilion, where admission will be free and refreshments consisting of ice cream, sherbet, lemonade, cakes, etc. will be sold for their benefit.

Lovers of good music and the residents of our town can find no better place nor opportunity to spend their Sunday afternoons."

The music house of Philip Werlein was the supplier of musical equipment to the Point a la Hache area, it being serviced by Mr. W. J. Voges. Werlein supplied the instruments and equipment for the area bands. The Protector gives the music house credit in an article placed just above the write-up on the PO entertainment:

"The Protector was honored during the week with a most pleasant call from Mr. W. J. Voges, a worthy representative of the well known music firm of Philip Werlein.

While Mr. Voges' visit to our town was a brief one, still he succeeded in securing the good will and clientele of a number of our most prominent men.

Mr. Voges is a thorough gentleman and a musician of ability. He is a splendid conversationalist and a skillful performer on the pianoforte.

The house of Philip Werlein needs no introduction to the public of this parish.

The SSBB and the Pioneer Orchestra were supplied with instruments from this house. They are more than satisfied with their purchases. The beautiful organ which now graces the Catholic Church and the finest piano in Point a la Hache, that of Mr. Nic. Martin, were recently purchased of Mr. Werlein.

We deem it useless to say more. Should our readers desire any music or musical instruments we advise them to call at 135 Canal Street, New Orleans, where satisfaction will be guaranteed them."

Robert Hingle continued in the paper to publicize the PO as he had the SSBB. The Sunday 'entertainments' of the PO were always mentioned. They are highly praised in an article on May 11, 1889:

"The musical entertainments given on Sunday evenings by the PO have become popular and fashionable. Their music is excellent and their pavilion the most attractive and popular resort of amusement in our town. Over 200 ladies and gentlemen visited the

pavilion last Sunday and were delighted with their visit. These entertainments are free for the respectable people of our town and afford a good deal of innocent pleasure to all that desire to participate in them. This place has become a sort of Spanish Fort on a small scale of course where the most fastidious can go without the least apprehension of being insulted or molested."

The PO continues to perform and entertain. Being successful the band needed to raise funds for its various activities, many being gratis; Thus Robert Hingle assists in publicizing the band:

"The PO will give a grand ball, at their pavilion on the evening of next July 6th. The object of this ball is to raise funds for their association. The PO is now popularly known throughout the length and breadth of this parish. Wherever and whenever a fair or entertainment is given for a worthy purpose the PO, like Barkis "is always willing" to contribute its share.

This splendid band deserves the support of the public and it is hoped that the friends of the members of this musical society will not fail to attend their ball given on July 6th, for their benefit."

The PO continued the example of the SSBB and played for varied community functions. They played for the fair for the benefit of the Catholic Church of Buras:

"The fair for the benefit of the Catholic Church of Buras will take place on August 9, 10, and 11.

There is planned an excursion from Pt. a la Hache to the fair grounds on the last day of the fair.

The members of the Pioneer Band of this town have offered their services gratuitously to the President of the fair, Mr. C. Bulot."

The fair committee of Buras graciously accepts the services offered by the PO. An article in the newspaper tells of the fair committee making an official resolution to accept the offer of the PO:

"To the president and members of the PO:

At a meeting held by the Buras church fair committee, the following resolution was unanimously adopted: whereas, the PO has so very kindly offered their services free of charge to play at our fair, be it resolved, that we do accept their kind offer. Be it further stated, that a vote of thanks be and is hereby tendered the members of the said orchestra as a mark of appreciation by the committee for their charitable offer. Further resolved, that the foregoing resolutions be published in our parish paper."

Other articles about the Buras fair continue to appear in the paper, the fair being very well supported by the paper and citizens of Pt. a la Hache. On August 10th, the following item appeared:

"The Buras fair opened yesterday. The PO, who will furnish the music for the fair, will leave today on the Grace Pitt (steamboat). They will play on the fair grounds this afternoon, tonight and tomorrow . . . the excursion was accompanied by the PO, which discoursed delightful music from time to time."

The PO placed a card of thanks to the Buras fair committee and other workers:

"A CARD:
The undersigned members of the PO take this method of expressing their appreciation of the favors and kindness showered on them during their stay at the Buras fair last Saturday and Sunday, for which they desire to extend their heartfelt thanks to:

C. Hingle, Hamilton Martin, Ant. LaFrance, Emmet Hingle, A. J. Badeaux,
Roger Hingle, Paul Badeaux and Stanley Hingle."

The band had two ten year olds playing with them and a small item appears in the paper about these two boys:

"The two ten year old members of the PO extend thanks to Messrs. Alberti and Beck for souvenirs of the fair presented to them by these gentlemen, last Sunday night."

Another item appears expressing thanks to the well-known brass band director living and teaching in Plaquemines parish. Mr. L. Lapotaire was the director of the Creole Brass Band of Home Place called the Tri-Color Brass Band and had assisted in the Buras Fair. We shall hear of Lapotaire later when he becomes the director of the newly formed Lockport Brass Band and later returns to Point a la Hache as a player in the Home Circle Orchestra directed by Robert Hingle: "The PO received new pieces and will begin rehearsing them next week."

There was little activity as far as a social life in the settlement of Point a la Hache. The social event of the week during the life of the PO was its weekly entertainments. These socials were publicized in the paper, being called 'socials, soirees, ice cream socials, dances, etc.' The PO played for the socials without charging an admission, selling refreshments for revenue. This group had built its own pavilion for these gatherings. The paper always gave a good account of these

socials:

"There was a large gathering at the PO sociable, last Sunday evening. These Sunday sociables have become very popular in Point a la Hache, being, in fact, the only place of amusement in our town.

Families congregate at this resort to spend the cool Sunday evening listening to the delightful strains of the PO and enjoying a pleasant chat with friends . . . cakes & refreshments are always on hand and sold to visitors for the benefit of the orchestra whose music is furnished gratis.

These sociables generally wind up at 11:00 PM, when everybody retires to his home well satisfied with the very pleasant entertainment afforded by the band. There will be no sociable tomorrow evening as the PO accompanies the Pioneer Agricultural Society to West End. The entertainment will take place tonight (Saturday).

The PO have rehearsed everyday this week and will render this evening, for the first time, a grand selection from the Opera 'Chimes of Normandy.' That this musical organization have made rapid progress lately in their playing and it can be truly said of the members thereof that their music has excited admiration when ever and where ever heard.

There were fully 300 persons at their pavilion last Sunday who came to hear them. This association should be encouraged not only by the public of this town but of the whole parish."

The PO continued their Sunday night entertainments, each one usually being written about in the paper:

"That the 4th of July was not celebrated but that the PO will celebrate the 6th tonight at their pavilion. That only those invited will be admitted to the soiree.

That all our loveliest young ladies and gallant young men are preparing themselves for this occasion which will be the event of the season. That all lovers of good music and genuine innocent mirth and fun will attend this entertainment."

From reading the above quote one can see that an attempt was being made to insure that the PO entertainments would draw only the polite elements of the town. This was not always successful as witness to a letter to the editor that describes certain young men using profane language in the presence of a few ladies. Even the publishing of this letter is an attempt at insuring good behavior at these entertainments:

"Mr. Robert Hingle,

Dear Sir: Last Sunday, at the social given by the PO, certain young men of Point a la Hache made use of profane language in the presence of a few ladies.

The PO are under obligation to Mr. L. Laporaire for valuable services rendered them at Buras last Sunday."

On the return trip from the Buras Fair a number of excursionists led by Robert Hingle, drafted a resolution to thank the many people connected with the success of the fair. This resolution included the PO:

"Resolved that the thanks of the undersigned be extended to the PO for their delightful music furnished on the trip. We express the wish that this musical organization which has become the pride of our parish, may long continue to flourish and prosper."

The PO played for various excursions from Pt. a la Hache to other resort areas. Another trip was to West End and below is a quote from the paper given in its entirety as it is a good example of what an 1889 excursion consisted of. This particular excursion was for men only. Usually excursions were for couples:

"Our observer says:

That oh, dear! Won't the excursion and dinner of the Pioneer, to take place August 4th, be a grand thing.

That everybody is wild over it.

That it is the most interesting topic of conversation in our town, at present.

That he is sorry the excursion is 'for men only' as he would like to take his best girl along.

That the train will leave the courthouse on Sunday morning.

That on arriving at West End a very fine dinner will be spread for the excursionists, free of charge.

That the management is in good hands and everyone is sure to have every comfort while on the train and an agreeable time at the lake.

That the fare for the round trip which includes the dinner at the lake, is only $3.00

That no one in our town should miss this chance of spending a day full of fun and full of dinner.

That tickets can be purchased at this office or by applying to Mr. Frank C. Mevers.

That the returning train will leave West End as late as possible giving the excursionists ample time to promenade, bathe, and attend the musical concert of the famous West End Orchestra.

That the Pioneer Orchestra have been invited to furnish the

music during the trip and dinner.

That the 'boys' have accepted the invitation and will attend 8 strong.

That a very large crowd are going on the excursion for the double purpose of attending the reunion and enjoying the cool and invigorating breeze of West End.

That there will be fun for all, and don't you forget it."

In another part of the paper, the excursion is mentioned but with the same message - everyone should be a part of the grand excursion to West End:

"The excursion to be given by the Pioneer Agricultural Society promises to be the grandest ever that has ever taken place in Point a la Hache."

Finding every small bit of information on the PO, Robert Hingle publicized the activities of the group, from its receiving new music, rehearsing this music and various activities:

"No one is a gentleman who so far forgets himself as to indulge in indecent language in the presence of a lady.

An uneducated man can be a gentleman - but he who does not respect the ladies, never. This is the first time that a thing of this kind has happened at the pavilion. It should be the last at any cost.

Good breeding is easily acquired. This is a progressive age; he must keep up with the march of civilization. Whoever does not wish to keep up with the procession let him remain, in company with his bad manners, at home. Lago says: "Good manners in man or woman, is the immediate jewels of their souls.

Yours Truly,

A Creole."

While the cause, either the weather or the interest might have been the reason, the PO gave their last sociable on Nov. 3, 1889. I believe it was the weather, always a problem around the lower end of the Mississippi River. There was little activity during the winter season and during the Lenten season: "Tomorrow will be the last ice cream party of the PO for the season."

The above fact did not go unnoticed by the paper. In the next issue an article appeared about the last social:

"The delightful music of the PO which has elicited the warmest praise from every portion of the parish will no longer be heard on Sunday evenings at the pavilion of this musical association.

Last Sunday (Nov. 3) the members have their last sociable and

while the attendance was not as numerous as on former occasions, those present were treated with a genuine surprise, none more so than the Editor of the Protector (Robert Hingle) who was made the recipient of a beautiful gold-headed cane at the hands of the members of the PO.

The presentation was made by Mr. Tim Collette, who was selected as their spokesman by the PO, and who, cane in hand, unmercifully laid it think and heavy upon us.

Being taken at a disadvantage, not dreaming that the 'closure' of the series of entertainments given by the PO would culminate in such a 'denouncement,' we were at first inclined to escape punishment in flight but, being aware of the futility of such an attempt, we finally meekly submitted to the castigation in store for us.

We desire to re-iterate our thanks to the PO for this token of their friendship for us. If we have found time, during our leisure moments, to impart to them some knowledge of the divine art, music, their grateful remembrance of our service has more than repaid our time employed in teaching them."

Like the SSBB has done in the past, the PO also played for Catholic Church services:

"Last Sunday, the congregation of St. Thomas Catholic Church of the place were agreeably surprised by the PO, who attended mass in a body and rendered during the service, several beautiful selections. The ensemble and exquisiteness of the execution of this band elicited a great deal of praise from Rev. Father Bertholin who was delighted with the unexpected visit of the boys. Battman's Grand Mass was sung by the choir in a manner, which reflects much credit upon this worthy Catholic society. After mass, the PO accompanied by the members of the choir, serenaded the good father, who in return, toasted the success and prosperity of his hosts in bumpers of the elixir of life."

Being sponsored by the Pioneer Agricultural Society, the PO continues to perform at the societies meetings, each appearance publicized by the paper:

"The PO have rehearsed several new selections for this occasion (the meeting of the PAC) and will enliven the meeting with their charming music."

"Regular monthly meeting of the PAC. The PO will furnish as usual, the music for the occasion."

The PO was in need of financial backing, its performances

mostly being gratis. The appearances at fairs, churches, etc., were always done without financial remuneration. A grand ball was planned for the purpose of financial rewards for the group. There appeared in the Sept. 7th and Sept. 14th issue of the paper an invitation for attendance at the entertainment by the PO on Sunday evening:

"The PO will give another grand ball on Sat., Sept. 21st."

"The Pioneer boys give a grand ball next Sunday for the benefit of the orchestra. Invitations will be issued next week and they open their numerous friends in this parish will aid them in their efforts to keep up an organization which has become a necessity in this parish."

The PO also played for other events and dances besides their own socials. Mr. Joe Barbarro Esq. gave a dance and hired the PO:

"Jos. Barbarro, Esq., will give a grand ball next Saturday, the 26th (Sept.). The PO will furnish the music. The young people of our town are familiar with the delightful music of this band and will await with impatience the dawn of next Saturday."

The next mentioning of the PO is on Dec. 7th, playing for the wedding of one of its members:

"Wedding of Cleo Hingle - The PO furnished the music for the occasion in honor of its leader, the groom. After the reception the young people betook themselves to the pavilion of the P. O."

During Mardi Gras the citizens of Point a la Hache would usually go into New Orleans for celebrations. In 1890 Robert Hingle and the PO tried to plan their own Mardi Gras celebration. The paper announced a meeting with this in mind:

"Meeting to formulate Mardi Gras plans. The PO will lead the procession."

This plan was abandoned on Feb. 1st. No reason is given but I assume it was from lack of interest in having a town Mardi Gras.

During the winter months most of the social activities seem to stop - due to both the weather and the season of Lent. Each year, during the winter and Lent, there is little mention of the bands of the parish. From the year 1890 through 1895, each winter and Lenten season there is little mention of social affairs and of the bands.

Activity for the band begins again as they prepare for a soiree dansante on Easter night:

"The PO is preparing to give a 'soiree dansante' on Easter night. No printed invitations will be issued, and all the friends of this poplar band are invited to attend.

Refreshments, consisting of ice cream, lemonade, cakes, etc., will be sold for the benefit of the Orchestra. All who attend are promised an enjoyable evening.

They have purchased a large yawl (boat) which will be placed at the disposal of their friends residing on the opposite side of the river who may wish to attend their entertainments. This yawl will be in the hands of reliable parties."

The band continues to play at St. Thomas most every Sunday:

"The PO will play at St. Thomas Church tomorrow - March 'd'entre and La Sartie -and will render an andante selection at the Offertory."

The Lenten season over, the PO begins their weekly sociables and continues to receive Robert Hingle's cooperation with stories in the weekly paper, the Protector:

"The PO gives a grand ball on Sat. next, April 26th. A glorious time is promised to all who attend."

There was a good crowd on hand for the ball and the PO began a very active season during the Spring/Summer of 1890:

"The PO started the ball a-rolling last Sunday with a very large crowd at its pavilion who seemed to have enjoyed themselves immensely. A throng of fully 200 persons attended the first soiree of the PO last Sunday night to listen to the charming music of this deservedly popular orchestra."

Each week there is an article telling of the weekly social of the PO and encouraging attendance at these affairs:

"The PO will discourse new music to the delight of their pavilion. Come with the little folks and enjoy the music."

Editor Robert Hingle, in the May 17th issue of the paper writes an editorial to help the seemingly lagging attendance at the PO socials the editorial:

"There is a rumor that the PO will discontinue its Sunday entertainments. This news will be heard with several regrets by everybody in Point a la Hache. Last Sunday the throng at the pavilion

was larger than it has ever been. This resort has become the only place of amusement in our town where a delightful evening can be pleasantly spend. Should it be closed this early in the season, our young people will find their Sunday evenings very lonely."

The editorial seemed to have worked as at their next sociable there were close to 400 in attendance:

"The PO will give their regular Sunday sociable tomorrow afternoon.

Those entertainments afford a delightful pastime for young and old. It is in fact, the only amusement we have here in Point a la Hache.

The band has rehearsed lately. The verdict is unanimous that their music is excellent.

Lovers of good music will not fail to visit the Pioneer Pavilion tomorrow evening."

The Pioneer Orchestra continues their socials with great success. Again, when the paper describes the attendance, it is at 400: 'Fully 400 persons were present at the Pioneer sociable, last Sunday evening."

The PO is not mentioned from August 30, 1890 to Nov. 22, 1890. The band remains relatively inactive during the winter months - the only mentioning is a grand ball given in November (the 22nd):

"The PO has been reorganized. The boys practice every evening and play very sweet music."

"The PO gives a grand ball tonight at their pavilion. They have invited friends to attend and we feel confident that a pleasant time awaits those who will visit the pavilion tonight."

After lent on March 29th, the PO pavilion reopens after a long winter closing (7 months long):

"While the members of the PO have not practiced for some time it will however, take but a few rehearsals to put them in good trim. Their friends can rest assured that their music will be as sweet and enticing this year, as it has been heretofore."

The need still present for entertainment in Point a la Hache, the new season is supported by the townsfolk:

"The young folks enjoyed themselves to their hearts content at the PO pavilion last Sunday evening. The pavilion was beautifully illuminated and the vast throng in attendance presented a lively picture. The PO furnished the music. The boys are somewhat out of

practice but a few rehearsals will put them in good trim again. The pavilion will be open every Sunday afternoon."

People from other areas attended these PO socials, some from as far away as New Orleans:

"New Orleans - the Gulf Railroad excursions to the PO pavilion in Point a la Hache."

The paper continues to give space to the Pioneer Orchestra and their weekly socials:

"Our young folks enjoy themselves at the Pioneer Orchestra's Pavilion every Sunday evening."

The PO, during this portion of their existence not only had difficulty as to lack of practice but some of their old embers moved to New Orleans. Playing for an excursion the band was short of members and practice as Robert Hingle states in his write-ups:

"The PO will furnish music for the excursion of the Sons of Plaquemines Parish Club tomorrow. The boys are somewhat out of practice, and have lost 4 members who are now residents of New Orleans but they have mustered up new members and will do the best they can under the circumstances."

The band again begins to receive other jobs as other pavilions were built:

"Grand ball at Mevers Hall. The PO will furnish the music on Saturday, August 1st."

"Members of the PO have been rehearsing every afternoon this week and will furnish excellent music at the ball tonight."

The Parish's new courthouse was near completion and the Pioneer Orchestra was engaged to play for the ceremonies:

"The PO have received a new batch of music books and are rehearsing for the inauguration of the new court house."

"Celebration of the new court house - the PO will furnish the music."

The inauguration of the new court house ceremonies is described in the paper along with the names of the new membership of the PO:

"The PO composed of Messrs. C. Hingle, leader, H. A. Martin,

Roger Hingle, A. LaFrance Jr., Harris and Zach Fontenelle, C. Latigne and Walter Hingle . . . playing a lively step, marched toward the court house, the crowd trailing behind in procession."

On October 31, 1891, the anti-lottery Democrats had a meeting. The PO furnished the music (this political element of the PO is probably influenced by Robert Hingle, one of the most ardent Democrats in Plaquemines Parish):

"The PO, a local organization of Point a la Hache and whose members are a unit against the lottery furnished the music."

Again with political overtones, the PO plays for the ceremony and speech of elected Governor Murphy J. Foster:

"The PO will furnish the music for the speeches next Sunday. A string band from New Orleans will furnish the music for the ball."

The PO continues to be very active, playing for fairs in St. Bernard Parish (on May 24th & 25th) and for a fair on Cheniere Caminade, the summer resorts near Grand Isle for a schoolhouse benefit. They play for an excursion to New Orleans for the St. Bernard Brass Band but still find time to continue their Sunday socials. One night is mentioned - June 15th, there were 400 in attendance at their pavilion.

The sociable scheduled for August 30th is canceled due to the death of Leon Martin, an honorary member. The band is in a state of reorganizations as Mr. A. J. Badeaux the clarinet player needs to be replaced as he moves to New Orleans. Mr. Badeaux was the publisher of the Protector, which he sells at this time.

The social life in the settlement of Plaquemines is similar to that of New Orleans and indeed the citizens of Point a la Hache participate in New Orleans social activities. Robert Hingle, although the letter below is signed incognito, being the good musicians he was, took the opportunity to compare the music of a New Orleans band and the local PO:

"Compliment Mr. Ernest Buhler for his wise and competent judgment shown in selecting so splendid an orchestral band. The band from New Orleans that discorded sweet strains of music was fair but not equal in the performance of their several parts as our boys of the PO."

While the prejudice is clear this write-up at least tells us that in the opinion of the writer (who I believe is Robert Hingle), the musicianship of the PO was at least equal to New Orleans musicians.

The PO remained a favorite of the local populace and was hired for the many balls given by other individuals such as the soiree dansante by Luc Hingle in his new large and commodious Pavilion:

"The young people will be pleased to hear that the PO whose lively entrancing music cannot be surpassed has consented to furnish the music for the ball."

On June 18th, the Pioneer Orchestra played for another soiree:

"There will be given a soiree dansante at Mrs. Victor Barberot's residence tonight. The PO has been engaged to furnish the music for the occasion."

Luc Hingle gives another ball at his pavilion, which the PO again plays:

"A grand ball will be given by Mr. Luc Hingle at his pavilion next Saturday. The PO will furnish the music and the young folks can expect plenty of fun."

Between Oct. 24th and April 15th, the PO is not heard from. There are no articles in the paper. No reason is given for the 6 1/2-month layoff. Theorizing, it was the weather in the winter months and the Lenten season. On April 15th, a picnic is planned and the PO consents to play for it:

"A grand picnic will be given by a number of ladies and gentlemen of Point a la Hache at a day not far distant. The PO who have not been heard for many months have once more brushed aside the dust from their horns and will rehearse for the occasion. A quartette of string instruments organized for the picnic will furnish the music for dancing."

The picnic is again mentioned in the next issue of the paper"

"Meeting to decide on picnic. PO and string band have volunteered their services."

The PO begins rehearsals again on May 10, 1893. It is stated in the paper that it is the first rehearsal in a year and that the PO had not been heard in public since the Foster inauguration. The Foster inauguration was on May 7, 1892. Actually the band was non-active for only 6 1/2 months from Oct. 24th to April 15th:

"The PO rehearsed last Wednesday for the first time in a year.

This band played at the Foster inauguration ball and since that day, it has never been heard in public.

The instruments are in very good order, having been in service only a short time and we are happy to announce that the members have decided to practice regularly in the future, and keep up this musical organization which has become a necessity to our town. The PO will play at the picnic tomorrow and will enliven the occasion with sweet strains of popular music."

The picnic was enjoyed by all, was well attended and the music was briefly described in the paper: "The sweet strains were discoursed by the PO assisted by the Chaussier Band."

In reading the paper, which includes the activities of the town, there seems to be a trend toward string bands and not brass bands for the picnics and social affairs. From May 13th to July 4th, the PO is not mentioned playing for any affairs, only string bands and those are mostly from New Orleans. The PO does play for a birthday party for Josephine and Lucy Hingle on July 4th (mentioned below). The local string band, under Prof. Chaussier, moves to New Orleans and makes it his future home, probably because of the availability of work for good string bands.

Another mention of the PO, in 1893, is on July 4th. It is noted that the PO would furnish music for a birthday party:

"Birthday party for Josephine and Lucy Hingle - PO furnished the music."

The PO is also mentioned as it plays for a baseball game, the new rage in the country:

"Baseball game - the PO will be on the grounds and discourse music during the progress of the game."

The paper continues to help the band with publicity. It gives the activities of the band in its pages:

"The progress made by the Pioneer Band is more than encouraging. (This mentioning is the first time the group is referred to as the Pioneer Band and not Orchestra.) They will furnish delightful music at the fair. The band may play at church tomorrow and, without flattering them, those who attend will enjoy a genuine treat."

Indeed the band did play at St. Thomas and the paper gave credit to the band for its performance:

"The Pioneer Band attended mass last Sunday at St. Thomas

Catholic Church and discoursed several selections of sacred music. The band played admirably well and received the congratulations of a large number of the congregation. They are having daily rehearsals for the fair."

The St. Thomas fair attracted both the Pioneer Band and the St. Bernard Brass Band. The fair was held on May 20th and both bands would furnish music:

"The St. Bernard Brass Band and the Pioneer Band will furnish music tomorrow at the fair. The music stand is a 'chef d'ouvre' and reflects credit on Mr. A. Andignac, who made the plan. The services of both bands will be gratuitous. They are entitled to the heart felt thanks of our community."

The paper, the Protector, was the sponsor for the local baseball team and the Pioneer Band again played for the game:

"The Protector Baseball Club will visit Home Place for a baseball game. The Pioneer Band will accompany the club and will discourse music on the grounds during the progress of the game."

This close relationship of the Protector, the baseball team and the Pioneer Band is seen as they join forces to give a grand entertainment:

"The Protector Baseball club and the Pioneer Band will give a grand entertainment in the month of July probably Saturday the 14th to which all the clubs of the parish will be invited to attend. We learn that the affair will be given 'on a grand scale,' to use the words of a member of the band."

The Pioneer Band was also a social activity. Having played for the baseball game at Home Place, the bad, after the game, serenaded local friends:

"The Pioneer Band on the occasion of their recent visit to Home Place serenaded Rev. Father Burgot and were extended a cordial welcome by the Father. A fair for the benefit of the Home Place church will be given on Sunday, July 18th."

The paper contained still another article about the trip to Home Place by the Pioneer Band:

"The Pioneer Baseball Club accompanied by the Pioneer Band spent the day with friends in Home Place last Sunday, the guests of

Mr. and Mrs. Frank Giordano. The trip was made in buggies as far as Grand Prairie, where skiffs were used to cross the boys over (i.e. the Miss. River).

After the game - the clubs repaired to the residence of Mr. G. where an impromptu concert was given in which the Misses Maria, Hortanc and Louisa Lassus, the Misses Trout, Messrs. H. O. Martin, Harry Humington accompanied by the Pioneer Band took part."

The Home Place Baseball team, the next Saturday, journeyed to Point a la Hache to play a return game with the Protector Baseball club:

"The Red Seal Baseball Club of Home Place will be here this afternoon. The Pioneer Band will furnish the music for the occasions."

The Pioneer Band played for the fair in Home Place on July 7th and continued rehearsing for other engagements:

"The Pioneer Band is now rehearsing a beautiful set of variations entitled 'The Southern Bells' composed by J. Schrenk of New Orleans. The music is very pretty and entrancing and is published by Philip Werlein, 135 Canal Street."

Two articles appeared in the July 28th issue of the paper about the Pioneer Band:

"The Pioneer Band will attend an Ice Cream Party at Mrs. Arnold Cosse tomorrow evening (Sunday) and will discourse sweet strains of music for the guests."

"Musicale at Felix Hingle's house. The Pioneer Band must certainly be congratulated on their playing. As an example of their proficiency we shall state that a Lancer was executed ex-abrupto - without any previous practice as it was composed before us on the same day by one of the most prominent musicians of this parish.

The Pioneer Band members include Octave Hingle-alto, Emmet Hingle-alto, music director-Robert Hingle, esq."

From July 4th until Feb. 25, 1894, the PO is not mentioned, a period of more than 8 months. On Oct. 1, 1893, there had been a devastating hurricane that had leveled Point a la Hache. The PO is finally heard from again playing for mass at St. Thomas:

"High Mass will be sung by the choir and the PO will discourse appropriate selections during service."

The PO keeps a low profile until its appearance on April 24th at the Protector's office:

"Last Tuesday afternoon the PO serenaded the Protector. We had not heard this popular band for a long time and were surprised to hear such excellent music considering the fact that the members of the band have had no practice for many a day. The band now practices every afternoon and are getting ready for the fair, on which occasion they will furnish the music free of charge. The necessity of securing the services of a band from the city at an enormous expense (the city - meaning New Orleans) will thus be obviated.

We give the name of the members of the band and their instruments; Hamilton Martin-cornet, Zach Fontenelle-cornet, Cleophas Hingle-clarinet, Walter Hingle-piccolo, Roger Hingle-baritone, Emmet Hingle-alto, Stanley Hingle-alto, A. LaFrance-tuba, Octave Hingle-bass drum, and L. Hingle-snare drum"

The Pioneer Band continued rehearsing new music. This music had a more modern ring to it and it seems as if the Pioneer Band was trying to progress to a more modern style and repertoire and to keep up with the new music that was being heard about the country:

"The Pioneer Band, at its rehearsal yesterday rendered, for the first time, the "Picayune Polka" and the "Times Democrat March."

The former piece was played by the West End Band last Sunday for the first time. The melodies of these two pieces are very pretty and catching.

The members of the Pioneer Band are up with the times and last Sunday delighted a large number of their friends with choice selections at the residence of Mrs. A. Cosse."

The band, during its last months, did little playing and did not receive invitations to many affairs, perhaps due to the lack of activity around Point a la Hache or to the popularity of new sounding popular style bands. It did play for a birthday party:

"The Pioneer Band, the members of whom appreciate that they were once young folks themselves and are always pleased to afford frolic and fun for the little folks, attended the party and furnished the music (Birthday party of Bertha Hingle and Emmet Barry)."

One of the last appearances of the Pioneer Band was at a wedding of its tuba player, Mr. Anthony LaFrance Jr.:

"Mr. Anthony LaFrance Jr. joins the ranks of Benedicts and

will lead to the altar Miss Anna Hingle. The ceremony at St. Thomas, Father Colle to marry them. The Pioneer Band of which Mr. LaFrance has been a member from its organization will be present and discourse appropriate selections during the marriage ceremony."

No mention of the Pioneer Band had appeared since Sept. 8, 1894 until the above mentioning, a time of 9 months. Very little about music is mentioned in that span of time. Other brass bands (St. Sophie) and string bands from New Orleans are mentioned during this time (including the Fortier String Band, the Mermaid Club of New Orleans and the Manhattan Orchestra led by A. Chaussier). The last mention of the Pioneer Band is on June 22, 1895 and the item really doesn't name a band but a lack of one:

"It is said that a baseball club, a brass band and pretty girls are necessary adjuncts to a lively and progressive town. If such the case, Point a la Hache is neither progressive nor lively for the reason that while it has many lovely girls, there is here no baseball club and our band (the Pioneer Band) has ceased to play."

Thus ends the history of the Pioneer Orchestra/Band. In the future there will be other musical groups to fill the gap left by the cessation of the Pioneer Band of Point a la Hache, but some time will elapse before another brass band will be formed. Robert Hingle fills this gap with smaller ensembles.

Quintette Orchestra

Robert Hingle realizes that some kind of musical ensemble was needed in the town and also probably realized that he needed some sort of group to play in or lead to fulfill his passion for music. On Oct. 22, 1897, two years and 4 months after the last mention of the PO, there is mention of an ensemble called the Quintette Orchestra. While Robert, very much involved in his own businesses and especially in the duties of Parish Judge, offers to help with this new group. There are three entries in the paper about this group:

"Members of St. Thomas choir and those of the Quintette Orchestra are requested to meet at the church this afternoon at 3 PM for rehearsal, the latter will play several appropriate selections tomorrow during high mass."

"Quintette Orchestra - R. E. Hingle-mandolin, Roger Hingle-cornet, Walter Hingle-flute, Mrs. P. E. Barry-organ. The music was arranged and the orchestra conducted by Judge Robert Hingle, who volunteered his services for the evening."

"Birthday entertainment orchestra - Grenders Overture, Alma Hingle-piano, Louis Lapotaire-violin, Roger Hingle-cornet, Walter Hingle-piccolo, Emmet Hingle-mandolin."

The Quintette Orchestra was mostly a home group with members coming from the same family circle of friends, change in personnel depending on the time and circumstance, Louis Lapotaire, the violinist, was a close friend of the family and was active in the musical community. Many small stories in the paper tell of activities that used bands either from New Orleans or other surrounding towns during this time span (1897). Robert Hingle no longer could take the time to lead or play in brass bands or ensembles and, there was no one with the leadership that asserted him. On Dec. 18, 1897, a cyclone hits Point a la Hache leveling many of the buildings in the town. St. Thomas Church is leveled which meant even the music heard in the church was not available. An amusing article appeared in the paper, which further exemplified the need for an organized local musical group:

"The young men of our town gave a hop last Saturday night. The merriment would have been greater had not the musical instruments collapsed after a few dances had been played and danced. The longated neck of the guitar was accidentally broken rendering it useless and the accordion being inflated to an abnormal limit, simply burst. Fortunately a mouth harmonica was procured and made to supply the place of the wrecked instruments."

This dance was a far cry from the elaborately staged dances of both the SSBB and the PO. There is mention of a local band of music that surprised Mr. A. LaFrance on his birthday but it probably was an impromptu ensemble just gathered for the occasion:

"Mr. Anthony LaFrance, 32nd birthday - surprised by friends headed by our local band of music."

Home Circle Orchestra

Robert Hingle did not give up music completely. He still trained local musicians, even though he must have been very busy as the parish judge, as a lawyer and his other businesses.' There is a new ensemble that Robert Hingle had been training for months - the Home Circle Orchestra, made up of close friends of the family and His pupils. Just as the old bands did, a smaller scale lawn party and ball was planned to buy instruments and equipment, deeming it necessary to have a fund raiser:

"The Home Circle Orchestra, whose delightful music has been often heard by the people of Pt. a la Hache will give a grand ball next Saturday, the 14th, the object of the entertainment is to amass a sufficient sum to purchase a cornet, flute, etc. for the orchestra whose members play in all our soirees and at church, free of charge whenever their services are required. As the band has become an indispensable adjunct to our town, we hope that not only our home people but others in the parish who can always depend on the boys, will respond generously to their invitation and make their entertainment a success."

As per custom, the results of the grand ball was found in the local paper with a complimentary write-up:

"The ball and lawn fete of the Home Circle Orchestra (HCO) last Saturday night given on the grounds of Hon. Robert Hingle was a great success....several large rooms had been set aside for over a 100 dancers who kept time to the splendid music of the HCO. The orchestra, which has been trained for months by Hon. Robert Hingle at home, is composed of: Messrs. L. Lapatoire-violin, Roger Hingle-cornet, Walter Hingle-flute, Miss Alma Hingle-piano, who was ably assisted by that accomplished musician Mrs. P.E. Barry, Hon. Robert Hingle and Mr. Emile Dupont. The music was delightful, the time perfect and even the old married men present felt young enough to join the saltatic rhythm with the melody."

The only other mentioning of the HCO is on Dec. 31, 1898 when the paper tells of a Home Circle Hall and a grand ball to be given there. It is presumed that the group did play for local parties but did not receive the recognition that other Robert Hingle groups usually had.

Other small ensembles were heard from in Pt. a la Hache. The Oso String Band is mentioned in the paper:

"The Oso String Band has jumped into popularity in our town and their music we are told, is quite entertaining. They play on Sunday at ice cream parties and the young folk praise the playing of the members very much."

Two Bands From Point A La Hache

Plaquemines Pride Brass Band
(Dec. 23, 1899 to June 15, 1901)
(Church and Secular Activities)

In December 1899, there surfaced in Point Al La Hache, Louisiana, a revival of the town brass band. It had been from June 22, 1895 since that community had possessed its own brass band. There were neighboring communities (both black and white) that did have bands but not in the musical circle that revolved around Robert Hingle and his friends. There was still, even in the early beginnings of the ragtime era, a need for brass bands. This new band, although it contained some of the same players as the Pioneer Band, would be a more modern sounding band, with a newer repertoire, even to the point of playing ragtime music. The first mention of the new group is in the Plaquemines Protector of December 23, 1899:

"A surprise party, being a rarity here, is always enjoyed with much relish and so it was last Monday night when a large and merry gathering of friends, headed by the Plaquemines Parish Brass Band, mingled shouts of laughter with sweet strains to rouse from his slumber that popular young man Tillou Fontenelle...."

The newly formed brass band is encouraged by a write-up in the protector, complimenting the progress made by the new band and how hard they are working:

"Our brass band (PPBB) has made rapid progress lately and are now playing 9 pieces of music. The boys practice every afternoon and in a few months will be fairly good musicians."

The band, being a new band, seemed to have solved the problem of securing instruments, perhaps using some of the older instruments from the previous bands. The paper is very flattering to the band about their status in the community; a community that had grown accustomed to possessing a brass band to represent their town:

"The band now owes not a cent, have bought a new tenor, thus completing the number of instruments required and are now prepared to furnish music whenever and wherever required in the parish.

A musical organization composed of good young men in the life of the community in which it is established and should be encouraged, not only the boys are instructed in music and of material assistance to charitable and other entertainments, but it is a more profitable and honorable pastime then the card table.

The Protector congratulates our homeboys and hope to see the organization prosper, as it deserves. The band will play at church tomorrow."

This new brass band also played in the style of the times - ragtime:

"The PPBB is doing wonderful work these nights and the surrounding atmosphere fairly sizzles with the warmth of its irresistible 'ragtime' melodies.

Several new members have enlisted, among them, Cleophas Hingle, a cornetist of some ability, while the services of a crack snare drum player are anticipated."

From the above write-up the fact is noted that brass bands in the country, at the turn of the century, were playing ragtime music. If they were playing ragtime in the country you can be sure that they were playing the same popular music in the city.

As with the older bands the PPBB also takes an active part in the services at St. Thomas Catholic church and prepares music for a performance at Sunday Mass:

"The PPBB are doing earnest work, having learned the entire mass, which they intend to discourse on Sunday, the 18th."

The band did play for church that Sunday and the results are given in the paper the following week:

"The band rendered instrumental selections at mass last Sunday which were a treat to all. The fact that a band is called upon to take the place of a choir should put to shame each and every one of our young ladies and gentlemen possessing vocal talent and we are sure the latter is promiscuously abundant here. Why not organize at once and thereby help to make attendance at mass more pleasant."

The band continues to play in church each Sunday while a choir is being organized to sing at Sunday mass:

"The brass band (PPBB) will play at High Mass tomorrow. During the distribution of the psalms, the band will render 'Les Ramaux' by Faure."

The band was prevented from playing at church as stated above on that particular Sunday because of the bad weather, a frequent occurrence in Plaquemines Parish:

"The band did not play at church last Sunday owing to the inclemency of the weather.

If you wish to hear good music, both local and instrumental attend High Mass at the St. Thomas Church tomorrow – Easter Sunday. Excellent vocal talent will render such sacred hymns as 'Ave Maria' and 'Les Ramaux' while the band will be in attendance, its

usual harmonious strains."

The choir that sang on Easter Sunday must have been a special one, especially formed and rehearsed for Easter Sunday, as the next Sunday, when the band plays, there is no choir:

"Band plays at church . . . although there was no choir . . . music was however supplied by our local band, which played various sacred selections, beautifully."

While the custom of funeral music and processions in the country differ some from New Orleans (the country cemetery is usually very close to the church) the bands did play for many different types of religious processions. The PPBB is mentioned playing for the procession on All Saints Day:

"All Saints Day - A procession was formed from the church: the band rendering the funeral march in excellent style."

The choir's re-organized at St. Thomas and there is mention of its singing at mass. An article gives the names of the choir members. There is no more mention of the PPBB playing at church until it takes part in a special church celebration. The article mentions that it is the last of a series, meaning the band played for a number of weeks for church services. The PPBB had not been mentioned in the paper for seven months before this entry appears and is not mentioned again:

"Tomorrow will end the series of jubilee processions at the St. Thomas Church and the event will be marked by a very impressive ceremony. The procession will be headed by the PPBB and sacred music will add to the earnestness of the prayers of those seeking the indulgence of the Holy Spirit."

During its existence the PPBB was an active band, playing for many types of community activities in and around the town. One such activity was playing for baseball games. There appears a list of the names of players on the baseball team called the Plaquemines Pride Baseball Club and the Point a la Hache Baseball Club. Members of both teams were musicians of note. The paper has given no complete list of the members of the PPBB but included on the baseball list are a number of names of men that played in the Pioneer Band and would play in future brass bands. It is assumed that they also played in the PPBB. The names:

"E. Gravolet, Z. Fontenelle, Walter Hingle, Roger Hingle, Luc Hingle, Emmet Hingle, P. Vinet, A. Johnson, S. Cosse, P. 'Bob' Ragas,

A. Martin, T. Fontenelle, Aristide Martin, Frank Dolese, V. Martin, D. Morlier, and Ed. Barry."

The band participated both as athletes and as musicians.

"Baseball game: PPBB discoursed sweet strains to the relish of all present."

The PPBB became involved in playing for a number of political functions. One such activity of a political nature is mentioned in the paper:

"The boys (PPBB) have been asked to play at the Democratic Convention to be held on Saturday the 24th and have proudly accepted."

The usual follow up article telling of the playing appears in the next issue of the paper:

"Our local brass band furnished the music at the convention last Saturday and assisted in a great measure to enliven the proceedings and make everybody feel happy. Hon. George E. Mann, whose heart is larger than his body, started a collection for the band and a snug sum was amassed for which the boys tender him heartfelt thanks."

The band received donations from other politicians. They always publicly give credit to the generous benefactors in the paper:

"The members of our brass band request us to extend heartfelt thanks to the following gentlemen for their generous contributions to wit: Hon: T. S. Wilkinson $5.00, Hon. S. Leopold $5.00, Hon. A. P. Alberti $5.00."

The previously named gentlemen made donations during the week and the paper gives thanks in the name of the PPBB. The paper lists all of the contributions; especially those made by political figures:

"Our popular District Attorney Albert Estopinal Jr. visited our sanctum on Tuesday, and en passant, handed the editor $5.00 - his contribution to our local band. The band met Tuesday night and requested the Protector to extend thanks to their genial friend whose kind remembrance they will ever gratefully cherish."

The paper, a strong friend of the Democrats, mentions each political function the band participates in:

"Democratic meeting - last Sunday. The band (PPBB) played excellent music. After the meeting the young folks enjoyed themselves in dancing."

"The Democrats held two mass meetings at Buras and Home Place . . . Our local band furnished the music on both occasions and the boys acquitted themselves most creditably."

"The Democratic rally . . .Here a procession was formed, Gen. Meyer, H. J. Dymond and T. S. Wilkinson, leading with the band following."

While the times seemed to call for string bands at dances, the PPBB did get their share of dances, soirees, etc.:

"The social event of the season will be a grand joltication ball to be given at the residence of Mr. Frank Giordano of Home Place. The affair will be strictly complimentary and invitations will be issued in a few days. A spacious pavilion is being constructed for the occasion and the event bids fair to eclipse all social gatherings of this sort. The PPBB and the Home Place Orchestra will discourse the music for the occasion."

Social activities in the early 1900's were quite different than today. There were many more outdoor activities backed up by live music. One very interesting activity was the creating of 'living pictures,' much the same as the Laguna Beach, California, 'Pageant of the Masters.' Music was provided by the PPBB:

"Animated or living picture exhibition last Tuesday night at the court-house. After the show, dancing was the feature till a late hour. The PPBB furnished the music."

When one of the Hingles' gave a dance it was usually the brass band that furnished the live music: "Soiree at L. Hingle. The brass band will be in attendance."

Point A La Hache Brass Band

The last entry of the PPBB was on June 15, 1901. The paper mentions the presence of a number of other musical groups but it is not until May 16, 1903 that another brass band is prominently mentioned in Point a la Hache. The history of the beginning of this band, called the Point a la Hache Brass Band, is very interesting, as the paper is the perpetuator of the band. It begins the campaign for a new brass band with an editorial on how much a brass band is

needed. This editorial appears on May 16, 1803 and one can almost hear Judge Robert Hingle reciting the editorial in person. He must have been the directing force behind the forming of this new band. In the paper, for the next few months we will see how a brass band in the early 20th Century is formulated. The editorial:

"A quiet rumor is in circulation among the young people of our town regarding the organization of a brass band and the erection of a dancing pavilion, conducted along the same lines as the pioneer orchestra, which a few years back was a very popular institution here. It would be insulting to the intelligence of our young men to say the movement will not succeed, because we are satisfied it will. Not only should the younger elements take hold of the matter, but it is the duty of the heads of families to encourage any move that would have for its object the social advancement of the youth of our town and at the same time provide an innocent and healthful pastime at a very small, if any, expense. The necessity for a brass band in Point a la Hache is apparent to all. Such a musical organization is the very life and soul of any community, and invariably gets the support and good will of every one. Aside from the fact that the boys are instructed in music, and freely lend their aid to charitable and other entertainment, it is a more profitable and honorable distraction than gambling, in which direction, slowly but surely, our young men are bound to drift, in the absence of other opportunities to while away their idle time (a good reason, indeed, why parents should encourage the boys). The first outlay would be small, considering the manifold benefits the band once established could be made entirely self supporting by the sale of refreshments on Saturday and Sunday evenings, for which a nominal price could be charged.

So come forward boys. Don't be a laggard or stand in your own light by keeping in the rear ranks. Let us once more have the Pioneer Orchestra in our midst, with the same amusement and sociability it provided a few years ago.

We feel satisfied that the same public spirited gentlemen who so generously gave both their time and talent to all our former musical organizations will do the same again."

The paper continues the crusade to motivate the town's people to form a town brass band. The next issue contains another editorial supporting the band:

"A town without some sort of musical organization can be ranked with a grave yard. There is nothing in this world that enlivens a community like 'sweet music in the air' yet Point a la Hache, which once could boast of having the finest orchestra in this parish has been minus a brass band for several years, but it affords no small pleasure

to know that our young men have at Last decided to organize one and a meeting to that effect was held Wednesday evening and proper steps taken

The Protector is heart and soul for a brass band and will do all in its power to help the boys. It will require only one hundred and some odd dollars to purchase the necessary instruments which amount can be easily raised by popular subscription. Therefore in the interest of our boys, our community and our parish we call upon the generous public of the Parish of Plaquemines to come to their aid in this praiseworthy endeavor. We have been requested by the boys to open in our columns a subscription list and would ask all our friends to send their mite as does the protector which head the list. Protector - $10.00."

During the next month (June 13 to July 18) the paper publishes a list of donors of money for the new Point a la Hache Brass Band. Most of the leading citizens of the city donate $1.00 to $10.00. From the amount given in the paper the total was $200.75.

Each subscription list is prefixed by a short paragraph praising the contributors. Every donor has his or her name printed in the paper with the amount given:

"The subscription list for the purpose of buying instruments for the Point a la Hache Brass Band is swelling up every day, but as yet not enough has been contributed, so let every one who can, help the boys.

The instruments that will be purchased belong to no individual one but will be the property of the parish, and it is also understood that the band will furnish music gratuitously at all charitable entertainments given in the parish.

"By glancing over the subscription list of the Point a la Hache Brass Band which appears elsewhere in our columns, we noticed that the names of a good many of our friends have as yet not been inscribed thereon. Only a few dollars more are needed and the list will remain open but for a short while yet, therefore those who are desirous of helping the boys should send in their mites as early as possible."

The last mention of donations is on July 18th as the paper 'acknowledges receipt of $2.50 from Rev. McKenna of Jesuit Bend for the Point a la Hache Brass Band." The band, having more than enough money to secure instruments meets and forms the band. The paper lists the members of the band as follows:

"Roger Hingle and H. O. Martin-Eb cornets, Tillous Fontenelle, Felix Ragas -Bb cornets, Luke Hingle, Whitney Morlier, Isaac Hingle-altos, Dudley Morlier, Leo Ragas-tenors, Walter Hingle-

baritone, Albert Andignac-Bb bass, Thomas Martin, Howard Cavalier-drums, Mr. F. S. Hingle-President, Paul Hingle-Sec/Treas., H. O. Martin- leader.

The instruments were purchased yesterday and will arrive next week. In our next issue we will state how much the instruments cost."

This list with the instruments listed, is a good example of what the instrumentation of a brass band consisted of at the turn of the Century. Unfortunately the cost of the instruments does not appear in the next issue.

With their instruments on hand the band precedes to rehearse and the paper continuing to publicize the band:

"The Point a la Hache Brass Band began rehearsing on Tuesday evening and ever since then a continual 'toot toot' has been head in our town."

The band continues to rehearse. The paper takes note of this and in its continued publicity of the band states:

"Citing progress and learning three or four pieces in a nice manner."

Band serenades were a popular form of expressing thanks by a musical organization. The Point a la Hache Brass Band was no exception. Once they rehearsed and prepared a repertoire they proceeded to serenade some leading citizens of Point a la Hache:

"Last Sunday morning the Point a la Hache Brass Band accompanied by the many friends of the esteemed and honored judge (Robt. Hingle) serenaded and welcomed him back in our midst, evidencing the high estimation held for him by our community."

"Last Friday night the Point a la Hache Brass Band accompanied by the many friends of Mrs. Anthony LaFrance Jr., the estimable lady of our popular publisher, were tendered quite an unexpected serenade in honor of her birthday anniversary."

The band was soon playing for dances, soirees and parties. The paper covers each performance of the band and an item appears in the paper:

"Soiree given last Tuesday by Mr. and Mrs. F. Hingle - the principle features of the entertainment - more singing and sweet music, and the Point a la Hache Brass Band which was in attendance greatly helped in enlivening the occasion."

"A grand ball will be given at the residence of P. H. Hingle tonight, gumbo, a la Creole and refreshments will be served to those attending. Music for the occasion will be furnished by the Point a la Hache Brass Band and the Ping Pong Orchestra which has for its lead the talented young violinist Mr. Willie Rages."

In the December 9th issue of the paper a meeting is called of the band:

"A meeting of the members of the Point a la Hache Brass Band will be held in the old St. Martin store tomorrow (Sunday) and the members are earnestly requested to attend."

This is the last entry about the band given in the paper until three years and 5 months later. During this time, on June 12, 1904, the driving force of music in the parish, Judge Robert Hingle, dies.

"As if by divine providence, while High Mass was in progress, Robert Hingle is called by divine order to his final reward. It is June 18, 1904, approx. 10:15 a.m., about the time the choir normally sings the recessional hymn to end high mass at St. Thomas, not knowing they were singing their faithful comrade into his final chorus of life. The funeral of Robert Hingle was the largest ever seen in Plaquemines Parish; for Robert Hingle, the driving force behind music at St. Thomas and Plaquemines Parish, had played his final chorus on earth."

To understand the development of the brass band and its evolvement with the musical activities of 19th century, we must remember that the brass band was the most popular type of musical ensemble that furnished the music for most of the activities of the American community - from march music; to furnishing music for church services; to political rallies; to dance music. This history can be seen in the life and history of one Robert Hingle, the band leader in Plaquemines Parish, Louisiana. He lead the brass band of his town Point a la Hache, La. that furnished march music, dance music and any other type that was called for in the social activities of an American town of the 19th and early 20th century. His brass band contained within its ensemble a group that was called a string band. This practice was common among brass bands and many were called 'brass and string bands' such as the "Pelican brass and string band" of New Orleans. Below is a history of Robert Hingle and the development of a brass band during the evolution of American brass bands and its dance band contained within, and includes the band's repertoire of both concert, marching and dance music.

EMMANUEL CHOL (1835-1916)

Jazz is said to have matured around the turn of the 20th century. Little has been written about the music in and around New Orleans before 1900. In the histories of the Southern Louisianian Parishes we have found valuable information about the music that jazz evolved from. Also in the book on Southern Louisianian bandleaders we have also secured much new information about the evolution of jazz. Now by looking at the life and music of Emmanuel Chol, an educated musician who immigrated to Southern Louisiana from France, we gain another perspective on the cultural scene in a small country town near New Orleans.

Life of Emmanuel Chol

Emmanuel Chol was born in the early fall of 1835 as his parents, Joseph Aime Chol, an actor, and his wife, Pauline Clement Chol, were traveling with a theatrical troupe near Angers, France. His date of birth was September 2, 1835. His ancestors were musicians - his grandfather and uncle had both been church organists in Paris.

At the time of his father's death in 1845, Emmanuel, now 10, was placed by his mother in the Maitrise de la Metropole de Paris to study music. She then secured a position as tutor to the children of the court of Czar Nicholas I in St. Petersburg, Russia.

Emmanuel studied solfege, piano, harmony, organ, French, German, English, history, geography, and mathematics. He was an excellent student and received first prize in music and second prize in English in 1847. As he became a young adult Emmanuel attend the maitrise de la Notre Dame de

Paris which had been established in 1455, with the purpose of training musicians for the Notre Dame Cathedral. This school was one of the only establishments in which a musician with the dedication and talent of Chol could receive artistic training. This school and its teachers were to have a strong musical influence on Emmanuel.

During the time that he was a student there his older brother, Alfred, emigrated to America in 1849 and was hired as an opera singer at the Theatre D' Orleans, which was the predecessor of the French Opera House which was built in 1859. The theatre D' Orleans was located, at this time, at the corner of Orleans and Bourbon Streets. Alfred's success and good fortune in America caused him to encourage his brother to join him after completing his studies. Upon returning to Paris for a vacation Alfred convinced Emmanuel that he would have a better chance to succeed in New Orleans than if he stayed in Paris. They contacted their mother and on Sept. 13, 1854 the family sailed to American on board the ship Belle Allise.

Emmanuel began composing music and we find just prior to and during his voyage to America, some compositions including a Mass for chorus and organ, Trio for flute, oboe and organ, and two vocal pieces. He wrote a few works while in New Orleans with his brother, Alfred.

The yellow fever epidemic season approached in early 1855, and Emmanuel and his mother were advised to leave New Orleans because as newcomers, they might not have immunity to the disease. (This was before the cause and cure of yellow fever was known). A Catholic priest, of a small town southwest of New Orleans called Thibodaux told them. A friend of the priest, Father Charles Menard (1817-1896), planned to establish a Catholic school for girls in Thibodaux and would need a music teacher. Emmanuel got the job and he and his mother traveled by train to Lafourche Crossing, then up Bayou Lafourche by flatboat to Thibodaux. Father Menard was a lover of music and was to establish brass bands in all the new churches he founded in Lafourche Parish and kept a diary of his activities. In the appendix we give a synopsis of his musical activities as mentioned in these journals.)

In Emmanuel's first letter to his brother Alfred he states: I am teaching music at Mount Carmel Convent, and playing organ at St. Joseph Catholic Church." In the history of music in Lafourche parish the history of the music of St. Joseph is given. It was an extremely active church in music.

Eventually Emmanuel began playing organ and secured the position of official organist on April 2, 1866. He was hired as choirmaster and organist at a salary of $225.00 per year.

It is of interest to scholars that Chol's predecessor, Henri Fourrier, was a highly regarded musician and composer. Fourrier was a graduate of the Royal Academy of Music in Paris, France. In Father Menard's diary, in 1858, we read:

"Mr. Fourrier, the organist, organized a choir of female singers who enhanced the solemnity of the services. This organist, both an excellent musician and composer, endowed with exquisite tact and special taste for the solemnity of religious services was able in a short time to train some voices which up to then had not been recognized. Every Sunday and feast day he conducted with irreproachable precision at the offertory and the elevation, three and four part songs whose harmony charmed the congregation. Mr. Fourrier also organized a brass band which contributed equally to the solemnity of the big feasts."

Mr. Fourrier later became the director of the Fourrier Concert Band and organist of St. Joseph Catholic Church in Baton Rouge.

During the years prior to Emmanuel becoming the organist at St. Joseph he continued as music teacher at Mount Carmel Convent. Chol was accepted in the best of the sugar plantation owners with the

music rooms of the sugar plantation mansions open to him - also the parlors of the lesser gentry but elite of the town's cultural circle. He was appreciated not only for his musical talent but quickly acquired a reputation of being a cultured French gentleman. He gained favor with patrons and friends by dedicating his compositions to their wives and daughters, as well as influential gentlemen of the parish. An example: Dated July 4, 1855, "The Lafourche Dragon March," a piano solo was dedicated to Captain R. G. Darden.

This mixing with this circle of country gentry he met the girl who was to become his wife, Mathilde Ester Coulon (1840-1919). She was a former student of Chol at Mount Carmel Convent. She was the daughter of a prominent sugar planter, Charles J. Coulon. They were married on Sept. 1, 1857.

Chol continued to teach at Mt. Carmel as well as private lessons.

Interesting on August 1, 1858, Emmanuel purchased a slave described as "Marguerite, a Negro girl aged about fourteen years. He paid $1,400 for the slave. We find a bill of sale stating that Father Charles Menard sold the slave.

During the Civil War, Chol having received written certification of his French citizenship from the French Consulate in New Orleans allowed his neutrality, during the occupation of Bayou Lafourche area by Union forces.

Few musical compositions were written during the era of the Civil War, as Chol's energy was needed to provide for his growing family as his third child was born in 1863.

In 1866, Chol organized the Lyric Brass Band of Thibodaux. The band remained active until around 1875. Many of the musicians must have been members of his predecessor's band and it was a valuable and active part of the music of scene at St. Joseph's Catholic Church.

LYRIQUE BAND OF ST. JOSEPH

The history of the Lyrique Brass Band is possibly one of the oldest in Southern Louisiana. While its exact organizing date is not known there are clues to its beginnings as an establish brass band in the community of Thibodaux in 1865.

The Lyrique Band is first heard about when the ladies of Thibodaux proposed giving a soiree for the Band:

"Soiree - The ladies of Thibodaux and vicinity propose to give a 'soiree' on Thursday next, the 12th, at the Guion Academy, the proceeds of which are to be donated to the "Lyric Band of Thibodaux" to enable the members to purchase a new set of musical instruments for which they stand in need, as those on hand are, in a great measure, worthless. For several years this band, under the able direction of Professor Emmanuel Chol, had been playing at all public

gatherings, social, political and religious. Most of the time he participated without any other remuneration than the satisfaction of having afforded pleasure to their friends and fellow citizens.

The proceeds of this soiree, with the funds already on hand will enable Mr. Chol to procure an excellent selection of instruments for his pupils and insure the services of a fine band of music whenever our people desire them. The ladies who have taken the matter in charge generally insure success in such entertainments and it is to be hoped that every one will feel it a duty to attend and assist in carrying out the laudable enterprise.

There will be refreshment tables, and everything necessary to render the evening one of the most agreeable of the season, will be prepared.

Nearly every town in Louisiana has a band of music, and Thibodaux which excels most, if not all of them in energy and enterprise, should have one of the finest and as we have the material let us embrace the opportunity now offered to supply the means."

There appears in the July 15, 1869 issue of the Thibodaux Sentinel, a follow up article that speaks of the soiree (dance/party) for the benefit of the Lyrique Brass Band by the ladies of St. John's Church. In the article it is stated that the Lyrique Brass Band (LBB) had 'afforded enjoyment for the last three years." That would make the date of origin for the band in 1866. The article states:

"The Soiree given by the ladies on the 15th inst., for the benefit of Lyric (Lyrique) Band, proved to be an exceedingly pleasant and agreeable evening to the participants. The rooms were beautifully decorated with evergreens, supplied with refreshments and luxuries, and everything requisite for the success of the entertainment was prepared by the ladies who had charge of the affair. Dancing was kept up by the gay throng until the midnight hours had passed away, the intervals having been occupied by the Lyric Band in performing some of their favorite pieces. We regret to say that the attendance was quite small, in comparison to the number that was naturally anticipated to be present.

We had imagined in consideration of the enjoyment afforded our people for the last four years, by the members of this Band, on so many public occasions, that they would embrace any opportunity to give them an evidence of their appreciation and especially when an evening of social enjoyment and amusement could be had at the same time. The receipts were good under the circumstances, we do not know whether there will be funds sufficient to enable the members to purchase a new set of instruments, but if such be not the case, we presume that those who have been so conspicuous in criticizing the Lyric Band here, and did nothing to assist it out of embarrassment, will hereafter maintain a dignified silence." (July 15, 1869)

Professor Chol (as he was known) wrote a reply thanking the ladies. He wrote:

"Dear ladies - The young men composing the Lyric Band, have requested me to express to you, the pride and satisfaction which they experienced this evening for the distinguished favor which you have accorded to them. Thanks to you and to your unsolicited patronage, our society, which has existed three years, has a bright and prosperous future before it.

In the name of the Lyric Band I give you, ladies, their sincere thanks, especially for the trouble you have taken upon yourselves in organizing and executing the arrangements for the successful and agreeable soiree of this evening. E. Chol." (July 15, 1869)

To finalize this matter, the ladies answer the letter with thanks:

"Dear Sir, In the last two or three years the ladies of St. John's Church, has had frequent occasions to express to you, as the honored and able Chief of the Lyric Band, their sense of the great kindness and liberality of your organization in giving their valuable services at the various entertainments and exhibitions given by us.

Wishing to offer a more substantial token of the feeling, the ladies recently tendered to the band a soiree, with the view of donating to you the procedure in aiding you in purchasing new instruments." (July 15, 1869)

Regardless of the exact date of origin, the band probably was organized just after the Civil War. The next time the band is mentioned was on May 27, 1867. One gets an impression from reading this article that the band is new to the editor of the newspaper when he was singled out for a serenade, an activity of the bands of the day to thank and honor their friends and benefactors such as the town's newspaper editor:

"We return our sincere thanks to members of the LBB for the very handsome serenade, with which they were pleased to honor our office a few evenings since, but regret exceedingly that we were absent of that interesting occasion - The band is composed of amateurs of Thibodaux and we hope they may long continue to delight our fellow citizens with the excellent music which they are so able to discourse. Long may they blow." (May 27, 1867)

In the long and glorious history of brass bands, and especially in the town of Thibodaux, two institutions propagated brass bands: The Catholic Church and the local town Fire Department. The biggest and most impressive events of the year in Thibodaux and other towns of Southern Louisiana were sponsored by these two institutions. For the church it was the annual celebration of St. Valerie Day. For the

Fire Department it was their annual Fireman's Day Parade.

The first mention (among the many mentioning) of the fireman's Day Parade is on June 15, 1867. The Lyrique Brass Band is playing for the parade:

"Fireman's Parade - Passed through the principle streets of town to the stand in the rear of the town accompanied by the Lyrique Brass Band." (June 15, 1867)

As we have seen from the other articles in the morals and ethics of the late 19th century, there usually appears, in the newspaper, a letter of thanks to those who gave of their services for the success of an activity. Usually in the form of a 'card' this thank you is given to the members of the Lyrique Band:

"Thanks be given to the Lyrique Brass Band for their services," (June 22, 1867)

In what is actually the golden age of human communications and live active people, the excursion, either by train or boat, was a very popular activity. People enjoyed the outdoors, the communicating along the excursion and the many activities that were played at the halfway point such as a picnic, dinner, dance, etc., before returning home. These excursions were most popular of course in the summertime:

"Trip to Lockport - boat - New Era. The LBB of this place, under charge of that excellent musician E. Chol, accompanied the party and furnished sweet music for the occasion." (July 13, 1867)

The regular columnist who is called ‘Uncle Silas’ describes this excursion trip at some length in the paper:

"On Wednesday last, upon the invitation of Uncle Silas, the agent of that fine packet, the New Era, a large assembly composed of ladies and gentlemen of Thibodaux, embarked on board, on the arrival of the steamer at this port, for the purpose of making a pleasure trip to Lockport (Sic: a nearby town). In the company was the Clerk of the Court, the Sheriff and the 'Petit Judge' of this place, and every arrangement necessary, for any thing from a law suit to a wedding prepared. The weather was pleasant, and the party passed a day of continued festivity and uninterrupted enjoyment, and all the participants of the social qualities and hospitalities of Capt. Dugas and his genial clerks Delferes and Meluncon, speak in glowing terms of those well known officers. The Lyrique Band of this place, under the charge of that excellent musician E. Chol, accompanied the party, and furnished sweet music for the occasion. The ladies, who are supposed to be the best judges of such things, pronounced the dinner to be perfect and all that could have been anticipated or desired, and unanimously voted Brown to be the prince of stewards; but the extraordinary gastronomical performances of the 'Petit Judge' excited

the admiration of every one, whilst the fact that a certain young gentlemen, connected with the press but over 500 miles from the city of Lockport reached his coffee four times, before the table was cleared, is pretty good evidence that the dinner was both satisfactory and ample, and the numerous toasts proposed by some of the youngsters, convinced us that the wines were excellent and invigorating.....The boat returned at dark to our wharf, where the party debarked, wishing prosperity and good fortune may attend the New Era and all who are connected with her, and hoping that she may prove as successful in replenishing the pockets of her officers as she did in filling the hearts of her guests with social happiness and unalloyed pleasure." (July 13, 1867)

Professor Chol continued his activity in the musical circles of Thibodaux both as a performer and a composer:

"Thanks to Prof. E. Chol for a piece of music -Grace Galop - composed by him and dedicated to Mrs. R. H. Allen. It is highly praised by 'amateurs." (March 7, 1868)

Prof. Chol was also the leader of a string band - the "Harmony Club String Band." As in other towns such as Pt. a La Hache, in Plaquemines Parish, the local drama club sponsored a dramatic presentation with music under the supervision of E. Chol:

"Dramatic Club presentation - these performers were aided by the "Harmony Club String Band" under the supervision of Prof. Chol, who had generously volunteered their services."
1st Grand Overture from Martha
Reverie de Rosellon
L'Etiole Des Paraies (E. Chol)
Sustave Galop - by the band concluded the entertainment." (July 18, 1874)

The Lyrique Brass Band and the musical activities of Prof. Chol seem to be closely associated with St. John's Church in Thibodaux. The Harmony Club was a church functionary organization and Prof. Chol is given as one of the musicians furnishing music for a church entertainment:

"Entertainment for St. Johns Church.'Circle de L'Harmonice played music and dance between tableaux. Music by Prof. Anderson-piano, and Prof. Chol." (July 3, 1875)

This form of entertainment, the tableaux was a popular form of entertainment and we find the Lyrique Band participated in a

Tableaux. The article explains this form of entertainment:

"Tableaux Vivants and soiree of the 16th and 17th Century

The above entertainments given at the Public School House last week, were numerously attended, and as they were conceived and executed under the direction of the ladies of the vicinity, who never fail in accomplishing what they propose, the participants in the festivities of both evenings were delighted and satisfied. The following was the programme for the lst evening.

First Part

1 – Overture – by the Band
2 – Titania's Court – Tableaux
3 – Song by Miss P.
4 – Innocence – Tableaux
5 – Recitation by Mr. Minerva, Flora, Prayer
6 – Comic Scene, from Mother Goose
7 – Queen Elizabeth and Raleigh – song, by Miss P.
8 – Peri's Lament – Tableaux
9 – Grand March, by the Band

Second Part

1 – Overture – by the Band
2 – Night and Morning – Tableaux
3 – Recitation by Mr. M.
4 – Sculpture and Studie – a group
5 – David Before Sunset

In addition to the above the above the audience were favored with additional songs by Miss H. Plough, who fully sustained the reputation which she has long possessed, of being one of the sweetest songsters in the South. Our young amateur Mr. T. Brokhoft, also acquired additional honor by singing a selection from La Favorite. The recitations of the Raven and Shanus O'Brien, by Mr. I. D. Moore, who made his debut before a Thibodaux audience, as a reader, were well delivered, securing the approbation of his hearers, who listened with much attention and pleasure. Had his voice been pitched a little higher, his recitations would have been all that could have been desired by his hearers. The tableaux were prepared with much care, evincing the fine taste and discrimination of the ladies under whose charge they were arranged.

Whilst all were good, No. 7 of the first part and number 2, 4 and 8 of the second part elicited the warmest applause. The Peri's lament had to be exhibited half a dozen times, before the audience became satisfied, and was certainly the most beautiful exhibition of

the kind ever witnessed in Thibodaux.

The Lyrique Band, as usual, executed several fine pieces during the evening and contributed much to the gayeties of the occasion." (June 26, 1869)

The fact that there was a close relationship between Chol and the Church of St. Johns is seen by another article a year or so later. Again in a grand entertainment given by St. Johns Episcopal Church, Chol is mentioned assisting the endeavor:

"Grand entertainment by ladies of St. Johns Episcopal Church. The Thibodaux Silver Cornet Band furnished music between the acts, whilst the excellent and obligating Prof. Chol who is ever ready to assist in any benevolent enterprise, presided at the piano during the exhibition of the Pantomime." (Dec. 29, 1877)

There seem to be many parallels between Thibodaux's musical scenes of the post Civil War era and the Pointe a la Hache scenes of the 1880's-90's. Robert Hingle, the leader of bands in Pointe a la Hache, taught in Thibodaux from 1877 to 1882, playing in the town bands and becoming the leader of the Thibodaux College Band as well as the St. Joseph Silver Cornet Band. (Sic: see book on Plaquemines Parish Music by Basin St. Press.) Even the publicity is similar in the newspaper:

"Parade - fireman - and that splendid LBB organized, instructed and led by that excellent energetic musician, Emanuel Chol." (June 10, 1868)

Another parallel to be found later in Pt. a la Hache is the activity of brass bands in activities of a political nature. Surely the activities of bands throughout the U. S. parallel the activities of each other - a point that makes an investigation of bands surrounding New Orleans very important as they parallel the activities of New Orleans bands. And, the local newspapers, unlike the New Orleans newspapers of the day, cover the activities and developments of their town bands extensively; giving names of members, instrumentation, music played and also mentions names of bands visiting their community. They compare their band with the visiting bands and especially the New Orleans bands. First the political events:

"Big political rally/meeting, Democrats. Procession - LLB of Thibodaux in two spring wagons, whose music during the day secured the admiration of everyone." (August 29, 1868)

"Mass meeting at Raceland - the LBB of this place (Thib.) furnished abundance of excellent music," (Oct. 17, 1868)

"Torch light procession on Monday night. The LBB accompanying one of Beenings and Hoffman's five wagons came first." (Oct. 24, 1868)

Torch light processions were very popular. We hear about them in Pt. a la Hache and even New Orleans. They were very popular in Thibodaux for political rallies and election processions:

"Torch light procession for election - The LBB was on hand and supplied plenty of excellent music during the evening...After the band had performed one of their excellent pieces." (Nov. 7, 1868)

The close relationship of the Catholic Church and the Fireman can be seen in the article of June 19, 1869. Thibodaux had a highly Catholic population. The relationship between the church and the society of firemen was a direct one. This can be seen with the final activity of a Firemen's Day Parade prior to the dance at night saw the parade proceed to St. Joseph's Catholic Church. Those present participated in a Mass commemorating the deceased members of the Fire Company:

"Fireman's Parade of June 10th, Lyrique Brass Band - Chol. To the music of the band they proceeded to St. Joseph's Catholic Church where a solemn and impressive mass was said in commemoration of the deceased members of the company. After Mass they proceeded to Rev. Menard who after being serenaded by the band addressed a few judicious and well selected remarks to the company." (June 19, 1869)

The papers give a number of events that the LBB played for; from anniversary concerts (May 8, 1869), to picnics (May 10, 1873) to playing for parades (April 26, 1873).

The Lyrique Band begins to be overshadowed by two new, younger bands in Thibodaux, the St. Joseph Silver Cornet Band and the Thibodaux Silver Cornet Band, each being formed in 1871, and the Lafourche Brass Band (colored) formed in 1875. We read no further mentions of the Lyrique brass band or Prof. Chol as its leader.

Chol was devoted to his job as choirmaster and organist at St. Joseph's Catholic Church and he applied himself with the utmost conscientiousness and was a source of endless activity for him until his life's end. This devotion and activity on behalf of the church probably caused him to limit his outside activities such as the Lyrique Band. The church contained an organ purchased at a price of $800.00 in 1851. This organ had been formerly installed in the St. Louis Cathedral in New Orleans.

It was around the time of the Civil War that Chol began

submitting musical compositions for publication. One of his earliest publishers was A. E. Blackmar, of New Orleans. While composing a number of secular compositions Chol's position as organist and choirmaster at St. Joseph Catholic Church presented Chol with the opportunity to produce a copious amount of liturgical music. Chol composed masses, settings of the propers, offertories, and music for the elevation, organ preludes and postludes, as well as music for special feast days.

Chol was also dedicated to teaching children music. This gave him the opportunity to teach music theory and practice as he had been taught in Paris. He composed and arranged didactic music for his pupils at Mt. Carmel and his private students. Immense artistic energy was concentrated in these activities of private music teacher, Prof. at Mt. Carmel, organist, choirmaster, and for a time, the leader of the LBB.

Chol kept his contacts in New Orleans and frequently received invitations to attend musical performances

Chol received his U. S. citizenship papers on October 15, 1872. In 1876 Chol who had had financial troubles lost his plantation to creditors and also experienced the loss of his brother Alfred.

A new organ was purchased and Prof. Chol took part in an inaugural concert on Sept. 19. 1880. Chol had a large number of children and all of his children were taught music and became accomplished musicians. His daughter and he participated in a concert for Charity Hospital in New Orleans. This program included some compositions by Chol.

Chol traveled to Europe in 1886 and stayed for several months returning home on Oct. 16, 1886.

Chol had other interest besides music. He applied and received a patent for a burglar and also became a distributor of wines in 1888.

In 1889 Chol produced an operetta, "Cause Perdue" (The Lost Cause). The theme of the work in the interaction between plantation field hands and owners during the reconstruction period following the Civil war. It was performed on the occasion of the Convention of the Louisiana Press Association in Thibodaux on May 14, 1889. It was a great success according to newspaper accounts.

In June of 1890 Chol visited Galveston, Texas and kept a detailed account of this trip and also wrote an account of it in the Thibodaux local paper.

Chol, being a highly creative person, also included literary efforts, which include short stories for his children and grandchildren, several plays for Mt. Carmel, articles for the newspapers, and even speeches on several occasions. His love for Longfellow's Evangeline prompted Chol to translate the entire work into the French language. He also compiled a textbook on music theory for his young students, which is both in French and English on facing pages. He also is the

author of other musical textbooks on vocal music production and on harmony

Chol was selected to direct the music at the State Teacher Institute held in fireman's Hall in Thibodaux on June 18, 1891.

On January 30, 1892 Chol was honored to direct the music for a special mass to commemorate the 50th anniversary of the priesthood of Father Menard. He had become pastor of St. Joseph's in 1845.

His ability as an orator was becoming well known and he delivered a number of speeches, which was delivered in French. French was so common in Thibodaux that the local newspaper were printed in both the French and English language. Not until after Father Menard's death in Jan. of 1896 did a priest deliver a sermon in the English language. (Sic: As a young child of 10 I remember attending a midnight mass there, the sermon being in French.)

Father Menard's death was a mournful occasion for all of Thibodaux and for Chol in particular. Chol had been a close friend and employee of Father Menard for 42 years. His ardent respect for the man was made public in speeches Chol gave on several occasion following Father Menard's death.

Charles M. Menard was born in Lyons, France, on April 20, 1817, and immigrated to America, arriving in New Orleans in Feb. of 1837. He went to Missouri for 18 months to study for the ministry then returned to Louisiana to study at the Theological Seminary in Assumption Parish in Plattenville. After the fire that destroyed the seminary, he was sent to Thibodaux as vicar of St. Joseph under Father St. Aubin. He was ordained priest January 30, 1842. In 1845 Father St. Aubin left Thibodaux and Father Menard became pastor of not only St. Joseph but also all of Terrebone and Lafourche geographical parishes. The nearest Catholic Church was Assumption Catholic in Assumption Pariahs about 20 miles from Thibodaux. This huge responsibility stimulated the young priest and without hesitation he began his task by building St. Philomena Church in Labadieville in 1848; St. Mary Pamela near Raceland in 1849; Holy Savious in Lockport in 1850; St. Francis de Sales in Houma in 1854; Mt. Carmel Convent in Thibodaux in 1855; St. Lawrence in Chacahoula in 1857; the chapel of St. Charles six miles below Thibodaux in 1874; the Chapel of St. John four miles above Thibodaux; and St. Bridget four miles south of Thibodaux in Terrebonne Parish in 1876. His musical activity, besides those with Chol at St. Joseph shows that each church he founded he also formed musical organization s with most forming a brass band. In his journals Father Menard documents certain musical activities. We read:

Father Menard’s Diary

Father Menard's dairy contained numerous mentioning of his

musical activities. I have excerpted the entries from his dairy that speak of music:

1848: Benediction and Laying of the Foundation Stone of St. Philomene Chapel (p. 30)

On Sunday, February 27th, Monsigneur A. Blanc and several priests proceeded to the benediction and lying of the foundation stone of the chapel. The ceremony was very solemn. An amateur band of young people from Thibodaux were playing several symphony arrangements during the procession around the foundation. Father Perche delivered a speech. During the mass, the collection was about $100.00.

1856: Fete Dieu (Corpus Christi, page 72)

This celebration was a done with great pomp; the brotherhood even hired a band for that occasion.

1858: Concert (pg.77)

On April 20th, a beautiful concert took place for the benefit of St. Joseph church. The singers from Texas were great. The choir directed by Fr. Fournier the organist, was as good as the singers. This concert was a real artistic success. Only a small profit was made after expenses.

1858: Organist and Choir (pg. 77)

Mr. Fournier organized a group of women gospel singers, which added a lot to the church service. As a gifted musician and composer, Mr. Fournier contributes a special feeling to the usual religious service. For every church service, including holidays, Mr. Fournier would arrange pieces of music each with several parts (3-4) and performed them perfectly. The pious congregation was deeply moved and delighted with its harmony. A brass band was formed by Mr. Fournier and they contributed to certain solemn feasts. Musically speaking, the people of Thibodaux had nothing to envy about the choirs from New Orleans, especially relating to religious music.

1867: Jubilee of Reverend Menard (p. 100)

On February 5th, Reverend Menard's 25th Jubilee, while actually being in the same parish, was celebrated in St. Joseph's church with a solemn service. The Propagateur Catholique (the official journal of the diocese) states: "Since early in the morning, the town of Thibodaux was ready for the feast: All the shops and cafes were closed. Catholics, Protestants, and Israelis closed their businesses. They all wanted to show their respect for the man who had gained the affection of everyone...On the evening before, the feast started with the band of amateurs dedicating a serenade to the

father."

1868: Excerpt from Propagateur Catholique Regarding the Translation of the St. Valerie Relic. April 28th (P. 113)

"The pomp of that particular day is definitely one of the best religious ceremonies that has taken place in Louisiana till this day...At 8 a.m., the steamboat, "Nina Simmes" brought one of the best brass bands from New Orleans, along with 400-500 passengers from New Orleans and its surrounding parishes along the river and bayous. It was really interesting to see the people getting off the boat in silence and meditation."

1870: St. Joseph's Brass Band (p. 135)

On October 11th, a society of musicians gathered to form a band called "St. Joseph's Brass Band." Regulations were made by the 14 members who founded this society. The goals of this society will be: 1) to increase the pomp of the religious celebrations; 2) to please the members of its own association.

1872: Concerts (p. 144)

On June 18th and 19th, two individual concerts were given at St. Joseph's for the benefit of Thibodaux College. Several artists from New Orleans kindly participated: M.N. Cartier (pianist) Greh (Bass), Misses Theresa Lamou, Julia Fleury and A. Wagner. The expenses were high and the remaining funds were only $440.00.

1876: Bandstand (p. 163)

During April and May I had a bandstand built in the park behind the church. The bandstand is 25 feet in diameter with an octagonal from plus a dome above it. It will be used by the brass bands and also to put the altar of repose for Corpus Christi (Fete Dieu). The total cost is about $300.00

1877: (p. 168)

On April 21st-23rd, I organized a fair with the firemen of Thibodaux. A train was scheduled to bring the people back and forth the same day on April 22nd: 200 people came from New Orleans which were accompanied by 3 brass bands that played continuously throughout the day. Everything was wonderful. The people spent their money freely and even behaved appropriately.

1878: Music at the College (pg. 181)

On December 27th, the college students organized a brass band with the help of a teacher. About 20 students participated and they quickly progressed.

1880: Benediction of St. Charles (pg. 185)

On February 9th, I went there with St. Joseph's Band. They sang for the mass and played many beautiful pieces of music. We had a little party with refreshments to benefit the cost of the bell. The band also played from time to time.

1880: Fair to Buy an Organ (pg. 186)

On April 24th-26th, similar to the year before, a train was scheduled to bring the people back and forth. About 3000 people came...whereby our fairs became famous for the most pleasant in all of Louisiana.

1880: Purchase of an Organ (pg. 186)

A contract was signed near the end of March between Pilcher & Sons Co. from Consville, Ohio, and the president of the corporation of St. Joseph's church, in order to buy an organ by August 15th of the same year. The organ has 18 registers with 16 having 61 pipes and two, which have 183 pipes, without counting the independent pedals. Two registers of 27 notes each, with 2 keyboards. This organ was one of the most modern. Both agreed on a price of $2,500.00. The organ was purchased in time, but we preferred to wait until September 19th for the inauguration.

1880: St. Valerie's Feast (p. 187)

On April 28th, mass held with music. Three music bands played during the procession.

Benediction of a Steam Pump

On the evening of the same day, I invited the 3 companies of firemen to the presbytery as well as the 3 brass bands. We celebrated the prosperity of the firemen of Thibodaux.

1880: Inauguration of the Organ (p. 187)

On September 19th, mass was sung and was very solemn. The choir had 25 singers, some of which were amateur artists from New Orleans. The speech was given by Mr. Mignot.

1880: Concert (p. 187)

At 8 p.m. in the evening, a concert was given in the church that looked more beautiful than ever. Among the pieces of music played, I want to point out the 5 stanzas of the STABAT MATER from Rossini. It was especially well performed. The concert ended at 8:30 p.m. then the refreshments were served. The remaining funds totaled $385.00 after the expense of the concert.

1884: Benediction of the Calvary (p. 209)

Mgr. Leray arranged the ceremony for October 8th. The

evening before I invited 18 colleagues to come to the presbytery. They attended a serenade performed by the St. Joseph's band for Mgr. Leray. He exaggerated about the performance of the bands, saying that, "it was the beat he ever heard in the countryside."

1884: The Procession

On October 8th at 9 a.m., the brother hood walked toward the church preceded by St. Joseph's Band...After the procession, a band from Thibodaux preceded a 35-member delegation that belonged to the 3 companies of firemen. Then, St. Joseph's Band preceded the choir and the priests. Both bands played on an alternate basis.

Chol directed the St. Joseph Church choir and provided music for Father Menard's requiem mass and funeral services. The Thibodaux Brass Band provided the processional march. The "Sentinel" wrote: "The choir under the guidance of Prof. Chol acquitted itself admirably and rendered the mass and funeral service in masterly style." Chol continued his duties at St. Joseph and Mt. Carmel under the new pastor, Father A. M. Barbier. The other priest that was a close friend of Prof. Chol, Archbishop Janssens died while sailing to Europe. Within two years the two priests closest to Chol had died.

Probably the pinnacle of Chol's musical career was the performance of his "Lauda Jerusalem Dominum for basso solo, chorus in four parts, and organ that was performed on April 25, 1893, in St. Louis Cathedral in New Orleans, for the Centennial of the Catholic Archdiocese of New Orleans. H. Wehrmann of New Orleans published this work in 1893.

On July 3, 1893, Chol received a written invitation to perform a benefit concert with all proceeds to go to him. This invitation was the result of not only a life-long dedication to music in and around Thibodaux, but, also, the notice given Chol less than three months earlier in New Orleans. The benefit concert was divided into two parts and presented on two successive night, July 29 and 30 of 1893. The review of these programs states:

"These concerts were given in honor of, and as a most worthy compliment to, Professor E. Chol, organist of St. Joseph Catholic Church, and no doubt the most capable and most worthy music teacher that ever came to the Lafourche district...as evidence of their appreciation of the professor of the God given art of music and of their estimation of him as a most worthy and estimable citizen, his numerous friends and well-wishers tendered him these two complimentary benefits a just tribute to his may sterling qualities."

These programs featured not only Chol and his music, but also performances by other outstanding musicians of the Thibodaux area. They include: the Home Circle Orchestra, under the direction of Dr. J. J. Daigre; the Thibodaux Brass Band, under the direction of E. J. Legendre; and individual performances by G. E. von Hofe and J. A. Trone.

Chol was well honored and respected in his lifetime. Members of the Braxton Bragg Camp 196 of the United Confederate Veterans of Thibodaux, La., honored Chol with a guest badge that permitted him to attend the reunions of 1900 and 1905.

As the oldest member of the original faculty of Mt. Carmel, Chol was accorded the honor of delivering the main address for the 50 Anniversary Commencement.

Chol's desire for perfection is seen in his well organized records which is demonstrated in the many blank forms and certificates that he had printed, such as practice time records and student evaluation forms. He also had blank forms for monthly statements to parents of girls in the singing (solfege) class at Mt. Carmel.

An interesting article appears in the Nov. 14, 1901 paper about the new electric railway. As an example it states how valuable it will be for citizens of the area as they can now get music lessons from Prof. Chol:

"It is impossible to foresee the many ways in which the forthcoming electric railway will benefit our town, but every now and then we hear of some special manner in which it will be beneficial to our people. For instance, we are informed that Prof. Emmanuel Chol, one of the leading music teachers of this State, has received letters from families in Terrebonne and up and down the Bayou stating that they desired to make arrangements for music lessons to begin as soon as the electric railway will be in operation .It will be possible for Prof. Chol to have pupils in Donaldsonville, Lockport and Houma after the electric road is established."

In the June 1, 1905 paper we read that Prof. Chol is still active as he presents a concert at the Thibodaux Opera House.

Chol earned his living mostly as a professional musician/teacher. While he did have other interest as stated earlier, we find an article in the Commercial Journal of March 23 where we read that his also works on pianos:

"Piano tuning, voicing and repairing - Leave order with Prof. E. Chol Thibodaux and Prof. L. Breithenmoser, Napoleonville."

We also read in the March 30 issue that "Prof. Emanuel Chol rendered an excellent mass that was well received and elicited much

praise from those who had the good fortune to hear it."

The Thibodaux Volunteer Fire Dept. has a tradition of discipline and efficiency that dates back to 1858. Even today, in Thibodaux, the most prestigious award for a citizen to receive is that of being named an honorary member of the Thibodaux Volunteer Fire Department. This honor is reserved for leading politicians, dignitaries, and persons who contribute significantly to the welfare of the community. On February 11, 1913, Chol was elected an honorary member and was invited to participate in the Annual Parade and Banquet of the Thibodaux Fire Department that was held on April 13, 1913.

Chol and his daughter Pauline Chol both joined the Louisiana Music Teachers' Association in 1914. This may be the earliest record available of the Louisiana Music Teachers' Association.

Another catastrophe presented itself in Chol's life. On May 25, 1916, Thibodaux was shocked by the destruction by fire of St. Joseph Catholic Church. Chol was recovering from illness at the time of the fire. Pauline Chol, his daughter who was 57 years old at the time, risked her life saving Chol's music from the flames. She was almost overcome by smoke and heat, but was rescued by others who helped save some of the contents of the church. The newspaper writes an account of the fire and describes the reaction of Chol to the destroyed church:

"When he (Chol) learned of the catastrophe, he insisted on being taken to the place, and viewing the remains, the venerable old gentleman wept bitterly and his moaning and exclamations, it is said, by those who were present, would have turned hearts of stone, so pitiful were they."

Chol did not long survive the structure that he loved so well. At about noon on Monday, Sept. 11, 1916, Emmanuel Chol died after a year of illness due principally to old age. His funeral was held in St. Joseph Hall on Tuesday, Sept. 12, at 10:30 A.M., with a requiem mass conducted by the very Rev. Father A. M. Barbier, Ravoire, and Ghude, assisted by a number of acolytes. It was one of the largest funerals ever seen in Thibodaux. The organ was played by Joseph Amedee. The choir was reinforced by a number of former members. A delegation of Catholic Knights were there as were many people from Assumption and Terrebonne Parishes, in addition to those from Lafourche Parish.

While Chol was basically a classical musician his participation in brass bands of his era showed that he was also interested in the music of this type of music. Brass Bands were the ancestors of the jazz bands that were beginning to appear in the latter part of Chol's life. His importance, not only in classical music, but also in music in

general left a legacy of artistic musical background for young musicians to emulate. His influence as a composer, performer, and teacher of music reached thousands in Lafourche, Terrebonne and Assumption Parishes. In the Comet newspaper of Sept. 14, 1916 we read:

"Chol taught vocal and instrumental music of all kinds, and many are the musicians and lovers of music in this and the adjoining parishes who learned all in music from him, thousands having been his pupils. Large have been the crowds that have repeatedly been entranced, elevated, and thrilled as it were, by the peals rolling out in all expressiveness from the big pipe organ in St. Joseph Church. Faithful to duty, he was always at his post, save during his absence on a trip to his native land, and recently when illness compelled him to take to his home, but his daughters presided at the organ in his stead. He always had an excellent choir, and many are those who have furnished vocal music in the church under his splendid leadership and guidance. Tenteel, a polished gentleman, esteemed by all that knew him, a devoted husband, and an affectionate father, besides a faithful Christian. He composed several masses and other musical compositions that held high rank and that were recognized, a number of which were used in different churches, including the St. Louis Cathedral in New Orleans."

The citizens of Thibodaux today still remember the esteem with which their parents and grandparents held the French music professor. His devotion to music in the area through teaching and providing music for every occasion had a profound impact on the musical heritage of southern Louisiana.

We find an article in the Sept. 14, 1916 paper that is headlined "A Beloved One Gone:

"In the death of Prof. Em. Chol, who expired last Monday forenoon at 11:30 o'clock, the town of Thibodaux suffered a loss of a distinguished and beloved man, a type of citizen whose place it seems impossible to fill. The venerable and talented musician had reached the ripe age of 82 years, but up to the recent pact he was as vigorous and active, intellectually and physically, a many men of younger years. Up to a few years ago, when his hearing became somewhat impaired, he was remarkably energetic, his love for music appearing to inspire him and give him the requisite courage to press forward and continue to impart to others the charms and refinement that spring from a full conception of music. Prof. Chol was not a native of this country, his birth having taken place across the waters, in la Bella France. At the age of eighty year he was placed in a conservatory of music and from that time until his death he worshipped at the shrine of his calling. At 20 he was in Paris, the organist at Notre Dame, which is regarded as the finest cathedral in the world. Like others,

however, he heard of the New World, "L'Amerique", as his compatriots called this country, and he ventured over to cast his lot amongst strangers in a strange land. About the year 1854, he arrived in New Orleans. Hearing about him, the late Rev. Father Menard extended him an invitation to come to Thibodaux. He accepted the invitation and it is said that he traveled from New Orleans to this town in a kind of flatboat and when he left the River and entered the Bayou he was so disappointed that he inquired about the possibility of securing a train back to New Orleans. Father Menard, however, prevailed upon him to remain here and teach music, in 1855 or 1856 he became the instructor of music at Mount Carmel Convent and this position he held for 59 years. In 1847 he was appointed the organist in St. Joseph Church and he presided at the organ for over 50 years. Aside from the duties of organist and his duties at the Convent he gave lessons to private pupils and thus he spread his talent throughout this and other parishes.

The deceased was possessed of that culture, dignity and refinement for which French gentlemen are familiar. He was of an extremely nervous disposition, but he would never allow his nerves to cause him to ___at all times polished, courteous, and obliging and thoroughly appreciative of people's feelings. Indeed, he was no..... much esteem that he would allow himself to be the loser in business' rather than give offense that might be avoided. It was but natural that a man possessing so uncommon a disposition should be devoted to his wife and children, for whom he felt the warmest love, affection and gratitude for whatever they did for him, his gratefulness being manifested to the last, as just before the end came he called his children to him and told them that he wanted them to feel assured of his appreciation for what they had done for him during his illness. His spirit then passed away leaving a void that cannot be filled within the hearts of his dear wife, who was a Miss Coulon in her maidenhood."

CONCLUSION

Thibodaux and Louisiana were very fortunate to have a musician with the training and talent of Emmanuel Chol. His dedication to his art brought to this small Louisiana town culture direct from the Paris Conservatory of Music. Professor Chol was active in the small way that so many other leaders that were active in bringing to their town music of all sorts. Chol was a composer. He was a performer. He was a conductor. He brought to Thibodaux classical music, both instrumental and vocal. He participated in the activities of the brass band (Lyrique) that played for both public and school affairs. He led the Harmony Club String Band that provided music for dancing and other affairs. He was a well-rounded musician and could provide music for any need.

With the leadership, both spiritually and musically, of Father Menard, these two dedicated men brought to Thibodaux the highest standards of music. They possessed the profound character and high moral standards that made possible the greatest of reputations both in Thibodaux and Southern Louisiana.

Dr. John Croom has written a catalog of Chol's musical compositions and a more detailed account of his life in 1979 as a thesis at LSU.

A catalogue of Chol's musical compositions and a more detailed account of his life have been written by Dr. John Croom in 1979 as a thesis at LSU.

Early Italian-American Jazz

Italian Americans have been involved in the history of jazz from its inception. There was a large Italian population in New Orleans and the evolution of jazz involved not only with the Afro-Americans in New Orleans but with the Italian, German and all other nationalities that made up the most European of American cities, New Orleans. It is incorrect and, yes, impossible historically to say that a certain group invented an item or a style of music and one can never document factually how the art of jazz first came to light. With this as a premise we will examine the role of the Italian population of Louisiana and search for facts that can be definitely proven.

Once such first is that it was an Italian bandleader that was the first to record jazz. While this was an important step in the history of jazz, I think the results of this recording session are a most important item. This first jazz recording sold over a million copies and brought New Orleans Jazz to the living rooms of the nation and the world. Until that occurrence, many New Orleans band traveled, playing music in various nearby cities, and later traveling all over the world. Visitors to New Orleans brought back stories of a new kind of dance music that was being played in New Orleans. Through the phonograph record, made by the Original Dixieland Jazz Band with Nick LaRocca as leader and cornetist, this new, exciting dance music was presented to the world to hear.

In their book "The Music Men," the Hazem's write about Italian brass band activities on the American band scene:

"Italian bands were formed in many communities across the U. S. as early as 1839. One such group offered the citizens of Portsmouth, New Hampshire, a substantial and thoroughly appropriate program of American patriotic airs interspersed with Italian opera transcriptions. While it is quite likely that this ensemble and the other

Italian bands were largely professional groups. There is no doubt that the hundreds of Italian bands formed at the end of the century were primarily amateur organizations. Manned by music-loving immigrants, who arrived in America by the hundreds of thousands between 1880 and 1914, these bands not only provided diversions for the Italian sections of various communities, but also are credited with helping to establish good will between the immigrants and their American neighbors. The incredible popularity of such professional Italian bandmasters as Guiseppe Creatore and Marco Vessella stimulated the establishment of amateur Italian bands on a local level."

The influence of Italians, in jazz, in Louisiana is given in a newspaper article on May 12, 1929 (Bogalusa, La. Enterprise) and will make the entrees examined in other earlier articles more meaningful. We read:

"Even jazz yields to mellowing influence – New York (Italians in America are changing music)."

American music critics and American musicians who have visited Italy in the last year or two invariably declare upon returning home state that all Italy is influenced by our jazz music, and that you hear it everywhere.

Ted Bartel, well-known musical director, says, however, that the shoe is partly on the other foot. This is true, says he, that "you hear jazz in Italy, but on the whole we American's have been far more fundamentally influenced by Italian music then Italian music has been influenced by us."

Even in that, American music, (jazz) the Italian influence is obvious.

Much of the melodic quality that has crept into jazz has mostly eliminated so much of the cat-calls and brassy sounds of the original jazz is due to the Italian influence. "Castle in Spain is a shack in the Inc." definitely shows Italian influence both melodically and lyrically. It carries the 'dolce for niente' spirit of Italy within it.

Bartel declares that jazz has become Italizianized because there are so many Italians in this country, most of them musical and 100's of highly talented and all insisting on interpreting jazz in their native mellow rhythms."

Let us examine the activities of Italian Americans in New Orleans and the cities surrounding the city. During the early 1880's the main and most popular musical ensembles were the brass and string bands. Churches, fire companies and many civic societies, sponsored these bands. Included would be the Italian American societies that were found in most cities in and around New Orleans.

All nationalities living in New Orleans took part in the cultural activities of the city. There was a very large Italian community in and around New Orleans, with each nationality having their own cultural society. They formed brass and string bands. They played all types of music; from marches and concert airs to the current styles in the contemporary musical styles.

An entry in the Thibodaux newspaper speaks of the visit of the Italian String Band of New Orleans to Thibodaux, La. For a ball and concert:

"Ball and concert benefit of Napoleon Fire Company #1. The services of the renowned Italian String Band of New Orleans have been secured for the occasion as have also those of the Paincourtville Silver cornet Band." (April 17, 1880)

In 1883 in the Southern Louisiana town of Donaldsonville, La., the local hotel (Lee Hotel) has an Italian string band as the resident musical group." (Aug. 25, 1883, Thibodaux newspaper)

Most southern Louisiana towns had Italian immigrants and these people formed musical organizations. In the Baton Rouge newspaper we read of an Italian Brass Band that is comes there from New Orleans:

"Excursion of three organizations headed by a splendid brass band and societies marched to their headquarters, at the Verandah Hotel. The music was furnished by the splendid Italian Military Brass Band." (Sept. 2, 1886)

We read of another affair that the Italian Band plays for:

"The Italian Band of New Orleans plays for Governor Nicholls inauguration." (May 20, 1888)

The leader of this band is a Mr. Ellery and the Italian band plays for an anniversary celebration of the local firemen:

"Firemen's 66th Anniversary. Ellery's Royal Italian Band." (Feb. 23, 1902)

This same band gives a concert at a local Baton Rouge park:

"Concert at Battle Park Pavilion by 'The royal Italian Band of New Orleans." (Nov. 4, 1902)

This Italian Band of New Orleans brings over from Italy a

guest conductor to guest conduct the band:

"Ellery's Royal Italian Band, Mr. Channing Ellery is inducing the Caveliers Reveia to come over from Italy to direct his royal Italian Band has accomplished a master stroke. If all accounts are to be believed, Reveia is said to completely outshine every other Italian bandmaster that ever visited this country, distinguished in appearance and manners, Sig. Reveia comes upon the stage like a young society man entering a drawing room, but no sooner does he take up his baton than all his nonchalance vanishes like a flash and he is transformed into the passionate high strung artist with every fiber in his body alive to the music, mind, heart, soul, all untied in a grand enthusiasm for his art.

Reveia is a born commander of men, a strict disciplinarian, a complete master of detail without ever demanding to briviality, an ideal bandmaster lacking none of the qualities that command the admiration and respect of the public. He is serious without being dry, and energetic without being a buffoon.

Such band music as that obtained by Reveia from his 55 men had no equal in America today. When the band plays, people look at each other in sheer wonder to hear effects, which they never ever conceived, possible to obtain from wind instruments.

Reveia, there is no charlatanism, no appeal to the galleries in his finest musical art, the kind that wins both orchestra and gallery through its intense sincerely and marvelous snap and precision." (March 13, 1903)

There is also an Italian Band in Independence, La., and they play for a dance. There are two articles about this dance; one telling of its appearance, the second speaking of the fact that it was not well attended:

"The Italian Band from Independence will give a dance at the skating rink in this city (Hammond) on Tuesday night of next week. The band made a big 'hit' at its only appearance in Hammond, which occurred the night of the opening of the rink. It is composed of born musicians, and promise to the public, even better music than was rendered before." (Jan. 26, 1908)

"The dance in the old skating rink, given by the Italian Band last night, was a great disappointment, on account of the lack of advertising arrangements, the fact that a dance was to be given, was not generally known and the number of dancers was 3 couples. The band returned to Independence this morning, having remained in the city all night." (Jan. 30, 1908)

In the town of Donaldsonville we read of a fair and benefit affair that is given by an Italian society:

"Fair, benefit of the Societa Italian di U. B. Conte de Toreno – leading Italian citizens of Donaldsonville entertainment, preceded by parades as mounted marshals and the crack St. Joseph Brass Band furnished music." (August 22, 1908)

There is an Italian Band in Morgan City, La. They are on hand at the railroad station to escort the excursionists:

"Boosters – organized chambers of Commerce – Different towns – In Morgan City, Italian Brass Band on hand at the station and led the procession to City Hall." (August 2, 1913)

An Italian Band plays for a street fair:

"Street Fair. The Italian Band furnished charming music. " (Dec. 17, 1913)

There is an Italian Benevolent Association in St. Bernard Parish and they plan to build a hall for social activities:

"The St. Bernard Italian benevolent Association is building a hall to have a place to hold meetings and of course to give social affairs." (July 10, 1915)

Indeed the hall is used for social affairs and we next read of a dance being held:

"Dance held at the newly constructed Italian Hall." (Feb. 6, 1917)

In Donaldsonville we read of an affair by the Italian society of that town:

"Italian Society celebration – benefit of Red Cross. A grand parade started at the hall at 3 p.m., led by Claiborne Williams Band." (July 21, 1917)

It is interesting to read of a band playing for a funeral in Donaldsonville. The occasion is the funeral of a leading Italian citizen of that city:

"Funeral of Mrs. Dominica Gaeta. Interment in Catholic Cemetery. Members of the Italian society and a large number of

members of that organization, headed by a brass band, attended the Obsequies in a body." (Sept. 13, 1917)

A common tradition was to serenade the newspaper editor. An Italian Band continues this tradition:

"Feast of St. Bartholomew by Italian colony. The Voice (newspaper) office was serenaded by the fine Italian Band which was engaged for the celebration." (August 2, 1920)

The Italian Band from Independence, La. Plays for a fair in Baton Rouge with "Music by the Independence Italian Band." (June 13, 1922)

There is a parade that uses the Williams Band of Donaldsonville and the Italian Band of Baton Rouge:

"Parade – The Claiborne Williams and Italian Brass Band of Baton Rouge will be playing." (May 10, 1923)

The Italian citizens of Donaldsonville give a fair:

"Italian Society Fair – at Fair Grounds. Parade headed by Claiborne Williams Band." (August 18, 1923)

On Esplanade Avenue in New Orleans is the famous Italian Hall. We read of a marathon dance that is held there:

"Italian Hall is on Esplanade Ave. in New Orleans – marathon dancing contest transferred there." (Nov. 24, 1923)

There is a dance given at the Italian Hall in Baton Rouge with the great Toots Johnson furnishing the music:

"Dance Friday at Italian Hall, corner of Lafayette and Laurel Streets. The original Toots Johnson Band will furnish the music." (Jan. 17, 1924)

We read of a new band in Baton Rouge, La., lead by Prof. Perrino, his band is called the Italian Band:

"Among the bands engaged for the big Firemen's Parade on May 10th are the Louisiana State University Band of Baton Rouge, under the leadership of Prof. Guilbeau, Prof. Perrino's Italian Band, also of the Capital City." (May 2, 1925)

The Perrino Italian Band plays for a Firemen's Parade in

Donaldsonville:

"Big Firemen's Parade, Prof. Perrino's Italian Band also of the Capital City." (May 2, 1925)

The Italian community of Donaldsonville seems to be very active in giving social affairs as we read of a fair and dance sponsored by the Italian Political Association:

"Big fair and dance at Fair Grounds. Sponsored by the Italian Political Association." (July 4, 1925)

Each year there is a celebration of the Feast of St. Amico that is given by the Italian citizens of a small town near Donaldsonville:

"Feast of St. Amico will be observed with the usual ceremony this year by the Italians of "A" Bend and this city on Sunday." (April 24, 1927)

There are two dances held at the Italian Hall in Baton Rouge in two successive weeks:

"Dance at Italian Hall, May 22." (May 22, 1927)

"Another dance at Italian Hall May 29th." (May 29, 1927)

We read about a celebration and Mass for Christ the King in the St. Joseph church in Donaldsonville by the St. Joseph Italian Society:

"Mass for Christ the King, members of the St. Joseph Italian society – march from hall to church, headed by the Claiborne Williams Brass Band. After Mass, march back to hall." (May 8, 1937)

These entries show that the Italian Americans were an active group and had their own social halls and bands to furnish music for the affairs. They also participated in the evolving American's new musical style called 'Jazz'.

We read in the May 1923 Etude, in the article "Not and Dirty Breaks":

"There has come a certain kind of spontaneity, akin only to the old Italian "improvisastore," those itinerant Mediterranean minstrels who would improvise both words and music for any event from a funeral to a wedding, or from a christening to a coronation, for a few pieces of copper."

A famous 20th century Italian composer, Alfredo Casella speaks of jazz and his experiences in the U. S."

"CASELLA ON JAZZ. Here is a very interesting extract from an article written by Alfredo Casella for the Italian paper, La Critica Musicale, translated for the Boston Transcript. Although Mr. Casella is quite mistaken in referring to jazz as "Negro music," we have seen no more just appreciation of it than the following:

Among all the sonorous impressions that a musician may have experienced in the United States, that which dominates every other by its originality, is force of novelty and even of modernism, its stupendous dowry of dynamics and of propulsive energy, is, with doubt, the Negro music, called jazz. To explain what jazz is, is impossible with an ordinary vocabulary. And it is impossible, most of all, because it treats of an art made solely of continuous improvisations, of incessant rhythmic force, of constant energetic mobility. The occasional decadent examples of jazz which we have had here and there in Europe do not give, even faintly, an idea of that most curious music. Hear, for example, the jazz of Ted Lewis. Few instruments: a trombone, a piano, and a xylophone, besides Lewis himself, who plays the saxophone unless he takes the clarinet or sings or talks to the public. There is also a fifth individual who, single-handed, manipulates a small arsenal of instrument of percussion: cymbals, Chinese block, drum and what not. But this dispassionate cataloguing of persons and things signifies nothing. The point, above all, worth while – and it is amazing – is the instrumental technic of those men. Alas! Friend Luizzi, with how much solicitude you explained to me months ago, on these same pages, the individual uses and moods of the oboe, pastoral; of the clarinet, affectionate; of the trombone; passionate (you neglected to state, solemn). Friend Luizzi, I say, you would be overcome to hear a trombone that capers about and vocalizes muted and without dignity; a saxophone which almost as distinctly as the human voice, appears to speak American; a piano such as Chopin or Liszt would have dared to dream of; a clarinet, gossiping and brawling like a gay, fickle little woman; and finally, a Chinese block, cheerful instead of terrible; a drum, impertinent rather than warlike; and a xylophone, insinuating and caressing instead of macabre.

If this instrumental technic is unusual and bewildering, not less so are the aesthetic values revealed through it. Art that is – art composed, first of all, of rhythm; of a brutal rhythm often'; of a rhythm of other times sweet and lascivious; but always rhythm of a barbaric effectiveness which would raise the dead; rhythm, which, on account of its persistency, its tremendous motive force brings to mind not rarely, the more heroic pages of Beethoven or of Stravinsky." (July 12, 1923, Music Courier)

Original Dixieland Jazz Band

Probably no jazz band was as well known in its time as the ODJB. A 5 piece jazz band (piano, drums, cornet, clarinet & trombone) they made the first and very successful jazz record in 1917. Many people give them credit as the first band to use the word jazz in their name. H. O. Brunn's book "The Story of the ODJB" written in 1960 gives a good account of the band's history, its members and the many activities and performances of this historic band. An Italian American – Nick LaRocca – a cornetist that used his left hand to finger the cornet's valves, led the band. Its drummer was another Italian American – Tony Sbarbaro. It was organized in 1908 (Phil Zita claimed it was in 1911-12) in New Orleans. As with many dance bands in New Orleans the band was not a reading band, playing by ear and with their repertoire composed of many original jazz compositions. The band was a typical early jazz band and this lack of accomplished, polished musicianship led John Philip Sousa to dislike early jazz – 'not the music but the amateurs playing it." Early jazz stressed rhythm and collective improvising – not that this contrapuntal music would ever meet the standards of Bachian counterpoint but the endeavor was to furnish dance music, which meant the emphasize was on rhythm – thus the natural marriage of the dance and jazz music. The critic's first hearing of the band were not kind in their remarks. However, once the dancers began to appreciate the rhythm and the spirit of these amateur musicians, the band became an overnight success. Brought to Chicago, from New Orleans in 1916, some 6 years before Armstrong appeared in Chicago with King Oliver, the band, after a successful stay in Chicago, moved to New York and again met success, and with a huge increase in salary. Later they traveled to England and a guest performance before royalty.

Much of their repertoire have become jazz standards: "Fidgety Feet," "Tiger Rag," "Livery Stable Blues," "Dixieland One-Step," and "Ostrich Walk."

The band stopped playing as a unit in 1925, their music no longer a novelty as jazz music was now featuring a sweeter, more symphonic effect exemplified by the Paul Whiteman Orchestra and the sophisticated sounds of Ellington, Henderson and the emerging swing bands.

While the longevity was no more than 8 or 9 years, the band's influence and historic importance is written forever in the annuals of jazz. LaRocca returned to New Orleans and became a successful contractor. Larry Shields also returned to New Orleans in 1921 and continued to play music. Pianist Henry Ragas died in 1919, and was replaced by J. Russell Robinson and other pianists. Edwards and

Sbarbaro continued to play music.

In "World of Jazz" written by Jim Bodbolt, the author states that:

"The general consensus of opinion on the ODJB is that they were very limited in their inspiration and creativity; their phrasing was jerky, and their patterns were constantly repeated."

Included in this article will be a transcription of their recording of "Livery Stable Blues." The three wind instruments (cornet, trombone and clarinet) are playing collective improvising, not knowing any rules of academic counterpoint but listening to each other. This listening was essential in this contrapuntal style and seldom do they conflict (rhythmically). The cornet played an embellished melody line, with the clarinet and trombone furnishing good melodic and rhythmic accompaniment. While their performance is not as professional as later jazz performances, they did possess a good technique and play in a rhythmic style that was the main feature of this music. We must remember that they were playing dance music.

No reason has been given as to why the band did not include a string bass. Perhaps with the drummer playing a four beat, the pianist playing a stride bass style, playing a 'bass/chord, bass/chord style, and the trombonist emphasizing the basic chordal progression in his part, most elements were covered and the basic rhythm and harmony made a bass expendable.

Earl Fuller and other copied the ODJB instrumentation and sound. He also did not use a bass. I do not think it was for the reason of finance as with their success they could have added a bass. A bass was added later in the revival with the addition of Harry Barth in their comeback appearance in 1937).

The involvement of Italian Americans in jazz continued to this day in the "Irrestible Orchestra I heard in Italy in 1999. This band features the leading Italy Avante Garde musician featuring original musical composition of its members."

New Orleans had and has a very large Italian population. In an interview with Joseph Maselli, the Founder of the American Italian Renaissance Foundation in New Orleans remarked that "In 1850 there were more Italians in New Orleans than in New York." We find, when listing the names and bands that were either lead by an Italian leader or Italian Americans playing in a band that it is a long list indeed. Below is given a partial list of these Italian/American musicians in early jazz.

Alessdandra, Giuseppe (Joe Alexander) Born – Italy, 1865; died New Orleans, 1950. Played in parades with Reliance Band and in

dance bands with Johnny Provenzano, Dominick and Joe Barocco.

Almerico, Tony 1905-1961. Known nationwide as Dixieland disc jockey and TV host. His dance band played for the Streckfus Steamship Line in the 1940's

Assunto, Frank (1932-1942) Leader of world-famous Dukes of Dixieland

Assunto, Freddie (1929-1966) Played in brother Frank's Dukes of Dixieland. Married to singer Betty Owens.

Assunto, "Papa" Joe (1902-19--) Father of Frank and Freddie: also played with the Duke of Dixieland. Well-known music teacher and school bandmaster.

Barocco, Dominick (1893-1970) Studied trumpet with Frank Christian; also played with Johnny Provenzano, Nick LaRocca, Clem Camp and Larry Shields. His Susquehanna Band played on lake steamer of same name – 19244-34.

Barocco, Joe (1891-1947) Co-leader of Susquehanna Band with brother Dominick. Also with Reliance Brass Band and Johnny Fischer.

Bisso, Louis (1905-19__) Played piano in silent move theaters in early 20's. Head of New Orleans Planning board in 50's.

Bonana, Joseph "Sharkey" (1904-1972). Dixieland band leader who toured Europe, Asia and south America with top New Orleans musicians. Replaced Bix Beiderbecke in Wolverines and Nick LaRocca in ODJB.

Candido, "Candy" (1913-19__) Played with Louis Prima and Leon Prima in the 30''. As comedy-accompanist to popular singer Gene Austin, appeared on records and in the movies. Joined Ted Fiorito Band and later became stand-up comic.

Capraro, Angelo (1910-1963) with Leon Prima, Louie Prima, Sharkey Bands in 30's. Toured with own band under name of Jimmy Capra. With brother at Cotton Club.

Costa, Tony (1910-19__) Played with dukes of Dixieland. Tony Americo, Phil Zito and Sharkey.

Dalmado, Tony (1918-19__) Trumpeter on Keynote sessions with Irving Fazola.

Davilla, Sid (1915-19__) Swing musician and owner of Mardi Gras Lounge on bourbon Street.

Doria, Al (1890-1977) Top Dixieland drummer-worked at Werlein's.

Frederico, Frank (1908-19__) Played with Louis Prima, Leon Prima and Tony Americo.

Franzella, Sal (1915-1968) Saenger Theater pit band in 1930. Toured in 30's with Ben Meroff, Isham Jones, Paul Whiteman. Concert and studio work in Hollywood.

Gagliardi, Nick (1921-19__) Played with the Last Straws Band.

Gallodoro, Al (??) Orpheum Theater house band.

Giardina, Ernest (1870-19__) Early ragtime bandleader, played with Frank Christian.

Giardina, Tony (1897-1956) Pre-WWI with Reliance Band, Brunies, ODJB and Frank Christian.

Guarino, Felix (1898-19__) 1920's drummer in Crescent City Jazzers and Arcadian Serenaders.

Lala, John (1893-19__) Pre-WWI Dixielanders. With Happy Schilling, Reliance Band, Johnny Fischer.

Lala, Mike (1908-1976) Dance band leader for 40 years. Played French Quarter at La Lune and Famous Door. Earlier played with Joe Capraro, Oscar Marcour, Jules Bauduc.

LaNasa, Sam Played in Tony Parenti's Symphonic Dance Orchestra, Grunewald Hotel in 20's.

Liberto, Roy (1928-19__) Leader of touring novelty Dixieland Band.

Loyacano, Arnold "Deacon" (1899-1962) Child prodigy-playing at Milneburg and French Opera House at age 11. Played with Reliance Band Tom Brown (in Chicago), New Orleans Rhythm Kings, Jimmy Durante's Original New Orleans Jazz Band, Sig Meyer's Druids Orchestra, Sharkey, Leon Prima. On music staff of NBC in early years of radio.

Loyacano, Freddie (1905-19__) Played with Sharkey, Leon Prima, Fazola, Ellis Stratakos. Brother of Steve and Joe.

Loyacano, Joe "Hook" (1893-1967) Recorded with Halfway House Orchestra. With Tony Americo in 50's, brother of Deacon and Bud.1906-1969)

Loyacano, Joe (1906-1969) Played in Halfway House Orchestra. Brother of Steve and Freddie-no related to "Hook."

Loyacano, John "Bud" Dixieland rhythm man with Reliance Band, Dan Hughes and Sal Margiotta. Brother of "Deacon" and "Hook."

Loyacano, Steve (1903-19__) Played with Pinky Gerbrecht, Johnny Bayersdorffer, New Orleans Rhythm Kings. Led Saenger Theater Band and owned Chez Paree club in 1935.

Mangiapan, Sheerwood (1921-19__) Great bassist, singer, and whistler, recording with Johnny Wiggs, Raymond Burke and Dr. Edmond Souchon.

Manone, Joseph "Wingy" (1900-19__) Lost right arm at age nine; played kazoo in Storyville at twelve. Well known Gulf Coast trumpeter; recorded with Arcadian Serenades. Appeared in several films, and wrote successful autobiography (Trumpet on the Wing)

Margiotta, Sal (1896-1970) Triangle Band

Mello, Leonce (1888-1941) Trombonist with Reliance, Fischer's Band and Barocco Brothers.

Mello, Manuel (1886-1961) Played in parade bands from 1903 (The big Five & Reliance), Jack Laine's ragtime bands from 1908

Mello, Sanford (1901-19__) In Alfred Laine's Band in 20's; brother of Leonce & Manuel

Palmisano, Angelo New Orleans Owls, Halfway House Orchestra

Papalia, Tony (195-1974) Theater work. Tony Parenti's Orchestra; orchestra leader.

Papalia, Russ (1903-1972) Early years with Tony Parenti, Johnny DeDroit, Irving Fazola and Johnny Bayorsdorffer. Dance

orchestra leader.

Parenti, Tony (1900-1972) Musical prodigy from age twelve; at fourteen was invited north with ODJB. Worked in New Orleans with Jack Laine on steamer Majestic; in Triangle and Alamo Theaters. Pup Café, Liberty Theater, Lavida Ballroom. His Liberty Syncopators recorded on Columbia. Played Broadway in 1960's world-renowned jazz star.

Pecora, Santo (1902-19__) Maestro of Dixieland tailgate style. Recorded with Rhythm Kings in 1925. Played with Buddy Rogers, Ben Pollack, Will Osborne, Sharkey, Wingy Manone; Played Famous Door on Bourbon Street.

Peccipia, Pete (19__ - 1950) Popular 1905-30, playing with Jack Laine dance bands, Reliance Brass and Susquehanna.

Pinero, Frank (1906-1967) Dixieland piano; played with Happy Schillling, Louis Prima, Leon Prina, Sharkey all-stars.

Prima, Leon (1907-19__) Bandleader and night club operator. Co-leader of swing band with Sharkey in 30's. Brother of Louis.

Prima, Louis (1907-1978) Led 'kid's' band' with Irving Fazola in 1923. Worked Saenger Theater pit band in 1928. Popular swing bandleader in 30's. Made several films and records.

Provenzano, John (1878-1962) Early Dixieland piano; with Tony Giardina, Johnny Lala, Brunies. "Tango Belt" cabarets- 1905-1925.

Roppolo, Leon (1902-1943) Jazz immortal, though short career ended in a sanitarium. Played with Bee Palmer, Brunies, Halfway House Orchestra, New Orleans Rhythm Kings.

Sbarbaro, Tony (1897-1969) With Brunies and Ernest Giardina. Played drums with ODJB. Considered greatest Dixieland drummer.

Scaglione, Nunzio (1890-1935) papa Laine veteran; recorded with Bayersdorffer for Okeh.

Schiro, Tony (1899-10__) Studied with John Marrero, Johnny St. Cyr. Triangle Band, Sharkey.

Schiro, Luke (1903-19__) Clarinetist, played at New Orleans Jazz Club. Taught Irving Fazola.

Schiambra, Jacob (1910-19__) Well-known attorney, clarinetist, played with Johnny Wiggs in late 50's.

Spitlera, Joseph "Pee Wee" (1938-19__) In 'kid bands' of 50's. now clarinet with Al Hirt.

Veca, Larry (1889-1911) Great Dixieland conrnetist, Papa Laine's Ragtime and Reliance Band.

Zito, Phil (1914-19__) Active bandleader of 40's and 50's. Recorded with own band, the International Dixieland Express. Created Nick LaRocca's Original Dixieland Jazz Band Foundation.

First Jazz Recording
Analysis of "Livery Stable Blues"

The ODJB recorded their historic record session on Feb. 26, 1917, using the "Livery Stable Blues" on one side and the reverse side containing the "Dixieland Jazz Band One Step." The sheet music for "Livery Stable Blues" was first printed on March 19th, 1917 and later republished in 1927 by the Roger Graham Music Publishers in Chicago, Ill. The former mentioned music gives credit for the composition to Ray Lopez and Alcide Nunez.

There are many unanswered questions about the techniques of performance on these early jazz records. Did the musicians as they played their collective improvising style think of a chord progression? Did they think of scales when improvising? Were they conscious of the flatted 3rd and 7th when they played the blues? Did they have an arrangement worked out before they recorded?

Polyphonic collective improvising in ensemble playing was the main melodic characteristic of early jazz. There were no lengthy solos as we find in later jazz records. As to the correct contrapuntal techniques – Was their collective improvising correct polyphony? Did they know and obey the rules of Bachian 18th century counterpoint? Another question we should ask is - how creative were these early jazz masters?

By analyzing the individual and collective performances from this recording we will form a hypothesis on their style, their creativity and other pertinent details that may comes to light upon examination of their performance.

In our examination we will keep in mind two techniques that make good contrapuntal writing: the use of contrary motion and the use of diversified rhythm between parts. These two techniques insure individuality and combine each contrapuntal line so as to have its best

individual identity and strengthen the contrapuntal texture instead of appearing homophonic in sound.

The ODJB, according to Nick LaRocca, the leader, rehearsed for a period of 7 to 10 days prior to recording. This means that each part was firmly established at the time of recording. There still could be some spontaneous playing during the recording but the structure of the material was geared to the recording time of a disc. The musicians in the ODJB included: Nick LaRocca-leader and cornetist, Eddie Edwards-trombone, Larry Shields-clarinet, Henry Ragas-piano and Tony Sbarbaro playing drums.

In order to understand the early performances in collective jazz improvising we must ask and answer the question – Did the early jazz musicians think of a chord progression or scale? The early jazz men had little or no musical education in traditional counterpoint and probably were not exposed to its rules. There were many classical and operatic performances in New Orleans but probably had little effect on the musical understanding of the early jazz musician. The primary function of these early jazz musicians was to provide music for the many dances and other social activities of the era. The early jazz band was a dance band. This necessity to play for dances was one of the driving forces in the development of early jazz. One theory of this development is that jazz began when these untrained musicians attempted to play the popular dance music of the day and had to 'fake' some of the measures that could not be heard in the traditional way of imitating the reading bands that played the most recently published popular dance music of the era. A majority of the early dance bands had women pianists who were skilled at reading music and would play the correct chord progression that in turn were listened to by the wind players and by trial and error were able to produce their part as best their ability would allow. These wind players id not know the name of many chords but had excellent ears and could play the notes of the scale as presented in the chords by the pianist or guitarist. The early jazz musician did not have advanced harmonic training and did not know the names of the various scales (although they could probably play some major and minor scales and surely knew the traditional blues progression), were limited when presented with modulations or complex chord structures. An example was presented in an early jazz session I participated in when I first came to New Orleans. When playing the tune "Cherokee" the ensemble did not go to the bridge that modulates into a sharp key, they went directly to the top and never played the bridge of the song. Willie Humphrey gave another example orally to me. Upon an oral interview the subject of pianists was mentioned as to the ability of various pianists. He remarked that this particular pianist didn't play the right chords. The pianist must play the correct chords or we cannot hear what we have to play for our part. The early jazz

musicians could hear a chord progression, not knowing the names of the chords, but play a part upon hearing the chords.

The "Livery Stable Blues" is a true 12 bar blues progression and the pianist, Henry Ragas, plays the traditional blues progression throughout the recording. The wind players surely had played the blues upon a number of occasions. The creative ability of the players was then challenged to create a part that was fresh and exciting for the recording. The band did not need rehearsal to know what to play but to create the best blues they had played in their past experience. This was to be a permanent record of their ability as musicians and as a result LaRocca spent more time than usual perfecting the ensemble work. I am sure the wind players used their best 'licks' for this session and they knew exactly what they would play and how many times they would repeat the blues progression. Just how creative were the musicians playing the same blues progression over 12 times?

THE CORNET: The cornet traditionally played the melody and mostly embellished around it. LaRocca mostly repeats his first chorus material but did play new material in some of the turn-arounds or cadences. The performance did not have any lengthy solos - only the breaks in which each instrument imitated a barnyard animal. The record contains; in it's entirely, collective polyphony. The contour of the cornet's performance was rather limited – from low d to fourth space Eb-just about an octave in its contour or range. The cornet part could be called the Cantus Firmus of the composition, the part that was stable and the part in which the other wind instruments (clarinet and trombone) improvised around. So the cornet part would not be expected to be very creative as the counterpoint around it by the clarinet and trombone.

THE CLARINET: Larry Shields was a very capable and creative musician. This creativity can be heard on this recording. The first presentation of the melody I am sure was worked out at rehearsal and is repeated once. The third chorus Shields creates new counterpoint to the basic melody played by LaRocca. The remaining choruses shields goes back a few time to the music he played in the first chorus but then presents new, fresh material for the remainder of the blues progression. The last chorus is new material except for the last two bars when shields repeats what he played in the two bars prior to the cadence. Altogether a good example of the counterpoint played by an early jazzman. It is creative, exciting, and mostly follows the two principles of good counterpoint - contrary motion & rhythmic variation. If it were written out by a trained contrapuntist it would have a number of changes as to the rhythmic variety and the direction of his melody, and would be written using more contrary motion. This contrary motion of the counterpoint – if not adhered to - will result in a more homophonic/chorale style. I am sure Shields was very much aware of what LaRocca was playing and fits his part to LaRocca's

part. We hear unison between cornet and clarinet at the cadences. In more modern performances we probably would hear the last chorus being a repeat of the first chorus but on the record Shields improvises freely until the approach of the cadence when at which time re repeats the previously played part. Altogether it is a very creative presentation by shields and is a good example of collective improvising by an early jazzman.

Shield's contour is large compared to LaRocca's. He uses the middle range of the clarinet, never going below a first space F#. His highest note is an F above the staff and his contour is mostly in this higher range of the clarinet. Melodically shields plays in unison a number of times with the cornet but this is always on the first few bars of a new chorus or at the approaching cadence. He uses the flatted third occasionally, and uses an arpeggiated figure a number of times using the notes of the chord. His improvisations are more chordal than scale like, shields using a lot of passing tones. He uses few none-chordal tones with some upper and lower neighbor notes. As to the dissonance created by Shields' counterpoint to LaRocca's part: A number of times there is a half tone dissonance created but usually one or the other parts resolves to a chord tone making one think that the player's ear was adjusting to the dissonance that was momentarily created.

With Shield's counterpoint is mostly chordal, there is not a lot of discrepancies but, it is not what would have been written if a trained contrapuntalist would have composed it. There is some parallel motion and unison rhythm, not as one would have written it in Bachian counterpoint and a number of times dissonance is created on the place where good counterpoint would not have presented it. It may be more like the modern dissonant counterpoint would be written but the majority of counterpoint played does not create a feeling of great dissonance in its presentation.

TROMBONE: The trombone, in a group that does not include a string bass was expected to take the place of the missing instrument that usually plays the foundational harmony. The piano does, in its part, play the tonic and dominant many times which gives the fundamental chord tones, leaving the trombone freer to create another improvised part in relation to the cornet. A question needs to be asked. Do the clarinet and trombone consider only the cornet part when they create an improvised part? We know that the instruments have certain roles to play as they create a part around the melodic part of the cornet. If it is spontaneous they need to listen to the other instrument improvising. This ability to play counterpoint together with a given chord progression and melody is enhanced by the experience the two have in playing together in the past and knowing each other's ability and creative bent. The trombonist has to think of his part in cooperation with the melody, the chord progression and

the notes played by the clarinet and at the same time take the part that a string bass might have played, a big job for any musician. Edward's is probably plays the most creative performance. He seldom repeats a chorus – the last chorus is a repeat of the previous one, the only time he repeats except for the bars prior to a cadence where he presents a strong quarter note harmonic approach to each cadence. He also uses a repeated pattern on the first 304 bars of each new chorus, as do the other two parts, his part acting like an ostinato – but then plays new counterpoint until bars 8 and 9 where he often repeats the same figure played previously in the same place. He seldom, if ever, uses the blues scale (flatted third). His part does create some dissonance that probably would not have been played by a string bass. His material does not use contrary motion as often as probably would be desired by a composer if he were writing the part out. His counterpoint is both scale and arpeggiated in character with the ostinato appearing as stated above and the quarter note tonic/dominant character of his approach to the cadences. Non-harmonic tones do not appear in his part as it is the lower part of the three and dissonance in the form of non-harmonic tones probably was not desired. Many times his part is in rhythmic unison with the cornet and he presents a full measure containing 8, 8th notes many times in his presentation, almost like the 'walking' bass style of playing. This recording is an excellent example of collective polyphony and from this recording we can establish the style of their playing and the way that counterpoint is used in early jazz. We know that the band worked out most of their presentation at rehearsals. The counterpoint melodically is often in an arpeggiated style (the clarinet and trombone) - especially in the clarinet and more scale like from the trombone. There are a number of bars that are repeated by the three performers – these being at the beginning of choruses and at the approach to the cadences. Because of this arpeggiated structure there is not as much dissonance as one would think. An arpeggiated part is not as creative or melodically exciting as a freer created part. There is little use of the flatted 3rd and one does not get the feeling that the parallel motion used creates a feeling of homophonic music. We find their use of syncopation in all the parts. The tempo is steady and drives the melodic parts onward, these parts having no time to dwell on concentrated parallel motion. When using non-harmonic tones these tones are usually resolved correctly and do not give a feeling of dissonance – probably because of the driving rhythm always present, although the overall feeling is not what one gets from a well-constructed contrapuntal composition. One can understand how many of the modern Avante Garde composers would like the sounds of the early jazz collective improvisation. The early jazzman played, in essence, what the modern composers were looking for freer melodic combinations with atonal possibilities. It could be the forerunner of

aleatoric possibilities of composers like John Cage. Like modern music, the record uses some special effects when they imitate farm animals, much like the use of special effects in some modern music when it uses the specialties of the instruments.

The pianist, Henry Ragas, plays the standard 12 bar blues progression throughout. The progression he uses in most every chorus is:

Eb/Eb/Eb/Eb7/Ab/Abdim/Eb/C7/F7/Bb7/Eb/Eb

On most of the cadences Ragas plays a traditional chromatic run: Mostly the piano plays the traditional piano 'bass/chord' pattern. He does use a few passing chords within the blues progression.

Ex. – Chromatic Run

The drummer, Tony Sbarbaro, uses the trap set of the era: snare drum, bass drum, cymbal and no high hat. He plays the traditional 2 beat style of rhythm with the occasional syncopation (Ex. – bars 32, 92); the use of rim shots (bars 9, 79-87); the use of a cowbell (bar 29) and the gong (bar 101).

We do not have recordings of the earliest of jazzman but we do have, since 1917, a permanent account of what happens after that date. Early jazz was said to be freely improvised, but, many of the bands had worked out what they thought would work within the composition being played. We know they had their favorite 'licks' and after playing together for a number of years they just about knew what the other would be playing and their improvising style. I believe that early jazz was not as freely played as we have been led to believe. Most of these musicians were playing for dances and they were more concerned with playing a part that fit together to furnish music for the dance. In analyzing each part – A for a chorus, B for a new chorus, C for another new interpretation we have:

Cornet – AABBBABAA
Clarinet – AABBCCABCC
Trombone – AABBBBABBB

There is no point in analyzing it with the traditional contrapuntal rules, as it is obvious that they do not follow them. There

is dissonance at the wrong place, notes of the chord left out or doubled incorrectly, and the cardinal tradition of good counterpoint (contrary motion and diversification of the rhythm of each part). They used the flatted 3rd and 7th in some part (although very sparingly) and there is little creative melodic structure in the clarinet and trombone, who repeat many times the same passage work. They seem to stay in the scale and play around the chord but many times use dissonance, resulting in 'wrong notes'. The composition is played in complete polyphony, no solo passages – every instrument plays throughout except for the animal imitations that result in 'breaks' each time one is heard. I will say that this composition as it is played is not a good example of creative jazz but is a good example of what this early jazzmen played and how they played it. New Orleans early jazz was not as creative and did not use 'solo' work as the Chicago school, where we hear and see the development of creative improvising.

(The music for instrumental parts can be found at: (<www.basinstreet.com>)

Mose “Toots” Johnson
Of Baton Rouge

He was called "Toots." No one knew his real first name, but they knew his music. "Toots" Johnson, a guitarist (also there is mention of him as a cornetist) was the most popular band in Baton Rouge and was known throughout the Louisiana countryside. His history and legacy are much like that of John Robichaux and Claiborne Williams - all three were well known for their music - one from New Orleans (Robichaux), one from Donaldsonville (Williams) and "Toots" from Baton Rouge.

A birth certificate was not found, nor evidence of Johnson's first name. The only evidence of his age is found in the 1920 National census. The census list "Toots" Johnson as age 50. This would put Johnson's birth date as 1870. He is listed as a presser and cleaner in the 1922 Baton Rouge city directory and his address is given as 103 Liberty Street. Johnson is also listed as" male, black, widowed and the answers as to the ability to read and write were negative. In the job part of the city directory he is listed as a musician. One description stated that Toots was thinly built, about 5 feet, 10 inches tall with thick hair and was a very quiet person.

The following is a list of addresses in the Baton Rouge City Directory:

1922 - Home at 191 Champagne/band address as 103 Liberty
1937/38 - Orchestra address as 142 S. 12th Street
1939 - Address in phone book for band is 632 Iberville
1943 - Address 846 S. 11th Street
1944-46 - Johnson's address for business was a drug store owned by band manager Edward Samuel.
1946 - Johnson's band listed in city directory
1947 - Address at 142 Liberty

Johnson's name might not have been mentioned in jazz history except for the fact that the great Buddy Petit was said to have played with Johnson's Band for a short time in the early 20s.

The first written record of Johnson is found in the La. State University's school newspaper the "Reveille" on March 17th, 1904:

"On last Saturday evening about 1/3 of the corps indulged in a good, old time stag. ”Toots" played the music and the cadets did the "ragging." Let's have them every Saturday night."

While this is the first mention of Johnson, there is a feeling that "Toots" was known by the cadets as they used his nickname without formality of a last name or a formal Mr. It is also an interesting item

as we find the word "ragging" used. Early jazz musicians referred to the style they played as ragging but eventually the word "Jazzing" came to be used, having the same meaning, that of the way that these musicians interpreted a song.

There is no mentioning of Johnson for two years. His early appearances seem to have been as a solo guitarist not with a band. This theory is backed up by an article that appeared in the March 29, 1906 Reveille:

"Toots" was there and the 'light fantastic' was tripped to the music of his guitar for quite a long time."

In the Baton Rouge newspaper we read in a brief item on Dec. 14, 1908 that: "Dance by Kappa Alpha Fraternity at their hall on LSU campus. Johnson's celebrated String Band furnished the inspiring music and dancing was enjoyed until a late hour." We also find a number of these notices of dances but only a "fine string band" is mentioned without a given name of this band.

Colored bands played for both Negro and white audiences (Usually white bands did not play for colored audiences). The newspaper mentions Johnson's band playing for a white audience:

"Moonlight excursion for white people, Steamer Arthur & Barge River Breeze, Wednesday evening, July 20th. Dancing-Toots Johnson's Band leave wharf landing 7pm. Fare 25 cents." (July 19, 1910-newspaper)

1912

Toots played for various functions, being comfortable playing with various type groups that might be apropos for the occasion. Toots' band and himself is now being described as 'famous.'

"House warming dance in honor of daughter's of Mr. & Mrs. Meyerer. The famous Toots Johnson orchestra furnished alluring music for the dancing."

Toots played for many function both colored and white. There is little mention of the colored 'gigs' in the paper but many mentioning of Toots playing for white affairs. There was a 'dancing academy' in Baton Rouge that gave many dances. Toots plays for many of these as mentioned in the following article of Feb. 16th:

"On Thursday the Dancing Academy was ablaze with light and

beautiful with decorations of crimson and green where a number of attractive and popular young girls entertained with a leap year dance. Dancing to the alluring strains of Toots Johnson's famous orchestra enjoyed until long after midnight."

Baton Rouge also celebrated Mardi Gras and like the citizens of Covington, La. they had their parade. For the honor of King the contest was between Toots and a Joe Daigle:

"Because of the rivalry between "Toots" Johnson and Joe Dairge for king of the Baton Rouge Carnival among the Negroes, Mayor Raux has issued orders that in the future no parade can be given without first getting police permission. This will put an end to the rivalry between future aspirants for king. The parade was pulled off yesterday without a fight, but the possibilities of difficulty caused the order to be issued." (Feb. 21)

St. Joseph's night date was mid-way into Lent and this celebration enabled those that gave up dancing and social activities for Lent to have an excuse to dance to honor St. Joseph. Toots plays for such an activity:

"St. Joseph's night - Tuesday was St. Joseph's night and although not many social affairs were indulged in by the Catholics, quite a large crowd of many young folks met in the Dancing Academy and to the inspiring strains of 'Toot' Johnson' orchestra danced until a late hour. This mid-Lenten diversion was greatly enjoyed." (March 21)

After Lent Johnson's jobs would pick up and he plays for a soiree, most probably for a non-Catholic group as it was during Lent:

"Soiree tonight - The usual Friday night soiree at the 'original' Dancing Academy Lafayette Street. Admission 25 cents. Music furnished by "Toots" Johnson." (March 22)

In New Orleans and Baton Rouge there were many 'social' clubs that had entertainments and dances. One such lodge holds a dance and Toots' orchestra furnishes the music:

"Court Marie Louise #60, Daughters of Isabella - Thursday - delightful dance. Dancing to the alluring strains of Toots Johnson famous orchestra was greatly enjoyed by the members of the Court Marie Louise." (April 21)

There is a follow up mention of this dance in the May 3rd

paper:

"Entertainment on Thursday evening with a delightful dance. (Court Marie Louise #60 of Isabella) dancing to the alluring strains of Toots Johnson's famous orchestra was greatly enjoyed." (May 3rd)

Another social club has a dance with music by Toots:

"Big dance by H. Watkins Allen Chapter at Lafayette Academy, Saturday, May 4th. Music by Toot Johnson's Band." (May 2nd)

Johnson again plays for the Daughter's of Isabella:

"Entertainment on Thursday evening with a delightful dance (Court Marie Louise #60, Daughters of Isabella). Dancing to the alluring strains of Toots Johnson's famous orchestra was greatly enjoyed." (May 3rd)

LSU usually had summer classes and Toots was there to furnish music at their entertainments. We begin to find items in the LSU school paper the "Reveille." It is in the local newspaper the "advocate" or the Reveille that we find mentions that the Johnson Band will be playing. If it is in the LSU 'Reveille' it will be mentioned as LSU, the Advocate items will have only the date given.

There appeared in the June 15th paper an article that talks about handshaking. The drift of the article was about looking at the different faces of all the people you shake hands with and how different they are. The article does mention Toots Johnson in the third paragraph:

"After the music and handshaking and some announcements and explanations, which were not heeded, Mr. Toots Johnson's band ascend the stage of action and said, 'Everybody's Doin' It." Right then they got busy; the dance was on. I guess they were all doin' it, though I could not see them." (Sic: 'Everybody's Doin' It' was a hit song of the day.)

"Social activities of summer school began last Saturday with a concert and dance at the LSU Pavilion. 1st of a series of dances by German Club. "Toots" Johnson's band for dancing." (June 15-LSU)

In the same issue of the school paper Johnson's band is again mentioned. In the new school year 1912-1913 Toots plays for many of the fraternity dances. It might be explained that he may have played for more fraternity dances than mentioned his name and of course he

probably played other dance, especially for colored, that were not mentioned in the paper such as the dance he played for the Daughters of Isabella on Nov. 16th.

During this era there was a 'German Club' at LSU. At this point, a brief explanation of what a "German" is. A German is more than a specific dance. It is a complete night dance and could be classified more as 'an entertainment,' with a number of styles of dancing (waltzes, 2-steps, polkas, etc.), interspersed between creative, audience participating activities, these being left to the leader of the German. There were certain between dance activities that became standards, many times certain intricate formations called figures, guided through by the leader (like a square dance caller) plus other activities which are closer to games, and dances like a 'Paul Jones' where the music stops and all the couples on the floor change partners or one girl would be removed from the floor and each male had to find a different partner with one male, of course not able to find a partner. Taking part in a German, especially with a creative and many times an amusing leader, meant a very entertaining and really fun night. In a German one would dance with many different partners in one night. There were also a number of stag men that would attend the German and take part. I believe that the German went out of style as the partner, specialized jazz dances, became popular and an individual couple wanted to dance most of the evening together.

Also, the band, being a very important part of the German, had to be very attentive, the music stopping and starting, speeding up, would need to be well experienced in playing a German. Many bands became popular because of their experience and leaders such as Toots Johnson and Bud Scott of Natchez were hired as they took complete charge of the German, becoming the leader, and also because he was the leader of the band made for a very smooth running German.

Johnson's band must have been very versatile and was also engaged in playing for 'stag' dances, which were more like the dances we give today, strictly a series of different style dance, one after another, with no leader, no in-between entertainments or activities.

Toots plays for the dances of the LSU German Club:

"Second German Friday evening at LSU Pavilion by the German Club. Toots Johnson's Band furnished the music for dancing, which lasted until a late hour." (Nov. 2nd, LSU)

Johnson continues playing for dances on the LSU campus:

"SAE Fraternity dance -LSU Pavilion scene of beautiful and largely attended dance on Saturday evening. Toots Johnson's orchestra had a number of new and beautiful dance numbers, which added inspiration to the dancing." (Nov. 4)

Johnson is hired for a dance at the Knights of Columbus Hall. This dance is the first mentioning the band playing behind a 'screen.' This was the practice in the future dances many times. It is not a racial reason to screen the band because it is Negro. It is more to add atmosphere and class to a dance and became the 'fad' for some dances:

"K of C Hall on blvd., Daughters of Isabella Friday evening. The music being furnished by "Toots" Johnson's orchestra screened by palmettos and Spanish Moss, from the view of the dancers." (Nov. 16-LSU)

Again the band is behind a screen in the next item as Johnson's band plays for another fraternity dance:

"Kappa Alpha dance - A large shield forming the center decoration on the stage where Toots Johnson's famous orchestra screened from view, furnished alluring music for the dancing which lasted until midnight." (Nov. 26)

Johnson again plays for an informal dance for a private individual, again behind a screen:

"Informal dance Friday evening by Mr. & Mrs. Alex Grouchy Jr., in honor of Daughter Hazel. To the alluring strains of Toots Johnson's famous orchestra. Screened from views by banks of ferns and palmettos-dancing was enjoyed until 11 O'clock." (Dec. 6)

The final entry in 1912 is on Dec. 21 as Johnson plays for a holiday German:

"Holiday German - LSU Pavilion. Toots Johnson's famous orchestra screened from view with palmettos and LSU colors, interspersed with garlands of evergreen and holly, furnished alluring music for the dance, which lasted until about 3 O'clock. Quite a number of novelties were introduced in the figures, led gracefully." (Dec. 21)

1913

The first entry mentioning Toots is on Jan. 2nd. Bands of the era had to constantly update their repertoire and Johnson did up date so he could play the latest 'hits' and dance styles:

"A delightful informal dance - leap year dance, by younger set on New Years night. LSU Pavilion. Toots Johnson's famous orchestra,

screened from view, furnished inspiring music for the many novel numbers introduced." (Jan. 2nd)

Johnson's next playing date had a very small audience for a fraternity dance:

"Phi Delta Omega Fraternity initial entertainment - 16 couples merrily danced the hours away to the inspiring strains of Toot Johnson's Band, screened from view behind a bank of palms." (Jan. 7)

Toots' band again plays for a German and again is behind a screen:

"LSU German club, Friday, Dec. 20th dance. Toots Johnson's' orchestra, screened from view with palmettos and LSU colors, interspersed with garlands of evergreen and holly, furnished alluring music for the dancing." (Jan. 11-LSU)

We read, for the first time, of Johnson playing for the 'Moose' Lodge in Baton Rouge:

"Moose give dance - Baton Rouge - Lodge #1189, Loyal Order of Moose, gave a dance at the Hatch Hotel last evening. Music was furnished by Toots Johnson's orchestra. It is probable that this lodge will give a series of these dances in the future." (Jan. 24)

Johnson plays again for the "Kappa Delta Fraternity dance:

"Kappa Delta dance - Saturday, March 29, at their hall on campus. Toot Johnson's orchestra furnished splendid music for the dancing which was enjoyed until 12 O'clock." (April 2)

The same scenario is seem in the next item, with Toots playing for a fraternity and is screened:

"Sigma Alpha Epsilon Fraternity dance, April 11th. Toots Johnson's orchestra, screened from view, furnished music for the dancing." (April 12-LSU)

On April 19th the band plays for the LSU Junior Prom:

"College Jr. Prom Saturday evening, LSU Pavilion. Above the stage, Toot Johnson's orchestra, screened from view by a bank of green, discoursed alluring dance music." (April 19)

A dance, given by the SAE again puts Johnson's band behind a screen:

"SAE dance in LSU Pavilion. Toot Johnson's orchestra, behind a screen of Spanish moss & Palms discoursed alluring music for the dancing which lasted until a late hour." (April 21)

The Istrouma Hotel is first mentioned as the site of a dance with music furnished by Johnson's band. The first mention of the band playing a 'rag' is mentioned:

"Brilliant informal dance - ballroom of Istrouma Hotel. Toots Johnson's orchestra, with their usual inspiration played a number of alluring new 'rags' which kept the dancing up until 2 O'clock." (April 26)

The band plays for a benefit for the Loan fund:

"Normal Alumni Dance, Saturday evening. LSU Pavilion benefit of normal loan fund. Toot Johnson's Orchestra played inspiring music for the dancing which lasted until midnight." (April 29)

Ragtime is beginning to be the rage and it is noted that no one plays rag with a swing the way the Johnson band does:

"Kappa Sigma first dance, LSU Pavilion, Friday. The tropical setting was completed by the alluring new ragtime tunes played with the rhythmic swing which only Toot Johnson's orchestra can give. The music was concealed behind a screen fashioned of trellis work covered with Spanish moss and bamboo vine." (May 3)

Johnson again plays for the Daughters of Isabella. They hold a dance "to the strains of Toot Johnson's orchestra and dancing was enjoyed upstairs in the K of C Hall." (May 9) A new name is introduced, the "Friars." It was more of a traditional dance with the opening march and the Johnson band, previously playing swinging rags showed their versatility in playing a number of waltzes.

In this era they still kept dance cards with the name of the partner for the next dance. This is mentioned in the write-up for the Pan-Hellenic council dance:

"Pan-Hellenic Council dance, Friday evening at LSU Pavilion. Toot Johnson's famous orchestra furnished alluring music behind a screen of palmettos and vines. The dance programmes were unusually unique and artistic, having a space to write memories of each class

between the dances." (May 19th)

It was usually the practice to have a grand march to open a dance during this era. The last few articles mention this tradition and probably it was used even if the item doesn't mention its formation:

"Kappa Sigma dance last Saturday at Univ. Pavilion. Facing the dancers and forming a screen from which Toot Johnson's orchestra concealed from view, discoursed sweet music, as Toot Johnson struck up the inspiring strains of the grand march, dance program." (May 20)

This is an interesting time in the dance repertoire of the era's bands. Jazz and ragtime were blossoming and every band had to be able to play in the 'jazz' style but still they played the waltz and other established dances:

"LSU Senior Ball Toot Johnson's orchestra, screened, played a most alluring waltz and the dance began." (June 3)

Most affairs were followed by a dance. In the next item it is a commencement that is followed by a dance:

"Zachary High School commencement, Toot Johnson's band furnished the music for the dancing which followed the program." (June 5)

The screen continues to be a prop to hide the band and for the first time Johnson is described as the 'King.':

"Phi Delta Omega Cotillion. Toot Johnson's band, screens of gold trimmed in black, bearing the coat of arms of the Fraternity hiding the king of orchestra, Toot Johnson's band from view." (June 7)

Johnson plays again at the Istrouma Hotel:

"Subscription dance by young boys at the Istrouma ballroom. Toot Johnson's band furnished the music and the dancing was kept up until a late hour." (June 14)

Johnson had played at the Hatch Hotel and an item on June 27th tells of another dance there:

"Delightful subscription dance at Hatch Hotel. Toot Johnson's Band furnished inspiring music for the dancing." (June 27)

Johnson's band is a semi-regular at the Istrouma hotel, although not a house band but playing there frequently.

"Charming affair - young boys Thursday at Istrouma Hotel. It was quite an informal affair, and enjoyed by about 30 young people to the alluring strains of Toot Johnson's famous orchestra." (June 28)

In July of 1913 there are only two entries: one is probably at the private home and the other at the Istrouma Hotel:

"Dance in honor of Miss Alice Irion of New Orleans, Toot Johnson's orchestra screened from view, furnished delightful music for the dancing which was enjoyed until a late hour." (July 25)

"A delightful dance, Friday - informal dance - young social men in Istrouma Hotel. Toot Johnson's orchestra furnished some new and catchy music for the dancing which lasted until a late hour." (July 28)

Toot Johnson's band is mentioned playing for 4 dates in August. Two new locations are given: Barillier House and Seigen Hall:

"Surprise dance - young society boys, Barillier House - Beautiful music was furnished by Toot Johnson's famous band. (August 2)

"A delightful dance - at Gottieb Hall. About 75 young people danced to the alluring music of Toot Johnson's celebrated band until about 2 O'clock." (August 9)

"Dance of Mystic Three - Toot Johnson's orchestra played alluring music for the dancing which was kept up until a late hour." (August 23)

"Dance will be given on Sunday, August 31, at Seigen Hall for the benefit of St. George's Chapel. Toot Johnson's celebrated band will play and a fine floor for dancing." (August 27)

"Friars dance - a brilliantly beautiful function. LSU Pavilion. Toot Johnson's orchestra, screened from view, struck up the grand march - after one or two marches around, the alluring waltz music began and the couples were soon merrily tripping the dance." (May 13)

Many dances are given in the LSU Pavilion on campus, most times by the college fraternities. Johnson plays again in the pavilion:

"Gamma Chapter, Kappa Sigma fraternity, Friday dance at LSU Pavilion. Toot Johnson's Band, screened from view, furnished music for the dance." (May 10-LSU)

The dance bands of the era, many times, played a very long gig. The next gig lasts until 2 in the morning:

"The Pan-Hellenic Council dance, Friday, May 16. Toots Johnson's orchestra furnished the delightful music and all left reluctantly when the chaperons called time at 2 am." (May 17-LSU)

Johnson next plays for what is called a subscription dance:

"Delightful subscription dance by prominent young men. Toot Johnson's orchestra played some of the newest & most alluring numbers." (Sept. 9)

There were a number of privately owned dance halls in all towns and these halls would hire a band and charge for entrance:

"Dance at Gottlieb Hall - Toot Johnson's Band furnished a bright musical program for the dancing." (Sept. 17)

Constantly enlarging its repertoire, the Johnson band plays for a cotillion, and continues to play 'inspiring' number

"LSU cotillion a brilliant event - 1st. entertainment of the season. Toots Johnson's orchestra gave some of its most inspiring numbers" (Sept. 26)

When playing for a YMDA dance we read that 60 couples are present for the dance:

"YMDC dance, Friday evening. About 60 couples enjoyed dancing to the alluring strains of Toot Johnson's orchestra until a late hour." (Oct. 4)

In Baton Rouge, like many other Louisiana cities we find dances called subscription dances. This type of dance was when each individual would pay a certain amount to enter the place where the dance was being held. This was not an invitation dance for a certain club, college or social club, but open to the public. Of course, Johnson was hired for many of these dances at privately owned halls and his band was a 'drawing' card for attendance:

"Subscription dance at the Istrouma Hotel. Music was

furnished by Johnson's Band." (Oct. 11-LSU)

Johnson's Band was hired to play Baton Rouge white society dances, especially after the jazz dances became the vogue by the younger set. He, like Claiborne Williams and other band leaders whose career spanned the years during the evolution of jazz could be called a society band or a jazz band. Johnson's Band began playing the socially accepted dances of the German but when jazz dancing was the fad, he, like Whiteman hired 'hot' jazz men (like "Bix"), and in the 1920's added the great Buddy Petit for a stint with his band.

Johnson's band played for the Sigma Nu dance which was held at the Istrouma Hotel on Oct. 18th and for a German at LSU which is said to have "25 couples attended."

The above mentioned dance after its occurrence is again mentioned in the Reveille. This entry mentions the fact that Johnson's Band is called a 'string' band. Toots was a guitarist and his band member's instrumentation was primarily one that would be classified as a string band, rather than called a 'jazz' or brass band. The music the German, requiring a more traditional dance repertoire, was executed better by a string band with more delicate music played.

"2nd regular German-music was furnished by Toots Johnson's string band." (Nov. 1-LSU)

One of the most popular forms of entertainment during this era was the Minstrel. There were traveling minstrel troupes and local organizations often gave a minstrel show to raise money for their cause. Toots furnishes music for a local minstrel show:

"Dutchtown note - St. Amani Club minstrel. Music was furnished by Toots Johnson's Band of Baton Rouge." (Nov. 28)

Johnson's band plays another private party for a Miss Honoree:

"Miss Berline Scott Honoree-Wednesday at Hotel Worsham. Music from Toots Johnson's orchestra-most alluring-so the dance was greatly enjoyed." (Dec. 5)

Toots' band plays for another SAE function at the Istrouma Hotel:

"SAE dance a brilliant function-dance at Hotel Istrouma. Toot Johnson's famous orchestra furnished most inspiring music for the dancing." (Dec. 15)

In the early years there was a Cadet Corp at LSU. The Corp

gave a number of social functions which included dances called 'hops:

"Cadet Hop Saturday night-LSU Pavilion. Toots Johnson's orchestra played the alluring dance music." (Dec. 15)

The final entry in 1913 is a dance at the Worsham Hotel:

"Dancing at Worsham Hotel-Holiday dance. Toot Johnson's orchestra furnished music for the dancing which was kept up until a late hour." (Dec. 31)

1914

In 1914 we see, for the first time, the University officials taking a hand in regulating the University fraternity dances. It forbade the one-step being danced. It also voiced the opinion that University sponsored orchestras should be hired for the University dances. The school musical groups, consisting of both professors and students had played for University dances in the past and had supported the dances. But we see the University professor/musicians take their support away as the new style of music becoming the popular style for dancing. The professors could no longer support the trend in new ways and styles of playing music (this means 'jazz' music). They could and did support a dance that used more classically oriented dances that included minutes, gavottes, and the Viennese waltz, but they condemned the new dance style of the one- step, the Tango and other 'jazz' style dances.

We read of these 'new' dances in a few articles in the local newspapers:

"Tango Tea - Who will be the first Baton Rouge host to dare give a 'Tango Tea.' They are quite the fad. Quite a number of the college set are anticipating with much pleasure the dance at the Worsham Hotel this evening. As the tango and other new dances are to be enjoyed as they are being in other towns. When the tango and hesitation waltz are gracefully danced there is nothing more graceful, but like everything else they are often disgraceful, of course this depends entirely on the temperament of the dancers, not on the dance, that seems to shock the world. However, all things new do that." (Jan. 14)

"Tango is dead at the University. German Club puts it under the ban - Question whether to continue the German Club under the rules or to disrupt this organization and form a new one off the campus, independent of supervision, so that they might dance according to their own ideas? The motion to continue the German

Club prevailed by a narrow margin." (Jan. 19)

The acceptance or non-acceptance of the new dance styles caused a schism between what is called democracy and on the other side snobbery. A new dance club is organized and called "La Renaissance":

"La Renaissance Should nothing else be said in favor of the new dancing club there is one feature which recommends its existence-namely, Democracy. The chief requisites for membership in this organization, composed of lurid social lights, are the possession of one dollar and a fundamental knowledge of the one-step and its kinfolks. Were it not for the former requirement the membership would be a large and extensive one; and even in the face of the financial stringency there is no dearth of members.

In comparison with this club the Cadet Hop and German Club are impossible snobs. A uniform or dress suit is necessary for the former, while to gain admittance to the latter considerable campaigning is necessary. From the standpoint of democracy no fault can be found with La Renaissance.

The members of the club have surely adopted the right policy-that of co-operation with the German Club, of which several are members. They are following the proper course, for continued existence when they propose to attend all the University functions and accommodate themselves to the rules governing the officers." Jan. 24)

Indeed the younger citizens of Baton Rouge did hold dances and the bands played the new dances:

"Dance at Miss McGrath's Dancing School, Worsham Hotel last night to the strains of entrancing music the popular dance, the tango, the one-step and hesitation waltz were danced." (Feb. 12)

Finally one article mentions the new dances and the influence of Vernon and Irene Castle:

"The Latest Dance - The latest data on dancing comes from Mrs. V.L. Stone to a Baton Rouge friend, writing from New York on dancing with the Castles the great & graceful for authority. Stringed orchestras are used for the dance music. There is no close hold, the partners dancing just as far apart as can be. The "half & half" will be very popular, and, will be popular with the married folk, as the music is a perfect lullaby. In the modern ballroom dancing there are no backward steps, everything going to the right around the room. There is much method also in the dancing as all dances alike, which makes a beautiful effect. The Castles sailed for Europe on Saturday the 19th."

Johnson begins the year of 1914 with a dance at Gottlieb Hall:

"Dance at Gottlieb Hall, New Years night. Young men-Toot Johnson's orchestra furnished the music for the dancing. 50 young people." (Jan. 6)

In the paper of Jan. 19th we find two short articles about two engagements played by Toots:

"Dance at Harelson a delightful affair, Friday night. Toot Johnson's famous orchestra furnished the music for the dancers"

"YMCA" Band of Bogalusa (1920)

March Gloria – Losey

Fox Trot Poppy Blossoms - Olman

"Dance last Thursday by Mr. & Mrs. Meyerer-Music was furnished by the famous Toot Johnson's Orchestra." (Jan. 19) OvertureBridal Rose - Lavalle

Lassus Trombone (Rag) – Fillmore

Bands of this era must have had 'iron' embouchures as the next engagement the band plays until 3:00 in the morning: Moonlight on the Mile (Waltz Oriental) - King

Il Trovatore Selections -Verdi

"YMDA in Gottlieb's Building - dance - Toot Johnson's famous orchestra played the latest dances in an unusually alluring manner and it was nearly 3 o'clock before the strains of 'Home Sweet Home' brought the evening to a close." (Jan. 30) Garde du Corps March -Hall

MarchTannhauser - Wagner

We read in the next article a fraternity dance that is held off campus. This must be in defiance of the ban on modern dances on the University campus: March Seitz

"Phi Delta Omega Fraternity dance at home of Mr. & Mrs. Reymond-alluring strains of Toot Johnson's orchestra which was screened from view behind a bank of ferns and palms." (Feb. 2) The Thibodaux Concert & Symphony Orchestra (1921)

The U. S. Navy March - Crosby

An article appears in the paper about a dance at the close of mid-term at the college: Flowrets - Valse Lente - Crosby

Selection - Lucia Di Lamermoor - Donizetti

"STUDENTS TAKE ADVANTAGE OF SUBSCRIPTION DANCE AT CLOSE OF MID-TERM EXAMS. More Than 30 Couples Dance to the Harmony of Toots Johnson's Band Till Midnight. If I Were a Boy - Dadeaux, If I Were a Girl - Coignet

The subscription dance which was held in the University

pavilion last Saturday night for the benefit of the senior memorial fund proved successful in many ways. A large number of students and co-eds, and their friends, took advantage of the opportunity for a jollication to smooth out wrinkles left as an after effect of the mid-term examinations. Dancing began at 8 o'clock and continued until midnight. Toots Johnson's orchestra furnished the music." (Feb. 5)
Grand Fantasia - Tramp, Tramp, Tramp

This dance was just before lent and was well attended and enjoyed. In our next item we find that it mentions the 'whole' Johnson band will play. I believe that Johnson had so much work that like his contemporaries Jack Laine, Buddy Petit and others had more than one dance band under their names. Laine had as many as 7 bands playing under his name. Toots probably did the same in Baton Rouge:
Echoes from the South - Klohri (selection of Plantation Songs)
Selection - Il Trovatore - Verdi

"Grand ball at Hiawatha Tribe #26, IORM in Gottlieb Hall, Wednesday. The music was fine. The whole of Toot Johnson's orchestra played, making the affair a grand success." (Feb. 19)

Early in Johnson's life he was king of a Mardi Gras parade (Feb. 21, 1912) that causes some difficulty when they had not gotten a proper permit to parade. The Negroes of Baton Rouge had had a parade for many years after that. We find a write-up in the Feb. 14, 1914 paper about Johnson again being the king of Mardi Gras and his rivalry with Joe Daigle (Sic: I think that this is the same Joe Daigle that opens a skating rink in Plaquemine, La and uses the Johnson Band for the music.

In the March 2, 1914 paper there is an article stating that "No more Mardi Gras Parades in Baton Rouge." In a follow up article of Feb. 25th we read that there was indeed a parade and Toots was king. The article about no parades in given below followed by the description of the given parade:

"NO MORE MARDI GRAS PARADES IN BATON ROUGE
At Least None of the Toots Johnson and Joe Daigle Variety. Mayor Says It Serves No Purpose. Toots, Rigged Out as a Fiji Island chief, Led His Last Parade.

There won't be any more Mardi Gras parades in Baton Rouge. That is to say among the colored population, there won't be any more for several years at least.

A lot of good people in this city did not like the last one - received no inspiration from it, or anything of that kind, and felt more or less outraged at the whole performance."

Among those people was Alix Grauchy, Jr., mayor of Baton Rouge. Here is what he thinks about it:

“The mostly mob which has appeared on the streets as a Mardi Gras celebration for the last few years has failed utterly to indicate improvement in any way, and offering neither inspiration, amusement or any redeeming feature.

Another article appears about this controversy:

"TOOTS IS KING OF CARNIVAL FOR FEW HOURS - Rides at Head of Royal Followers Costumed as the Ruler of Fiji. Toots seized the Throne of Joe. Of the two contenders for Crown, head of "Rover Band" Seems Victor.

His Majesty Toots Johnson with several hundred loyal colored followers, held the annual Mardi Gras parade yesterday afternoon.

Toots is well known to Baton Rouge people as a perpetrator of the polices of Rover in the city. The parade spoke for itself, and with a loud voice.

Rex was seated high on his throne on the leading float, adopted from one of the floats of the firemen. The king was costumed as a Fiji Island cannibal with rings in his nose and ears, decorated face, a gleaming spear, and smiling white teeth which made the spear look leaden and dull when it come to gleaming. The costume was very realistic.

The king was followed by his hundreds of royal subject, all garbed in carnival attire, masked and noisy. The followers were loaded on a couple of more lurid floats, in wagons, drays, delivery wagons, and the overflow from the vehicles walked. The parade traveled triumphantly through the more populous streets of the city with great merrymaking, despite the natural damper of the cold weather.

The Negroes of Baton Rouge have had a Mardi Gras parade for many years in imitation of the big celebration in New Orleans. For a long time they have been led in this parade by King Joe Daigle. But Joe, because of several disagreements with the police court, was forced to abdicate recently and his place has been taken by Rex Toots, his old time rival, who organized a competitive parade to outdo King Joe last year." (Feb. 25, 1914)

The band next plays for a masquerade dance. I believe that the 'Purim Bal' is a carnival krewe. It is around carnival time.

"Purim Bal Masquerade - White Room of Istrouma Hotel-dancing to the entrancing music of Toot Johnson's famous orchestra last Wednesday evening." (March 12)

There is only one entry for April of 1914. I don't believe that it is the only one that Johnson's band plays but it probably is the Lenten

season and dances are limited:

"Dance of the Normal School alumni will take place on Saturday, May 9th in Gottlieb Hall with Toot Johnson's full orchestra." (April 23)

Another fraternity dance is held off campus at the Istrouma Hotel. The item does mention that there will be dancing to 'modern dances':

"Omega Chapter of Gamma Alpha at Istrouma Hotel. Toot Johnson's famous orchestra played the alluring strains by which the modern dances were enjoyed." (May 5)

Johnson plays for the Normal Alumni loan fund dance. This is a repeat performance as his band had played earlier for the same group. The dance was held at Gottlieb's Hall beginning at 8:00 PM.

The band did travel out of town for a number of dance jobs (Later on in this part of our book we will write about the towns and jobs Toots' band does in other towns.):

"Manchuc notes - Big entertainment at Gardere Schoolhouse, May 17th for benefit of Catholic Church. Music furnished by Toot Johnson's band." (May 15)

The ban on modern dancing is still in effect on the LSU campus and another sorority dance is held at the Istrouma Hotel:

"Phi Sigma Gamma sorority entertains at Istrouma Hotel. Toot Johnson's orchestra, screened from view, behind a lattice of vines and flowers furnished the musical numbers for the dancing." (May 20)

The band plays for a picnic at Bernard's Grove on Sunday, May 31 - "Dancing and music furnished by Toot Johnson's Band." (May 29)

On July 1st we find an entry of the band playing at what is called 'Landry House':

"Delightful dance in Landry House. The large square reception hall was used for dancing and Toot Johnson's Band furnished the inspiring music." (July 1)

Toots' band plays for another fraternity dance:

"Delightful dance in Landry House. The large square reception hall was used for dancing and Toot Johnson's Band furnished music." (July 1)

Toots' band plays for another fraternity dance:

"Omega Chapter, Gamma Alpha Fraternity - Eicherharger Hotel. Toot Johnson's orchestra played a number of the newest dances as well as the well-known favorites. This dance was informal and simple as benefits a summer dance, enjoyed by the school set, who are practically in possession of Baton Rouge society just now during vacation." (July 21)

The new Renaissance Dance Club, now a functioning social club gives a dance using the Johnson Band. The item does not tell where the dance was held but we know it is off-campus:

"Renaissance dance a brilliant and beautiful function. Friday evening, first dance was attended by practically the entire college and High School set. Toot Johnson's Band furnished several new and old favorites of inspiration to the dance which was kept up until early morning hours." (Oct. 3)

An article about dances held during the war comes under fire and dances are not to be held in the pavilion. Johnson's band is described as an 'anti-prohibition' band:

"WAR OBLIGES VAMPS TO ABANDON THE PAVILION Soldiers sleep Calmly Where The smart Set Of Caddo and Tangipahoa Used to Dance to Toots Johnson's Band.

Ragging, jelly-rolling, tripping the light fantastic, and all at the other serious forms of the great American outdoor sport are not being done to any great extent this year by the members of the Louisiana State University's smart set. No more will it be the wont of the giggling and vicarious young social butterflies, fluttering hither and anon under the rafters of the pavilion to ramp the vigorous though sometimes heavy-footed young scions of our country aristocracy who for the first time make their debut into the maddening social whirl of the younger set." (Oct. 3)

In the Oct. 13th paper we read that Johnson's band plays from a screened platform. It does not state where the activity was located:

"...From a screened platform Toots Johnson's famous orchestra played alluring music. Grand march led by Miss Nonget and Donald Burke." (Oct. 13-LSU)

A large write-up in the paper of Nov. 3rd states that Toots will furnish music and gives a long list of those attending. I will just give the first paragraph and not the list of those attending:

"DELIGHTFUL DANCE Many Attend Brilliant function at the home of Mrs. D. M. Reymond on Saturday last.

Gamma chapter of the Kappa Sigma Fraternity entertained with a dance at the home of Mr. and Mrs. D. M. Reymond Saturday, October 30. Toots Johnson's orchestra played inspiring music for the dancing." (Nov. 3)

A street dance is held using Toots and we read of this in a large article in the Nov. 14 paper:

"STREET DANCE CONCLUSION OF CELEBRATION Hundreds Enjoy Novel Affair on Third Street Monday Night.

For the first time in many weeks the strains of ragtime music were heard again Monday night at the dance on Third Street. It was a splendid conclusion of a day's celebration that began at 2 a. m. Monday. The dance was given by the soldiers' and Sailors' Service Club of Baton Rouge at the urgent request of the soldiers and the sailors stationed in this city and also at the request of a large part of the younger set of this city. Permission to hold the dance was granted by the mayor of this city and the block on Third Street, between laurel and Florida, was blocked against traffic and Toots Johnson's jazz band hired for the occasion. The dancers numbered well into the hundreds and several hundred onlookers blocked all the sidewalks around the dancers.

It was unanimously conceded that the dance was a huge success and enjoyed by every one. The dance broke up to the strains of "Home, Sweet Home," at 10 o'clock, so as to allow the students at the University to get back in time for taps." (Nov. 14)

Johnson's Band plays two engagements for the McGrath Dancing School:

Nov. 9th - "Miss McGrath's dancing school Tuesday evening. Toot Johnson's band will furnish the music. Admission is 25 cents."

Nov. 17 - "Miss McGrath dancing school dance - music by Toots Johnson."

The band next plays for a suffrage dance presumably in support of the amendment to the Constitution:

"Co-ed suffrage dance a brilliant and beautiful affair-LSU Pavilion. An added Louisiana touch was given by the colored orchestra, Toots Johnson, which from the decorated stage played the inspiring music for the dances. Friday evening." (Nov. 16)

Gottlieb Hall is again the site for a dance on a Saturday night:

"Saturday night, Mrs. Heddy's Thanksgiving dance. Gottlieb Hall-Toot Johnson's Orchestra. Admission 25 cents." (Nov. 26)

Mrs. Heddy must have been an entrepreneur as she gives another dance, this time at Singletary Hall and two other dances for the holidays:

"Dance-Mrs. Reddy's-Saturday night dance will be at the Singletary Hall, on 3rd street. Hall has been renovated. Beautiful dancing floor. Toots Johnson's orchestra. Admission-25 cents." (Dec. 4)

"Mrs. Reddy's two big dances, Saturday night Dec. 19 and Christmas Eve, Dec. 24 at Singletary Hall, 3rd St. Toot Johnson's orchestra. Admission 25 cents.

1915

The first mention is on Feb. 6th when the band plays for a subscription dance:

"Students Take Advantage of Subscription Dance At Close Of Mid-Term Exams. More than thirty couples dance to the harmony of Toots Johnson's Band till mid-night.

The subscription dance which was held in the University pavilion last Saturday night for the benefit of the senior memorial fund proved successful in many ways. A large number of students and co0eds, and their friends, took advantage of the opportunity for a jollification to smooth out wrinkles left as an after effect of the mid-term emanations. Dancing began at 8 o'clock and continued until midnight. Toots Johnson's orchestra furnished the music." (Feb. 6)

In 1915 we do not find another entry with Johnson's name until April 6th. There are a number of items that mention dances but do not give the name of the band. Dances that had previously been

mentioned as having Johnson's Band probably still did but no evidence in print is found.

The Dancing school holds a dance on April 6, 26 and July 9 - using the Johnson Band. This dancing school has been using the Johnson band for all their dances and probably Toots plays each week for their dance although the paper does not mention every dance and which band plays for the dances of the dance school.

The band is again screened behind a curtain as they play another fraternity dance:

"Kappa Sigma has best season dance - Toots Johnson, screened behind a curtain made up in red and green, the colors of the fraternity, furnished the music." (April 17-LSU)

The next entry mentions that the Johnson Band numbers 9 and is playing 'good' ragtime music:

"Sigma Omega dance Friday, Gottlieb Hall. The orchestra was screened from view. Dancing began at 9:00. The orchestra of Toots Johnson consisting of 9 well-trained musicians furnished good ragtime music." (June 25)

The band plays another benefit dance, this time for a piano fund:

"Benefit dance Friday, August 13, at Harrelson, Louisiana, 9th Ward piano fund. Music furnished by Toot Johnson's Band." (August 10)

Toot Johnson next plays for two functions - a dance and a lawn party:

"Young men's dance at home of Mrs. Howell on Government St. Enjoyed dancing until a late hour, to the strains of the splendid music, furnished by Toot Johnson's orchestra." (August 26)

"Lawn party and dance, October 1 for playground apparatus of Convention State School, from 8 to 12, October 1st, dance in Auditorium of school. Music-Toots Johnson." (Sept. 29)

The band plays for a subscription dance using a 7 piece band:

"First dance of season, Saturday, Friday Sept. 24. Subscription dance. Toot Johnson's orchestra of 7 pieces will furnish the music and an admission fee of $1.00 will be taken up at the door to defray expenses. The dance will begin promptly at 8:30." (Sept. 22-LSU)

The band next plays for a fraternity dance for Kappa Sigma:

"DELIGHTFUL DANCE Many attend brilliant function at the home of Mrs. D. M. Reymond on Saturday last.

Gamma chapter of the Kappa Sigma Fraternity entertained with a dance at the home of Mr. and Mrs. D. M. Reymond Saturday, October 30. Toots Johnson's orchestra played inspiring music for the dancing." (Nov. 3)

In the Reveille we find another entry with Johnson's band again playing for a fraternity:

"Kappa Sigma gives delightful dance - home of Reymonds, Saturday, Oct. 30th. Toots Johnson's orchestra played inspiring music for the dancing." (Nov. 3-LSU)

An entry in the local paper finds the band playing at a hall that has not been previously mentioned:

"Dance Friday night-Skillman Hall in Zachary. Music by Toots Johnson." (Nov. 3)

The band plays for a street dance in Baton Rouge:

"STREET DANCE CONCLUSIION OF CELEBRATION. Hundreds enjoy novel affair on Third Street Monday night.

For the first time in many weeks the strains of ragtime music were heard again Monday night at the dance on Third Street. It was a splendid conclusion of a day's celebration that began at 2 a.m. Monday. The dance was given by the Soldiers' and Sailors' Service Club of Baton Rouge at the urgent request of the soldiers and the sailors stationed in this city and also at the request of a large part of the younger set of this city. Permission to hold the dance was granted by the mayor of the city and the block on Third Street, between Laurel and Florida, was blocked against traffic and Toots Johnson's jazz band hired for the occasion. The dancers numbered well into the hundreds and several hundred onlookers blocked all the sidewalks around the dancers.

It was unanimously conceded that the dance was a huge success and enjoyed by every one. The dance broke up to the strains of "Home, Sweet Home," at 10 o'clock, so as to allow the students at the University to get back in time for taps." (Nov. 14)

The Sigma Nu Fraternity gives a dinner and smoker and uses the Johnson Band:

"Sigma Nu have pleasant dinner and smoker in their home on Terrace. Toots Johnson's orchestra furnished music during the repast." (Nov. 24-LSU)

Finally on Dec. 8th the band plays for another fraternity dance:

"Phi Kappa Alpha Fraternity given delightful dance, Saturday evening. Toots Johnson's Band furnished music for the dancing." (Dec. 8-LSU)

1916

Ragtime is now the vogue over America and the Johnson orchestra is now noted as a 'ragtime' orchestra:

"Alpha chapter of sigma Omega fraternity dance, December 20th at the Schfoss residence in 5th St. The famous rag-time orchestra of Toots Johnson furnished music for the affair." (Jan. 4)

The Renaissance dance club continues to give dances:

"Renaissance Club - Gottlieb Hall - Toots Johnson's Band will furnish the music." (Jan. 12-LSU)

The band next plays for which seems to be a traditional dance, with a grand march and a Virginia Reel:

"Dance by LSU Agricultural Club, featuring 'The Virginia Reel.' Music was furnished by Toots Johnson's Band and the dancing lasted until nearly the end of the first hour of the morning. Grand March led by President Henry." (Feb. 11)

On May 11 we read in the paper of a PKA dance at Lake Shore Home Saturday in which Johnson's band furnishes the music. The Reveille has an item that states the Johnson Band plays for a Thi Alpha Dance.

The senior class at LSU gives a ball and Toots' furnishes the music:

"Senior class of LSU give a brilliant ball. Toots Johnson's famous orchestra furnished the music." (May 31)

The Friar's Club again hires the band for a dance at their home-507 Boyd Ave.:

"A delightful dance at the Friars, Friday evening. Subscription dance, given at Friar's Club, 507 Boyd Ave. The entire lower floor, thrown into one large room, was turned over to the 30 couples dancing. Music was furnished by Toots Johnson's Band. Dancing continues until a late hour." (July 15)

A new club, the "Prong Club" hires the band for a dance:

"The Prong Club entertains with a lovely dance, Friday evening at home of member A. G. Reed Jr. The entire lower floor of this handsome home was thrown into one, and to the strains of Toots Johnson's Band, the young people danced till the 'wee small' hours." (July 24)

Toots' Band again is mentioned doing a benefit for the Ward 9 school fund:

"9th Ward to have dance, Big Dance, Schoolhouse, Wednesday evening for benefit of school fund. Toots Johnson's band will furnish the music." (August 22)

The band next plays for an opening of an 'Airie' for the Baton Rouge 'Eagles':

"Opening of Airie of the Baton Rouge Eagles on North Blvd. Tuesday evening. Toots Johnson's band furnished the music." (August 23)

There is no way of knowing that when the band plays a benefit they do it gratis or get the usual pay. The band plays two benefits at LSU

"Benefit dance to be given at LSU on Friday night, Oct. 13. Toots Johnson's Band will have charge of the music, with an admission charge of $1.00." (Oct. 5)

"Subscription dance at Pavilion Friday night last. Benefit of Glee Club. Alluring music was furnished by the ever popular Toots Johnson's Band." (Oct. 18))

The Renaissance club hires Johnson to play for their dances. Two items relate this association:

"Renaissance Dance Friday in Gottlieb Hall. Toots Johnson's Band furnished their usual good music." (Oct. 23)

"2nd Renaissance dance of year given Friday night, Nov. 24 in Gottlieb Hall. The music will be furnished by Toots Johnson's orchestra, and since this music is always a drawing card where University students are concerned, a good crowd and an equally good time are expected." (Nov. 23-LSU)

We find articles on Nov. 23 and Dec. 21 about two dances given by two fraternities using the Johnson Band:

"Pi Kappa Alpha Fraternity gives dance. Dancing stopped promptly at 12, when the ragtime strains from Toots Johnson's Band were changed into that of Home Sweet Home." (Nov. 23)

"Kappa Sigma give Christmas dance Saturday night. Toots Johnson's orchestra furnished the music." (Dec. 21-LSU)

1917

The Johnson band is engaged to play at the Country Club for a dance and this is mentioned in the papers of Jan. 5, Jan. 8, 9 and 10)

"Dinner/dance Thursday of next week at Country Club-as the weeks pass interest increases in the Thursday evening dinner/dance help at the Country Club. Toots Johnson's orchestra has been engaged to furnish the dance music for next Thursday's evening." (Jan. 5)

Another fraternity dance using the Johnson band is held:

"Lambda Chi Alpha Fraternity gives dance, Friday evening, January 6th. Music furnished by Toots Johnson's Band." (Jan. 11-LSU)

A few articles spell Johnson's first name differently. The next article spells it "Tutts':

"Miss Kleenpeter entertains friends with dance Thursday evening, the music being furnished by Tutts' Johnson's Band." (Jan. 12)

Also in the same Jan. 12th paper we read that "There will be a dance at Harrelson's on Friday night, January 19th. Music by Toots Johnson's Band."

The University Pavilion is still holding dances but we do not

hear of their activities now as we had in the past. Toots' plays for the Cotillion Club:

"Cotillion Club to give dance on Feb. 9th in University Pavilion. The regular program will replace the old style of the German. The dance will begin at 9 sharp. Toots will furnish the music." (Jan. 25-LSU)

The band next plays for a dinner/dance at the Country Club. The item states that "Tutts Johnson's. Band will furnish the music for the occasion." (Jan. 25)

The band travels to Zachary to play for a dance:

"Dance Friday night, Feb. 2nd at Zachary. Toots Johnson's Band will furnish the music." (Jan. 27)

The band travels to the nearby town of Denham Springs for a dance:

"Denham Springs - The dance at College Hall, Friday night was quite a success. Toots Johnson's Band furnished the music." (March 9)

Roller skating was popular during this era and a roller rink called the "Casino Rink' hires the band to play for the skaters as well as those that wanted to dance as there was always an area for dancing:

"Casino Rink, Tuesday night. Dance music will be rendered by "Tutts" Johnson's Band. (April 24)

On April 27th the Reveille gives two dances to be played by Johnson's Band:

"Year's best hop danced Saturday night. Toots Johnson's Orchestra furnished music." (April 27-LSU)

"Lambdas Chi Alpha's entertainment in Pavilion, Friday night. A screen - behind which Toots Johnson's band performed at its best." (April 27-LSU)

There is a dance at the LSU Pavilion that Johnson next plays for:

"Seniors of LSU give dance at Pavilion. Toots Johnson's Band

will furnish the music." (May 3)

Seldom do we hear of the success of the engagements that Toots plays. The next item talks of the above dance and mentions its success:

"Senior subscription dance Saturday a decided success. Many stags and several out of town girls, as well as the frequency with which Toots Johnson's' orchestra played 'Livery Stable Blues,' all combined to create an atmosphere of festivity." (May 3)

Also in the May 3 Reveille we read that "SAE gives dance at Country Club. The music furnished by Toots Johnson's Band was much better than usual." (May 3)

There is a patriotic feeling during this time of the First World War and the next article mentions that the band, instead of playing 'Home Sweet Home' instead plays the "Star Spangled Banner":

"Kappa Sigma dance a pleasant affair. Toot Johnson's Band furnished music of its best variety and played "The Star Spangled Banner for the 'Home Sweet Home' ending." (May 10-LSU)

While Toots probably played a number of jobs on the riverboats our next item mentions his band playing and the steamer 'City of Baton Rouge':

"First excursion on the beautiful new steamer 'City of Baton Rouge' by WOW. Special dance floor. Wednesday May 16. Music by Toots Johnson's Band. Fare is 50 cents." (May 14-)

The Junior class of LSU give their prom and use Johnson's Band:

"Junior Prom dance Friday. Toots Johnson's famous music until the small hours of morning." (May 17-LSU)

The Johnson Band is mentioned in an advertisement about the closing of the Casino Skating Rink. The band is not affected by the closing of the skating part of the establishment as they have a dance every Tuesday in which they will continue to play. (June 22)

Again the band plays on the steamer for a benefit dance for the Red Cross:

"Steamer City of Baton Rouge Thursday night-Red Cross

benefit. Toots Johnson's Band furnished lively music throughout the evening and the entire lower deck was filled with dancers." (June 22)

Another Red Cross benefit uses the band:

"Red Cross dance, Friday night at University Pavilion. The Toots Johnson's Band furnished spirited music and dancing was enjoyed until a late hour." (June 23)

Traveling to another gig is needed as the band goes to Greenwell Springs for a picnic/dance:

"Retail clerk's picnic at Greenwell Springs-Dancing to the music of Toots Johnson's Band prevailed throughout the day on the large porch of the Hotel."

It seems like the Johnson Band had a steady gig on the steamer and a large crowd of 400 attended:

"400 danced to waves of old Mississippi steamer 'City of Baton Rouge.' Seven pieces of Toots Johnson's band were on board and furnished music for the dancers." (July 9)

All of the era's bands occasionally travel to other cities. Both John Robichaux and Claiborne Williams had played in Baton Rouge. Toots continues to travel to close by cities and plays another job in Zachary, La.:

"Dance Wednesday night July 18 at Zachary. Toots Johnson's Band." (July 11)

Toots band traveled further than just nearby towns as we read that the band travels to Little Rock, Arkansas for a job:

"Dance by LSU man at Fort Logan H. Roots, at New Capital Hotel, Little Rock, Arkansas, Saturday evening July 21. Toots Johnson is coming up to play for us." (July 16)

There is a follow-up article on the success of this trip:

"Above dance success. The famous local band which had furnished music for almost all University functions during recent years was also present and supplied the latest music." (July 26)

The college is now in summer session and there is a dance for the students, and Johnson uses an 8 piece band:

"Dance for young folks arranged Saturday night. University Pavilion by subscription dance. Students of summer school. Toots Johnson will render the music with an 8 piece band." (July 30)

Johnson's band was very popular in the area around Baton Rouge and they travel to Brusly, La. for a job:

"Dance given by young men of community at the town of Brusly on Thursday evening. Toots Johnson's Band furnished late dance music." (August 31)

On Sept. 19th we read about a dance "given, complimentary' to charming society girls. Toot Johnson's Band for the music for the occasion." (Sept. 19)

When we read of only part of Johnson's band playing we probably can reason that he has more than one job that same time. Such is the case in our next item:

"Kappa Delta sorority gave dance for girls on Saturday night. Music was furnished by a part of Toots Johnson's Band." (Oct. 4-LSU)

The band plays for another Country Club dance:

"Country Club Notes - Wednesday Oct. 11, 7pm-first of season's dinner/dances. Toots Johnson's Band." (Oct. 9)

For the first time we have evidence that the Toot Johnson Band is hired for a series of dances for hops at LSU:

"Hop dates given: Nov. 3 &30, Dec. 21, Jan. 18, Feb. 8, April 15 and May 17. The dances will begin at 8:30 and end at 1:00. Toots Johnson's Orchestra will furnish all the music." (Oct. 11-LSU)

The band continues to play dances at LSU:

"Subscription dance given by seniors of LSU-LSU Pavilion, Friday night. Toots Johnson was there in all his glory much to the delight of his numerous LSU followers." (Oct. 13)

Toots Johnson's band plays for an informal dance for the College Society who "enjoyed informal dance at house of Prof. Reed on Boyd Ave. Delightful music was furnished by Toots Johnson's Band." (Oct. 20)

Finally, on Nov. 26 we read: "Zachary subscription dance given here Wednesday night. Toots Johnson's Band furnished music." (Oct. 26)

The band continues to play at the Country Club, this time for a dinner/dance. (Nov. 6) and play for the "Athletic Association will give dance. Toots Johnson's Band will be present in full array." (Nov. 22-LSU)

Also on Nov. 22 the paper states that "Cotillion Club has first dance-Nov. 16 Friday night. Splendid music was furnished by Toots Johnson's orchestra."

Most clubs on the LSU campus usually give a dance for their member. We read that "the Drama Club will give a big dance Saturday. Toots Johnson's Band will furnish the music." (Nov. 23)

The 9th Ward School gives a dance on Friday, Dec. 7th and "as a special feature Toots Johnson's Band has been engaged for the occasion." (Nov. 29)

There is a follow-up item on the dance for the Athletic Club:

"Athletic dance at pavilion brilliant-Thursday evening. Toots Johnson's Band excelled their usual attainment, and never before was there such music as was furnished on this occasion for the dancers." (Nov. 30)

There is a very flattering article about Toots and his music:

"A Prophet is not without honor, save in his own country." It is said that the famous 'Tout' or Toot' Johnson Jazz Band of Baton Rouge, will be in Thibodaux during the Christmas Holidays and furnished music for two dances. This information is giving the young folks considerable pleasure in anticipation of the 'swell' dance music that be had. (This is an article from the Thibodaux Comet reprinted in the Baton Rouge newspaper on Dec. 1)

It is no doubt that when it is announced that Johnson's Band was to play a dance that would bring in a large crowd. This is mentioned in our next article:

"Dance at Convention State School this Friday evening. As an inducement for a large attendance, Toot Johnson's Band has been engaged." (Dec. 7)

The Friar's Club again hires Johnson to play for one of their

dances:

"Friar's give dance in home on Boyd Ave. Friday evening. Dancing was participated in to the wonderful strains of Toot Johnson's' Band." (Dec. 11)

The year is coming to an end and the annual holiday dances are being held using Johnson's' Band:

"Kappa Alpha Christmas dance. Danced until midnight by the strains of Toots Johnson's famous Band." (Dec. 20)

"Sigma Thi Thi members give holiday dance at Rabenhorst Home. Toots Johnson's famous orchestra furnished music for the dancing." (Dec. 27)

1918

The year begins with a report on how the Red Cross benefit made out and a dance by the PKA:

"Red Cross dance nets $130.00. About 150 in attendance. Toots Johnson furnished the music" (Jan. 10-LSU)

"PKA dance - The music was furnished by the Toots Johnson Band which made time fly." (Jan. 10-LSU)

The 9th Ward again has a benefit for the piano fund and the band plays:

"Dance at 9th Ward School for the benefit of the piano fund. Toots Johnson's Band."(Jan. 16)

The Athletic Dept. again sponsors a dance:

"Annual mid-winter dance of LSU Athletic Association. Pavilion, Saturday night. Auburn basketball team guests. Toots Johnson's Orchestra." (Jan. 17)

The Baton Rouge High School gives a dance and uses the Johnson Band:

"Baton Rouge High School dance - Friday evening, with Toots Johnson's Band as a special feature of event." (Jan. 18)

Being war time, the Red Cross continues to be active in local

events, two of which Johnson furnishes the music:

"Red Cross entertainment at Reynolds Home. In the evening there will be a dance with music by Toots Johnson's Band." (Jan. 28)

And:

"Red Cross dance tonight (Wednesday) Residence of Reynolds. Toots Johnson's Band will furnish excellent music." (Feb. 6)

Johnson's band continues to play for local dances:

"Retail clerk's Union gives a most successful and very delightful dance. To the strains of Toots Johnson's orchestra 100 guests danced." (Feb. 8)

Another Red Cross dance uses the Johnson band. This dance is a Mardi Gras Ball:

"Red Cross Mardi Gras Ball - LSU Pavilion, Tuesday, Feb. 12th, 8pm. Toots Johnson's Band will furnish music for the dancing." (Feb. 11)

The Band was a very versatile band, being able to play the old favorites and all the new dance style hits of the day. The band plays for older dancers and also the young set of dancers:

"High School boys & girls have dance, Friday evening. Toots Johnson's Band, introducing many new and up-to-date melodies, furnished the music for the evening." (Feb. 16)

The band next plays for a private party and dance at a local residence:

"Mr. Watkins Doeron entertains friends. The famous Toots Johnson Band furnished the music." (Feb. 21

The band again helps the war effort playing for two more Red Cross functions. It is announced that the Red Cross will give a dance in April and a boat ride/dance is held on April 10th;

"Red Cross dance, April 11th, Pavilion 8:00 50 cents. Toots Johnson's band will furnish the music" (March 14-LSU)

A private party hired the band for an affair:

"A delightful dance, at home of Mr. & Mrs. Mutt on Wednesday night, guests being favored with the delightful music of Toots Johnson's Orchestra." (March 21)

"Boat ride and dance on 'City of Baton Rouge', Wednesday night, April 10th, benefit of Red Cross. Toots Johnson's Band will furnish the music." (March 23)

There is a very large and long adv. (16 1/2 inches long and 5 inches high telling of an opening of a variety store (like 7/11 stores of our day). Toots' Band plays for this establishment I presume to draw customers to the place. (March 22)

The band is hired to play for an Elks dance. This is the first mention of the Elks using Johnson for a dance and there are two announcements in the paper:

"Dance at Elks Home. Toots Johnson's Band." (March 28)

"Tuesday, dance at Elks Home. Toots Johnson's Band." (March 30)

The Elks hold another dance the following week and again Johnson's Band is hired:

"Easter Dance at Elks - proves enjoyable event to the many attending. Toots Johnson's Band. (April 3)

The Red Cross continues to hold benefits. There is another boat ride/dance and a 'Gingham Ball':

"Red Cross to receive benefits of boat ride on ferry 'City of Baton Rouge' Wednesday. Among the attractions will be Toots Johnson's Band." (April 5)

"Gingham Ball to take place this Friday evening-Red Cross. Toots Johnson's Band has been engaged:" (April 12)

Toots continues to secure dance jobs and plays for another Cotillion:

"3rd. Cotillion Friday night, April 12th. Toots Johnson's famous orchestra." (April 18-LSU)

The next dance job is one for the Business Women's Club:

"Dance of May 16th for benefit of Business Women's Club in

Eagle Hall. Toots Johnson's band will furnish the music for the dancing." (May 2)

Being one of the most popular bands in Baton Rouge Toots is engaged for many private parties. A Miss Arnold has a birthday party and Toots is the music:

"Miss Edna Arnold celebrates birthday - evening entertainment-delightful dance. Toots Johnson's band charming the dancers with the latest and most entrancing melodies." (May 4)

What is called an anniversary dance used the band for the dance music:

"Pre-Anniversary dance. Delightful is every way-charmed by the latest jazz melodies furnished by Toots Johnson's famous orchestra." (May 15)

The band plays for a luncheon at the Country Club:

"Buffet luncheon dance at Country Club Thursday. Toots Johnson's Band has been engaged." (May 31)

The band is hired for a birthday celebration at a private home:

"Birthday celebration of Saunders Peale, Tuesday. Music was furnished by Toots Johnson's complete orchestra and dancing was participated in." (June 25)

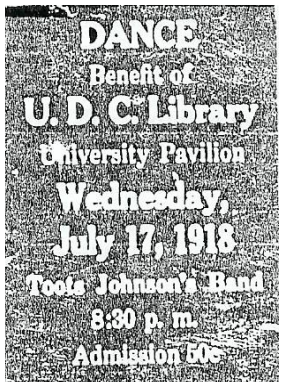
The Friar's give a dance and the band is engaged to play:

"Friar's give enjoyable dance, at the home 507 Boyd. Toots Johnson's orchestra at its best furnished the music for the evening." (July 9)

The band again plays at the buffet at the Country Club:

"There will be a buffet/luncheon dance Friday, July 18th at the Country Club. Dancing will start at 8:30. Toots Johnson's full band has been engaged for the occasions." (July 13)

The band plays for a benefit of the U. D. C. Library and we find an advertisement in the July 16th paper:



The Elks Club hires the band for another dance:

"Elks will entertain with a dance Friday. Music will be furnished by Toots Johnson's Band." (July 31)

The band next plays for an activity that appears to be a resort outdoors affair:

"Sunday School of Temple enjoys day at Greenwell Springs. Toots Johnson's Band with lively airs, accompanied the merry makers." (May 7)

A place referred to as the 'Vogue parlors' has an official opening for the benefit of the Red Cross:

"On Tuesday afternoon and evening (from 4 to 11) the 'Vogue' will have an opening with Toots Johnson's Band in attendance for benefit of Red Cross." (May 7)

The Red Cross keeps Toots busy with another appearance for one of their affairs:

"Jitney dance on Blvd. for the Red Cross, front of City Hall, under a perfect moon, to the tunes of Toots Johnson's Band." (May 22)

The band plays another dance for the 9th Ward "for improvement fund, Friday. Toots Johnson's Band will be on hand" (May 23)

Johnson is next engaged to play for another Elks affair:

"Elks to give dance Tuesday evening at their home. Toots Johnson' has been engaged for the occasion." (June 4)

The band makes another appearance in the 9th Ward and at the LSU Pavilion:

"Dance at 9th Ward. Toots Johnson's Band has been engaged for the occasion." (June 5)

"Dance at LSU Pavilion for Alumni Loan Fund. Toots Johnson's Band." (June 27)

The Woodmen of the World hold a dance at the Pavilion and Johnson's Band plays:

"Pavilion dance tonight will be delightful even-benefit of Amelia J. Smith Grove #310 of WOW. Music will be furnished by Toots Johnson's Jazz Band." (June 21)

The Alumni Association gives another dance and uses Johnson's Band:

"LSU Alumni Association will give dance Friday. Toots Johnson, ever famous, band will furnish lively music for those who trip the light fantastic." (June 25)

In July the band plays for an informal dance at the LSU Pavilion:

"Informal dance at LSU Pavilion Thursday. Toots Johnson (for those who enjoy stepping out." (July 10)

The next entry is a little confusing as to whether admission is free or there is a charge. It is given as it appears in the paper:

"Big dance at Casino Rink, Baton Rouge, La. Saturday night, July 20. Admission free to all, music by Toots Johnson-dancing.

Gentlemen 50 cents, ladies free." (July 15)

There is only one entry in August. The band plays for a benefit dance at the Pavilion. It is interesting how the band is described. In the next entry the group is called a string band, other times it is referred to as a jazz band, an orchestra or just a band. Perhaps the people running the affair want to attract a certain type crowd or the band is a different size group-depending on the amount of money available to the group:

"Benefit dance at Pavilion on Saturday night for canteen. Toots Johnson's string band will attend to the musical part of the affair." (August 1)

There seems to be a drought of dances for a few weeks. This is mentioned in the article. This time the band is advertised as playing 'strains of ragtime'. This dance is held for the celebration of the end of the war:

"Street dance-conclusion of celebration. For the first time in weeks the strains of ragtime music were heard again Monday night, at the dance on 3rd Street. The dance was given by the soldiers and Sailors Club of Baton Rouge. Toots Johnson's Jazz Band hired for the occasion." (Nov. 12)

There is another dance that the Johnson band plays for:

"Sailor boys give successful dance, Saturday night of Post Weel. The grand march was held at 8:00 followed by general dancing to the alluring strains of Toots Johnson's famous orchestra." (Nov. 16)

Many of the dances that the Johnson Band play for are being advertised in the paper. Some of them are small advertisements, others are full page.

The band next plays for what is called a 'nautical ball.:

"Nautical ball a great success. The grand march was held at 8:00 followed by general dancing to the alluring strains of Toots Johnson's orchestra." (Dec. 6-LSU)

Between Dec. 10 to Dec. 30 we find five advertisements about dances playing at the Canteen Pavilion:

The Johnson Band plays each week at the Canteen pavilion and we find advertisements beginning each week on January 7th and continue at least until April 15.

The band plays for functions at the Country Club:

"Country Club to have luncheon and dance, Jan. 17th. Toots Johnson's band is to furnish music." (Jan. 9)

The fraternities at the University begin have hold dances and hire Toots to play music:

"Xi Kappa alpha gives an afternoon dance, Saturday at house. Toots Johnson's Band furnished the music." (Jan. 13)

We read that the Knights of Columbus give a dance and use the band for music:

"Informal dance strictly for members and applicants at Knights of Columbus Thursday in their hall on North Blvd. Toots Johnson's Band will furnish the music." (Jan. 14)

The Country Club holds another dance on Friday at 8:00 and "Toots Johnson's first band is to furnish the music." (Jan. 30) this is an important item as it definitely writes that Toots had more than one band working and using his name.

A subscription dance is held by the Elks. Usually they hold a dance for their members but being a subscription dance means that the general public is invited and an admittance charge probably will be collected at the door. (March 3)

The band plays for the 9th Ward School again (March 6)

The fraternities at LSU hold an installation and of course, the Johnson Band is engaged:

"Delightful dance features installation of Fraternity. Post Satat, Eagles Hall. Toot Johnson's famous orchestra introducing a number of new jazz melodies, charmed the dancers." (March 27)

In April the band plays for two functions:

"Dance at Harrelson, Friday, April 4th. Music by Toots Johnson's Band." (April 2)

"Dance Thursday night promises good attendance. Buffet/luncheon dance Thursday night at Country Club. The music

will be furnished by Toots Johnson." (April 2)

The Country Club holds another dance at April 30th (Wednesday) and "Toots Johnson's Band has been engaged." (April 24)

The band next plays for a luncheon/dance at Country Club:

"Buffet Luncheon Dance at Country Club on Friday. Bathing More and More Popular-Season Tickets Desirable
There will be a buffet luncheon dance Friday, July 18, at the Country Club. Dancing will start at 8:30 o'clock. Toots Johnson's full band has been engaged for this occasion, and every effort is going to be made to make this dance a very popular one." July 15)

We do not find another entry until August 4th when the band plays at the Country Club:

"Dance at Country Club, August 9th. Toots Johnson's Band has been secured for the occasion." (August 4)

There are two entries in the month of September that note the band playing for dances:

"Dance will be given at 9th Ward, Thursday, Sept. 11. Toots Johnson's Band will furnish the music." (Sept. 10)
"Enjoyable dance by social set-at Eagle Hall, Wednesday. A breeze made dancing to the fascinating strains of Toots Johnson's Band, so enjoyable that the couples tripped the light fantastic until the wee hours of the morning." (Sept. 18)

The band next plays for a SAE Fraternity house warming:

"SAE Fraternity house warming, Tuesday afternoon. Dancing to the music of Toots Johnson Band was enjoyed." (Oct. 8)

The Johnson Band not only played all of the traditional stock arrangements sent to them by the publishers but their violinist, known only by his first name Lawrence, was a superb arranger and wrote many special arrangements for the band of the latest and most popular songs. The next item mentions special arrangements, most probably done by Lawrence:
"New Renaissance gave dance-instead dance Friday at Country Club newly organized Renaissance club, composed of leading members of the social sets of University and town. The feature of the evening was the delightful music rendered by the noted Toots Johnson

Band. Toots began with his famous jazz arrangement of "Casey Jones" and ended the evening with Dixie" and "Home Sweet Home." (Oct. 9)

Also on Oct. 9 the Reveille contained the following announcement: "ADP open house - Throughout the evening the guests enjoyed dances, music being furnished by Toots Johnson's Band."

The band again plays a fraternity dance at Theta Theta:

"Theta Theta gives one of the most successful dances of the season. Saturday night at the Country Club. Toots music was rare, even for him." (Nov. 21)

The final entry of the year was read in the paper of Dec. 20th:

"Elks to give Christmas Dance - Dec. 26. In spite of the fact that Toots Johnson's Band is very much in demand for the holidays the members have at last secured it and therefore much that is music will be furnished on this occasion." (Deco 20)

1920

The year begins for Johnson's band when they play for a party/dance of a returning soldier:

"Returned solider was honored by friends - Raymond Pope - Home of Mr. & Mrs. L. Raherhorst. Toots Johnson's Orchestra, screened by a lattice work of bamboo & evergreens, furnished the music for the dancers - Tuesday Jan. 6th. (Jan. 7)

An item appears both in the paper and the Reveille about Toots' appearance at the Friar's Club:

"Friars give enjoyable informal dance - at their home on Boyd Ave. when the participants had the pleasure of dancing to the melodies furnished by Toots Johnson's famous Orchestra." Jan. 9)

The Renaissance Dance 'Club is continued and they give their first dance of the season:

"Renaissance Club gives 1st dance of season, Friday (last) at Singletary Bldg. The music for the occasion was furnished by Toots Johnson's Band." (Jan. 19)

There was a music study Club in existence and after an

opening activity the Johnson Band played for dancing:

"Junior Music Study Club entertainment at Roumain Home. After the program dancing was enjoyed. Toots Johnson's Band furnishing the music." (Jan. 24)

The Elks seem to be giving regular dances and engage Toots to play them:

"Society anticipating Elk dance, Friday Jan. 30, home on 3rd St. Toots Johnson's Band has been enjoyed-dancing enjoyed from 8:30 to 2am." (Jan. 26)

This dance was a big success and was announced as such in the Feb. 6 Reveille. Next, the band again plays at the Country Club for another dance:

"Dinner/dance to be social feature of coming week at Country Club Wednesday. Feb. 4th. Toots Johnson's Band has been engaged for the occasion; Toots furnished the jazz" (Jan. 29)

To end the month of January the band plays for "LCA fraternity informal dance. The music was furnished by Toots Johnson's jazz band." (Jan. 30-LSU)

The dance at the Elks was acclaimed a success and we read about this in the Feb. 2nd paper - "Dance at Elks Club acclaimed perfect success. 75 couples. Toots Johnson, with his full band, jazzed throughout the hours from 8:30 PM until 2am."

The band again plays for a Country Club Dance. We read:

"Dinner/dance at Country Club to be Wednesday evening at Country Club. To make a success in every way, Toots Johnson's band has been engaged to attend to the musical end of the affair." (Feb. 2)

The band continues its popularity and plays next for a Sorority dance:

"Smart dance given by Delta Zeta Sorority-at Country Club. The music furnished by Toots Johnson's Band was all that could be desired." (Feb. 9)

Jazz bands are the rage of the era and Toots' Band is now known as a 'jazz' band:

"Pre-Lenten dance, Monday Feb. 16. The expenses, as in the past, will be defrayed by popular subscription. The 'jazz' will be furnished by Toots Johnson's Band, which no doubt will satisfy the most exacting." (Feb. 11)

There was given, a dance on St. Valentine's Day:

"Lambda Chi Alpha Valentine dance. Toots Johnson's Band furnished the music for the occasion." (Feb. 20-LSU)

The band plays for the opening of 'Cabaret de Boulevard':

"Opening of Cabaret de Boulevard brilliant event. Wednesday evening, Eagle Hall. Toots Johnson's Orchestra furnishing the music." (March 12)

Again Toots' Band is called a 'jazz' band. They play for a 'dagger' dance:

"Dagger Dance, Istrouma Hotel, March 26, Friday evening. The music was furnished by Toots Johnson's jazz band." (April 1-LSU)

The Elks continue to give dances and use the Johnson Band:

"Elks to give dance April 16, Friday-At Elks Club-Committee have secured the famous Toots Johnson's Band for the occasion." (April 2)

The Band gets another 'gig' at the Country Club:

"Dance at Country Club, April 8. Toots Johnson's Band will furnish music for the occasion." (April 3)

The paper does a follow-up on the success of the above announced dance:

"The dance given Thursday at the Country Club was very delightful in every detail and was unanimously acclaimed a pronounced success by all attending. The weather was cool and this fact together with the splendid music furnished by Toots Johnson best style, made dancing unusually comfortable and enjoyable." (April 9)

The band plays three more dances in April:

"Elks to give dance, Friday evening, April 16. Toots Johnson's

Band will furnish the music.' (April 14)

"Dance at Country Club 8:00. Toots Johnson will furnish the music." (April 19)

"Delightful dance given in honor of Miss Singletary at Country Club Friday. The young people danced until a late hour to the strain of Toots Johnson's Orchestra.' (April 24)

For Rally Day the Sigma Nu Fraternity give an open dance:

"Sigma Nu Fraternity hospitality to Visitors to Rally Day. Toots Johnson's Band was engaged for the entire day, for the pleasure of the dancers." (May 1)

A LSU Fraternity gives a Mother's Day dance and engage Johnson's Band:

"Phi Kappa Alpha honor Mother's Day at dance by wearing of flowers, Friday night at Country Club. Toots Johnson's famous band furnished the music for the evening." (May 13-LSU)

We have our second mentioning of the Woodmen of the World organizations they engage the Johnson Band for a dance:

"Flower City Grove to give benefit dance in WOW Hall. Music will be furnished by Toots Johnson's Band." (May 18)

The band plays for another fraternity dance. The item mentions that "SAE dance Wednesday at Country Club. Toots Johnson furnished the music for the evening." (May 21-LSU)

The band next plays for a picnic for the Electric Co.:

"Baton Rouge Electric Company to give picnic, Monday, May 31. Music will be furnished by Toots Johnson's Band." (May 28)

Another private party is played for by the band:

"Mr. & Mrs. St. Clair Favret give dance in honor of daughter. Music by Toots Johnson's Band. "(June 2)

We next read that "Lambda Chi Alpha give a most brilliant affair of year. The music for the occasion was furnished by 'Toots' Johnson." (June 12)

The Daughter's of Isabella, not heard from recently hire Johnson to play for a dance:

"The Daughter's of Isabella enjoy a delightful dance-Music was furnished by Toots Johnson's jazz band. From the early part of the night until the wee hours of the morning dancing was indulged in by over a 100 persons." (June 15)

The WOW organization becomes active in giving dances and hires Toots for the music:

"Dance-At WOW Hall, Thursday, July 15, benefit of Flower City Grove #124, Woodmen Circle. Music by Toots Johnson at 8:00. Admission 50 cents." (July 13)

In the Sept. 23rd paper we read: "Dance at Community Club Friday, Oct. 8th. Toots Johnson's Band has been engaged to furnish the music." In the Sept. 30th paper we find the following item: "Dance at Elks to be largely attended, Friday. Toots Johnson's Band has been engaged." (Sept. 30)

In the section of this book there will be personnel interviews with musicians that played or knew Johnson. One interview states that a musician whose name was Stewart headed Johnson's second band. Stewart's band is also very active. At some point Stewart breaks away from Johnson and heads his own band. The date of this separation is unknown at this time. Many times Johnson is not mentioned by name but Stewart is. Johnson probably had a job out of town or may have been ill. Whatever reason Stewart did get mentioned frequently along with Johnson. During August there are no items on Johnson but some on Stewart. Johnson is not mentioned until the Sept. 23rd paper:

"First dance of Season at Elks Club, Friday, Oct. 1st. Toots Johnson's Band will furnish the "jazz." (Sept. 23)

The dance was mentioned again in the Sept. 30th paper. In the Oct. 6th paper we read of the band playing at the Country Club again:

"Dance at Country Club , Friday evening, Oct. 8th. Among the attraction provided for Friday evening is good music to be furnished by Toots Johnson's Band." (Oct. 6)

The Band is hired to play a dance for the LCA:

"LCA entertains with dance at Reed Home, Friday evening. The music was furnished by Tutts Johnson's Jazz Orchestra." (Oct. 22-LSU)

Johnson's Band again plays at the Country Club for a college fraternity. This item is interesting as it describes Johnson's music as 'syncopated':

"Theta Kappa Beta fraternity give big dance at Country Club, With the weather cool enough to put pep into the dancing contingent, and the syncopated strains of Toots Johnson, the dance was a delightful one." (Oct. 29-LSU)

Many of the articles do credit Johnson's Band as providing excellent music and he must have had a great reputation as these articles do give him accolades of praise. It is interesting also because it is the first article that mentions Johnson's band is colored:

"KA dance, Country Club, Friday, Oct. 22nd. The dance was made exceptionally enjoyable on account of the unusually good music furnished by Toots Johnson and his colored band." (Oct. 29)

There are dances during the rest of October but many times the band is not mentioned. Mentioned are some jobs that Toots played in the recent past and probably did them again. We realize that not all of Johnson's many activities are mentioned in the paper-especially when he played for colored dances. The paper and the Reveille were the local papers and were connected with white society and during this era the colored were relegated to second class citizens and their activities were not often published in the local newspapers.

In Nov. the Band plays again for a Friar's dance:

"Friar's entertainment with house dance, Friday. First dance of season, 507 Boyd. Toots Johnson's Band furnished the music." (Nov. 4)

The Elks hold another dance and we read that "To be elaborate affair. The music will be furnished by Toots Johnson." (Nov. 30)

The band plays for two college dances - a sorority and a fraternity:

"SAE Fraternity dance at Community Club, Friday, Nov. 26, Toots Johnson furnished the music." (Dec. 3-LSU)

"Prescott home scene of unique sorority party, Saturday evening Music was rendered throughout the evening by Toots Johnson's Band." (Dec. 3-LSU)

The band again plays for a college function, this time the "Tiger Club":

"Tiger Club to give dance this Friday, Community Pavilion. Toots Johnson's Band will furnish the music." (Dec. 6)

On Dec. 10th we read that the ELKS have built a new home on Boyd Ave and give a dance that Johnson is hired to furnish the music (Dec. 10-LSU) In the Dec. 12th paper we read of this dance again in an item in the local newspaper:

"The most elaborate pre-holiday event of the week's calendar is the dance to be given by the Elks, Friday evening at the Community Club Pavilion. Toots Johnson's full Band will furnish the music." (Dec. 12)

Finally in December the band plays two engagements: A dance at the Community Club and another Elks dance:

"Young ladies give delightful dance-home of Avant. Toots Johnson's Band furnished the music" (Dec. 15)

"Community Club dance is enjoyable affair, Wednesday evening. Toots Johnson's Band furnished the music." (Dec. 15)

1921

The first entry for 1921 is the Elks dance January 28th:

"Elks to give dance January 23rd. Music will be furnished by the famous Toots Johnson Band." (Jan. 10)

The earlier scheduled dance for the Tiger Club is postponed to Feb. 4:

"Tiger dance postponed to Feb. 4 (Friday), held at Community Club Pavilion and the usual crowd will dance to the strain of Toots Johnson's Orchestra.' (Jan. 14)

There are two items about the upcoming Elks dance:

"Elks dance January 28th. Toot Johnson's Band will furnish

the music." (Jan. 18)

"Elks dance to be event of Friday; Toots Johnson's Band will furnish the music." (Jan. 25)

The band again plays for a college fraternity dance:

"Kappa Sigma Fraternity, Saturday night. Toots Johnson's Band furnished the music for the occasion." (Jan. 28-LSU)

Another Elks dance was held and use the Johnson Band:

"Elks dance Friday evening. Toots Johnson's Band furnished the music and dancing continued until late hour." (Feb. 4)

Both the local paper and the Reveille have an article on the Friar's dance:

"Friar's Club host at informal house dance. Music furnished by Toots Johnson's band." (Feb. 10

"Friar's Club informal house dance, Saturday. Music was furnished by Toot Johnson's Band." (Feb. 11-LSU)

We find coordination between the two papers (local and Reveille) in writing about the upcoming Kappa Sigma dance:

"Delightful dance at Kappa Sigma House, Saturday evening. Toot Johnson's Band furnished the music." (March 7)

"Kappa Sigma dance Saturday evening. Toots Johnson's Band furnished the music for the occasion." March 11-LSU)

For the first time (at least in our research) we find two bands are hired to play a dance-Johnson's and Stewart's:

"Zeta Beta Tau dance, Friday night, Community Club. Music of the very best kind was furnished by "Stewart's Band," and "Toots Johnson's." (April 3)

The band plays for another fraternity dance at the college:

"Kappa Sigma gives house dance. Music was furnished by Toots Johnson." (April 4)

The Friar's, who had been hiring only one band, now hire both

Toots and Stewart:

"Friar's dance-Community Club. On either side slightly screened behind palms and moss was a band-Stewart's on the right and 'Toots' on the left. Never has such music been heard before." (April 9)

The Reveille prints a follow-up to the dance mentioned above:

"Zeta Beta Tau host brilliant dance, Friday at Community Club, April 1st. The splendid music, furnished by both Toots & Stewart's Bands, alternately responded to the encores." (April 18-LSU)

Dances seem to become more creative and diversified as entertainment is introduced in the form of a minstrel performance:

"Kappa alpha entertains friends with dance in a woodland forest, Thursday. Toots Johnson and his tribe of ebony Ethiopian minstrels rendered their best musical wares during the dancing." (April 30) The same write-up is in the Reveille on May 20th)

The Johnson Band plays for another private house party:

"Misses Nelly and Alyce Kahn entertained with a dance at the home of Miss Marie Uhry of New Orleans. Music was furnished by Toots." (May 3

For the first time we read the name of the "Dixie Theater" in our research on Toots. There appears in the paper an advertisement of Johnson's Band playing there:

"Dixie Theater, Saturday night, May 14. Music by Toots Johnson." (May 12)

Another new location in Baton Rouge uses Toots for music. It is the Harmony Club:

"Harmony Club to give dance. Toots will furnish the music for the evening." (May 15)

What is referred to as "St. George" hires Toots' Band. We read this from an advertisement in the paper:

"Dance at St. George, Saturday night, May 21. Music by Toots Johnson's Band." (May 19)

The Ethiopian Minstrels again entertain at a dance that Toots is engaged for:

"Kappa Alpha entertains friends with dance. Toots Johnson and his tribe of ebony Ethiopian Minstrels rendered their best musical wares during the dances." (May 20-LSU)

The practice of hiring two bands continues as the Elks give a dance using Toots and Stewart:

"Elks dance is among leading events of the week, Tuesday Community Club. Two bands, Toot Johnson's and Stewart's have been engaged for the occasion, so there will be no lack of music." (May 23)

The band plays for a picnic for B'nai Israel:

"Annual picnic of "B'nai" Israel sisterhood at Greenwell springs, Sunday, May 29th. Music will be furnished by the famous 'Toots' (May 24)

The paper mentions that the "Elks dance at the Community Club quite a success. A string band and Toots Johnson's Band furnished the music, playing alternately." (May 30)

The trend of hiring two bands continues with the same two bands playing opposite each other:

"Lambda Chi Alpha dance, one of season's most beautiful. On opposite sides of the pavilion were the bands of "Toots' and 'Stewart's',' seated in a bamboo enclosure, each wearing native head-dress." (June 10)

"LC Alpha dance - Toots & Stewart alternately furnished the music for the occasion and were at their best element. Each member of the 2 orchestras wore a Japanese rice straw hat in keeping with the scheme of the decorations." (June 11)

It is best we do not say anything about the band's 'dress.' (hoo, hoo, hee, hee). Next the Johnson Band plays for a private party:

"Delightful dance at home of Master Victor Coates. The music was furnished by Toots' and it was some of Toots' best music." (June 14)

The paper of June 15 contains an advertisement of a dance at

"St. George, Friday night, June 17, Music by Toots Johnson's Band," (June 15) and July 1 "The music was furnished by Toots Johnson's Band for Mr. William Contini who entertains friends with a dance."

The dance for St. George "changed to Comite Park, Friday July 29. Free bus for dancers, leaves 3rd St. and blvd. at 7:30." Toots uses 9 pieces for this performance. (July 27). On Wednesday, August 17, the advanced advertising is seen stating "Dance at Dixie Theater, Toots Johnson's famous Jazz Band." (August 16)

The band plays for engagements at Comite Park and the following dates are advertised in the paper: August 16, 17, 19, & 24, August 26 and Sept. 2.

There is a new skating rink in Plaquemine, La. and the band is booked to play there:

"Dance at Plaquemine at Daigle's Skating Rink, Friday, Sept. 30 (Monday). Music by Toots Johnson's original jazz band of 9 pieces." (August 28)

The band plays again at the Harmony Club and the item relates that: "The music was furnished by Toots and it was some of the best of the year." (August 29)

The Johnson Band and the Stewart Band furnish the music for the Kress 5-10-25 Store. Department stores used to have a pianist playing during shopping hours much as we have taped music today. In 1921 live music is provided, music that is up to date - in this case - jazz music.

The night of Halloween is marked by a dance:

"Country Club affairs for October-Tuesday, October 31- Halloween dinner/dance at 7:00. Toots Johnson's Orchestra." (Oct. 2)

We hear, for the first time of a fair given by St. Margaret's Daughters:

"Coming fair for St. Margaret's Daughter, October 14th & 15th. The first night of the fair music will be furnished by Stewart's Band and the 2nd night Toots will hold away." (Oct. 5)

Many of the jobs that Toots does now include his minstrels. A fraternity hires the band and that includes the minstrels:

"Smoker given by Kappa Alpha, October 7, on house on

campus. In the other wing sat Toots Johnson with his tribe of ebony Ethiopian Minstrels who displayed their musical wares in true and characteristic form adding much to the pleasure of all." (Oct. 14-LSU)

We hear of the Renaissance Club again after a long absence from activity:

"Renaissance dance at the Community Club, Friday evening. Throughout the evening the best of music was furnished by "Toots." (Oct. 15)

October is a busy month for the Johnson band as they play for many dances:

Oct. 19 - "Miss Strauss entertainment for Miss Baum of Tennessee. Toots furnished music for the occasion."

Toots again plays for the Renaissance club:

"Renaissance Club dance at Community Club. Throughout the evening the best of music was furnished by Toots." (Oct. 21-LSU)

The Club called the 'Daggers' have a dance and hire the Johnson Band:

"Daggers have dance at Harmony Club, Thursday, 8-11. Tutts furnished the music for the evening and it was some of his best." (Oct. 21-LSU)

The Johnson Band plays for a dance that is mentioned in the Oct. 22nd paper:

"Theta Xi dance a delightful affair. 'Toots' Band was in the hallway and played some of the best music of the year." (Oct. 22)

There are three items in the Oct. 28th paper. Two in the local paper and one in the Reveille:

"Dance at Daigle's Skating Rink, Saturday, October 29th. Music by Toots Johnson's Jazz Orchestra."

"Halloween dance, October 29th at Country Club-dinner/dance. Music will be furnished by Toots Johnson's Band."

"Theta Xi give freshmen dance, Friday evening, home on Lafayette St. Toots' Band occupied the hallway and played some of

the peppiest music of the season."

Finally on Oct. 31 the band plays at the Country Club:

"Dinner/dance at Country Club, this Monday. Music will be furnished by Toots."

To begin the month of November Toots' plays for three functions:

"Dance-Dixie Theater, Friday night, Nov. 4th. Music by Toots Johnson's famous Jazz Orchestra." (Nov. 3)

"Kappa Delta entertains for Freshmen, Nov. 11. Music furnished by members of Toot's Johnson's Aggregation." (Nov. 4)

"Dance-Daigle's Skating Rink-Sunday, Nov. 13. Music by Toots Johnson's Jazz Orchestra of Baton Rouge." (Nov. 11)

Also in the Reveille of Nov. 11th we read of the above dance for Freshmen: "Kappa Delta entertainment for Freshmen-couples danced to the characteristic music furnished by members of the famous Toots aggregation." (Nov. 11-LSU)

The Shriners hire the Johnson Band to play for their dance:

"Shriners dance at the Country Club, Friday evening. Toots Johnson played some of the best music ever heard in this city." (Nov. 12)

For a Thanksgiving dance the band plays at the Country Club:

"Thanksgiving at Country Club. In the evening at 8:30 dancing was enjoyed until a late hour to Toots Johnson's Band." (Nov. 25)

In December the band is very busy and plays for the following events:

"Elk's dance to be Friday evening, December 16 at 8:00, the music to be furnished by 'Toots" (Dec. 8)

"Renaissance dance at the Community Club, Friday. Toots Johnson played some of the latest jazz music of the season." (Dec. 10)

"Christmas dance, one of season's most successful (Sic: at Elks

Club mentioned above) Toots Johnson's Band was at its best." (Dec. 17)

"Dinner/dance at the Golf & Country Club. Excellent music was furnished by Toots Johnson's Band." (Dec. 20)

“Two dance - Saturday & Sunday, Dec. 24-25 at Daigle's Rink, Plaquemine, La. Saturday night dance to music by Stewart's Jazz Orchestra-Sunday night Christmas dance. Music by Toots Johnson's' Band." (Dec. 23)

"Girls of I. H. - Gottlieb Home. Entertainment acts-dance. Tutts Johnson's Band rendered some of the latest dance music of the season." (Dec. 23)

"Dav. Grand New York Ball at Daigle's Rink, Sunday, Jan. 1. Music by Toots Johnson's famous Jazz Band."

1922

To begin the year the band plays at the Daigle Skating Rink:

"Dance-Daigle's Rink, Plaquemine, La. Music by Toots Johnson's Jazz Orchestra." (Jan. 7)

The band is mentioned as playing for a 'Calico' dance in the Jan. 17th paper:

"Benefit Calico Dance at the Harmony Club, Wednesday evening, 8:30. It will be interesting to learn that Toots Johnson will furnish the music for the evening's entertainment." (Jan. 17)

They play at the Harmony Club again the following week:

"Subscription dance at Harmony Club, Jan. 28th. Toots Johnson's Band will furnish music for the occasion." (Jan. 26/LSU & Paper)

The band again plays at the Daigle Rink. This gig seems to be a steady, weekly job:

"Big novelty dance at Daigle Rink, Plaquemine, La., and Sunday night. Music by Toots Johnson's Jazz Orchestra." (Jan. 28)

Finally the band plays for an Elks dance on Feb. 17th. In Feb. the band is very active. We find a number of events that use the

Johnson Band:

"Big novelty dance at Daigle's Rink, Plaquemine, Feb. 5th. Music by Toots Johnson's Jazz Band." (Feb. 4)

"Daggers entertain at a masquerade dance at the Harmony Club. Toot's Band was dressed in green clown suits and they too added much to the entertainment." (Feb. 4)

"Unknown Four entertain at a delightful dance at Mungier-Macy Studio. Toots Johnson furnished some of his very best music playing the latest 'Jazz" music of the evening." (Feb. 7)

"Festival of Purin to be celebrated at a grand masquerade ball, Thursday, March 14th. Temple Sisterhood "(Feb. 7)

"Elk's Canoe on Friday evening, Feb. 17th in ballroom of club. The music for the evening will be furnished by Toots." (Feb. 8)

"Daggers entertained a masquerade dance, Feb. 3rd., Friday evening. Toots' band was dressed in green clown suits, and they, too, necessarily added much to the entertainment." (Feb. 10-LSU)

"Sigma Iotas entertainment-house dance, Feb. 11th. Toots Johnson furnished the music for the occasion." (Feb. 17-LSU)

"Elk's dance was an enjoyable affair on Friday evening. Some of the best music of the season was played by Toots Johnson's Band." (Feb. 20)

"Miss Ethel Hearin honors her house guests at dance. Toots Johnson's entire Band furnished the latest music of the season with his best manner." (Feb. 22)

"Miss E. Hearin Entertained Tuesday evening, Feb. 21 at Golf & Country Club. Toots Johnson's Band furnished the music in his best manner." (Feb. 24-LSU)

"Carnival Ball at the Harmony Club, Saturday evening. The latest music of the season was furnished by Toots Johnson." (Feb. 27)

"Theta Theta Fraternity, Wednesday evening, April 16. Community Club. Toots Johnson's Band furnished some of the best dance music of the season." (Feb. 28-LSU)

In March the band plays for the Purim Masked Ball:

"Purim Masked Ball in the Temple annex-Throughout the affair Toots Johnson's Band furnished the music." (March 15)

The band is still playing at the Daigle Skating Rink this time "Sunday night, March 19," (April 18), and for a "Benefit dance to be given at new Baker High School March 3rd in school auditorium and the music is to be furnished by Toot Johnson's Band." (April 22)

Another fraternity dance hires the Johnson Band:

"Theta Xi entertain at a formal dance on Lafayette St. house. Some of the season's best music was furnished by Toots Johnson." (April 27)

The April 28th Reveille contains the same write-up about the same above dance. (April 28)

Another dance uses the Johnson band at the Harmony Club:

"Dance at Harmony Club is anticipated entertainment, Tuesday, 8:30. Toots Johnson has been secured to furnish the music for the evening." (April 11)

A new club is opened and is called the "Cafe Louisian":

"Opening dinner/dance at the Cafe Louisian on Wednesday evening at 9:00 and of the loveliest and most enjoyable affairs of the social season. Music was furnished by Toots Johnson." (April 21)

The last of May a dance is held by a college fraternity:

"Theta Theta Fraternity dance at Community Club, Wednesday evening. Toots Johnson's' Band furnished the latest dance music of the season." (April 27)

This item is also carried in the April 28th Reveille. The Reveille has a follow-up item about this dance:

"Theta Xi dance delightful affair, April 28, Friday evening. Toots Johnson furnished the music for the dance." (May 5-LSU)

The band is hired for a dance at the Country Club:

"Dinner/dance at Golf & Country Club, Saturday evening. Toots Johnson's Band furnished the music." (May 8)

There is a write-up about a block dance given by the American Legion:

"ALL READY FOR BLOCK DANCE TONIGHT American Legion Urges Public to Join in the Fun.

Bring on your Marathon jazzers. Now that dancing has ceased to be an art of grace and become a pastime of endurance, we offer unlimited opportunities for the ambitious non-stop Terpsichorean. Show your stuff on the asphalt in front of the city hall Monday night. The American Legion Block dance furnishes all the facilities you need for breaking the record-except the refreshments. If you cannot go the route to the syncopations of Toots Johnson's Jazzy Hounds, you may just as well relinquish all hope of attaining the corrected honor.

The band plays for another Shirner's dance:

"Shriner's dinner/dance - event of the season, at Louisian Hotel, Wednesday evening. Dancing was enjoyed until a late hour to the strains of Toots Johnson's Band." (May 12)

The Theta Kappa Beta give another dance and use the Johnson Band:

"Theta Kappa Beta, Saturday evening, May 13 at Harmony Club. Toots Johnson furnished some of the best music of the season for the occasion." (May 19)

The Friar's Club hold another dance and engage Toots':

"Friar's dance on of the most brilliant of season, Friday evening at Golf & Country Club. Toots Johnson's Band furnished the latest dance music of the season in his inimitable style." (May 27)

The band is only mentioned twice in July: playing for a dance and an advertisement for the continued engagement at the Daigle Skating Rink. The advertisement is hard to read because of the age of the newspaper (July 16, 1922 but the band plays for what is called a 'Lucky Foot Dance.'

"Dance at Brusly, Thursday, August 3rd. Music by Toots Johnson's Band." (July 31)

The band travels to Brusly, La. for a dance and also to Slaughter. La. for another dance:

"Big dance at Brusly, La, August 7th (Town Hall). Music by Toots Johnson's Jazz Band." (August 17)

"Dance at Slaughter, La, Friday, August 18th. Music by Toots Johnson's Band." (August 17)

In September there are a lot of entries but do not mention the name of the band playing. Probably the band does play for some of them at the Daigle Skating Rink and other places. One entry does mention the band by name:

"Dance - big Lucky Foot Dance-Plaquemine, La. Thursday, Sept. 7th. Music by Toots Johnson's' No. 1 Jazz Band. (Sept. 5)

It is a different matter in October as the band is mentions quite a few times:

"First dinner/dance of the season at Country Club, Saturday evening. Between the courses of the delicious dinner, dancing to music played by Toots Johnson's Band was enjoyed." (Oct. 9)

"Dance at Baker Auditorium, Thursday, Oct. 19. Music by Toots Johnson's 9 piece orchestra." (Oct. 14)

"Friar's entertain at lovely dance, Friday, Home on Boyd Ave. Toots Johnson's Band played the music for the occasion." (Oct. 14)

"Pi Kappa Alpha Fraternity entertain at dance, Saturday evening, at their handsome home in Lake Park." (Oct. 16)

"Pi Kappa Alpha dance on Saturday evening. Music was furnished by Toots Johnson." (Oct. 20-LSU)

"Dance at Harmony Club - a delightful affair, Wednesday evening. Music for the occasion was played by Toots Johnson." (Oct. 26)

"Mr. & Mrs. Gordon entertain Kappa Delta sorority. They dance to the strains of Toots Johnson's Band." (Oct. 31 in paper and Reveille, Nov. 2)

Another fraternity hires Johnson for their dance:

"Sigma Lota Fraternity gives dance, Friday evening, house dance. Toots Johnson's Band furnished the music for the affair." (Nov. 10-LSU)

The band again plays for the Elk's Club dance:

"Elks to entertain with dance on Friday, Nov. 17th. Toots Johnson's Band has been secured for the occasion so there will be good music." (Nov. 10) and: "Elks requested to register for dance, Friday evening. Toots Johnson's Band will furnish music for the occasion." (Nov. 14)

There are a number of items the rest of November:

"Kappa Sigma Fraternity gives enjoyable dance, Boyd St. home. Excellent music was played by Toots Johnson's' Band." (Nov. 15

"Dance at Dixie Theater tonight, Nov. 17. Toots Johnson's Jazz Band." (Nov. 17)

"Daggers inter-fraternity entertainment, Friday night, Nov. 10th. Harmony Club - Toots Johnson's Band played the latest music." (Nov. 24-LSU)

"Kappa Alpha Fraternity gives dance at the Hotel Louisian, Wednesday. Toots Johnson played the latest music of the season." (Nov. 30)

In December there are two final entries for the year 1922:

"Sportsmen dinner/dance at Golf & Country, Saturday evening. Toots Johnson's Band played the music." (Dec. 11)

"Cadet hop at Community Club, Friday. Excellent music was furnished by Toots Johnson's Orchestra." (Dec. 8-LSU)

1923

The year begins with the band playing for a private party behind the screen, this time also hidden by balloons:

"Mr. & Mrs. D. Ernest McInnie entertain at brilliant dance. A screen of moss and balloons concealed Toots Johnson's Band, which rendered excellent music throughout the evening." (Jan. 3)

They continue to be hired for fraternity gigs at the college:

"Open house by Lambda Chi Alpha, Saturday, from 5-9.

Dancing was enjoyed to music furnished by Toots Johnson's Band." (Jan. 19-LSU)

The band is in demand by the younger, high school set and play for them, this time at Highland School:

"Dance tonight at Highland School. Music by Toots Johnson's Band-all profits donated to school: "(Jan. 26)

The Elks continue to hire Johnson for their dances:

"Elks to entertain with dance on Saturday, Feb. 10. Toots Johnson's Band has been engaged for the occasion." (Jan. 29)

The band is very active in the month of February playing for the following activities:

"Kappa Alpha Fraternity gives dance, Saturday night. Toots Johnson's Band furnished the music." (Feb. 2-LSU)

"Elks to entertain at dance, Saturday night, Feb. 10th. The dancing will start promptly at 8:30 and Toots Johnson's Jazz aggregation will furnish the music." (Feb. 6)

"Charity Carnival Ball a brilliant success. Toots Johnson's Band played expertly for the affair." (Feb. 8)

"Dagger inter-fraternity entertains with dance, Saturday night at Harmony Club. Toots furnished the music." (Feb. 9)

"Grand Masquerade dance at Daigle Rink, Plaquemine, La, Tuesday, Feb. 13. Music by Toots Johnson's Orchestra." (Feb. 12)

"2nd Cadet hop last Friday at Community club pavilion. Grand march led by Cadet Major Hernandez and Lucy Willett. Toots furnished the Music." (Feb. 16-LSU)

"Friar's entertain at house dance on Saturday evening. Toots Johnson's Band played excellent dance music." (Feb. 27)

The March 2nd Reveille contain four items in which Toots furnished the music:

"Dance given by Theta Theta last Friday at Harmony Club. Toots' Band played good music." (March 2)

"Friar's gave dance last Saturday night. Toots' furnished excellent music."(March 2)

"Zeta Beta, Friday, Harmony Club. Toots' furnished the music." (March 2)

"Lambda Chi Alpha give house dance-Music was furnished by Toots." (March 2)

The band also plays the next week another frat dance:

"Kappa sigma Fraternity entertains at dance, Saturday. Toots Johnson played excellent music for the affair." (March 13)

The band still is playing regularly at Daigle Rink:

"Grand dance at Daigle's Rink, Plaquemine, La, Monday night, March 10th. Music will be furnished by the original Toots Johnson Band." (March 17)

The band plays what is called a 'serpentine' dance at the Rink:

"Supper time dance at Daigle's Easter Sunday, April 1st. Music will be furnished by the original Toots Johnson's Band." (March 30)

April is a very busy month according to the items in the papers. We find many listings and items about the activity of the Johnson Band:

"Dinner/dance at the Golf & Country Club, April 7, 8:00. Toots Johnson's Band will furnish the music. (April 2)

"The Friar's entertain at brilliant affair, Friday. Toots Johnson played excellent music for the affair." (April 7)

"Dinner/dance at the Golf & Country Club, Saturday evening. Dancing was enjoyed to excellent music played by Toots Johnson's Band." (April 9)

"Elks to entertain with dance on April 21. Toots Johnson's Band will furnish the music for the occasion." (April 11)

"Delta Kappa Epsilon formal dance. Community Club. Toots played excellent music." (April 13-LSU)

"Dance at Baker Community Auditorium Thursday, April 19. Music by Toots Johnson's Band." (April 14)

"Lambda Chi Alpha hosts at informal dance, March 24, 8:30-12, Saturday. Music for the occasion was furnished by Toots.' (April 16-LSU)

The band plays for a DeMolay dance and we find a small article in the paper:

"DEMOLAY TO GIVE HOP ON WEDNESDAY, APRIL 25.

A DeMolay hop will be given by that organization on Wednesday night, April 25. It was voted by the members at a meeting held last Monday. An effort is being made to secure Toots Johnson's Band for the occasion." (April 20)

The band plays for a number of organizations the latter part of April:

"Elks dance at home tonight, Saturday evening. Toots Johnson's Band will furnish music for the occasion." (April 21)

"Theta Xi Fraternity has brilliant formal dance. Toots Johnson's Band furnished music for the occasion." (April 21)

"Schedule of events at Golf & Country Club, Saturday, May 12-8:00 - for lawn and linen dinner dance. Toots Johnson's Band is to furnish the music." (April 23)

"Theta Xi formal dance, Friday. Toots Johnson's Band furnished the music." (April 27-LSU)

"Catholic Women's Club to have dinner/dance, May 1st. Toots Johnson's Band is to furnish the music." (April 28)

The month of May is not as busy as April as the band is mentioned in only two items:

"May Day dance in the Hotel Louisian Tuesday. Catholic Wopmen's Club. Splendid music was played by Toots Johnson's Band." (May 2)

The band next plays for a block dance given by the American Legion:

"ALL READY FOR BLOCK DANCE TONIGHT. American

Legion Urges Public to Join in the Fun.

Bring on your marathon jazzers. Now that dancing has cased to be an art of grace and become a pastime of endurance, we offer unlimited opportunities for the ambitious non-stop terpsichorean.

Show your stuff on the asphalt in front of the city hall Monday night. The American Legion Block dance furnishes all the facilities you need for breaking the record - except the refreshments. If you cannot go the route to the syncopation's of Toots Johnson's Jazzy Hounds, you may just as well relinquish all hopes of attaining the coveted honor.

Dancing Monday night starts promptly at 8 o'clock and there's no telling when it will stop. If you attended the Legion Block dance last year we know you will be among those present when the first note of the saxophone starts activities. If you did not, don't make a similar mistake - for there will not be another until next year.

If there is a genius in our midst who can tell us how more fun and genuine amusement can be crowded into the same amount of time and space, let him step forward. There's a fortune awaiting him somewhere. If you enjoy and appreciate "pep," gaiety, wholesome entertainment, don't miss this block dance. (May 14)

In August we read that the band travels out of town for an engagement:

"Dance at St. Francisville, Thursday, August 23. Toots Johnson's Jazz Orchestra." (August 23)

August is also a slow month as only one other item appears in the paper:

"Jitney dance at Craig's Pavilion tonight, August 28. Toots Johnson's full band." (August 28)

In Sept. we find articles in the Reveille and in the local paper:

"Dance tonight at St. Francisville. Music by Toots Johnson's famous jazz band." (Sept. 5)

"Dance will be given at Istrouma Hall in Istrouma Heights, Wednesday, Nov. 14, 78:00. Music by Toots Johnson's Band." (Sept. 14)

"Kappa Alpha host at informal dance. Toots Johnson's Orchestra furnished the music for the occasion." (Sept. 28-LSU)

"Zelta Sigma entertains with open house, Saturday evening. Dancing was enjoyed from 5-8. Toots Johnson's Orchestra furnished

the music for the occasion." (Sept. 28)

In October the jobs pick up and the band plays more gigs:

"Kappa Delta Sorority gives dinner/dance. Toots Johnson's Orchestra furnished the music." (Oct. 9)

"Dutch supper dance given by City Club. Toots Johnson's Band. Oct. 30" (Oct. 12)

"Zeta Beta Tau entertains with dance. M.M. Studio. Toots Johnson furnished the music." (Oct. 19)

"Kappa Alpha dance at City Club, Friday. Toots Johnson's Band furnished the music." (Oct. 25)

"Benefit dance, Highland School, Nov. 8th. Toots Johnson's Band will furnish the Music." (Oct. 30)

The band is also busy in November and the papers list a number of these jobs:

"Theta Xi host at dance, Friday, Oct. 26 at home on Hypolite Street. Toots' Orchestra furnished the music." (Nov. 2-LSU)

"Kappa Sigma host at dance. Toots' orchestra furnished 'peppy' music thru-out the evening." (Nov. 9-LSU)

"Lambda Chi Alpha Freshmen give dance, Friday night at M.M. Studio. Toots' furnished the music for the occasion." (Nov. 16-LSU)

"Costume and Fancy dress supper/dance, Saturday evening. Dec. 1st. Toots Johnson's will furnish music." (Nov. 21)

"Pi Kappa Alpha host at dance, Friday evening. Toots' Orchestra furnished the music. (Nov. 23-LSU)

"Theta Kappa Beta entertains with dance at Harmony Club. Toots Johnson's Band played for the affair." (Nov. 23-LSU)

The final entry is from the local paper:

"Dance, Baker Auditorium, Friday, Nov. 30th. Music furnished by Toots Johnson." (Nov. 26)

The band ends the year with five engagements in December:

"ROTC dance by Cadet Battalion of LSU. Toots Johnson's Orchestra will furnish the music for the occasion." (Dec. 6)

"Highland School to give dance, Wednesday, Dec. 12th. Toots Johnson's Band will furnish the music for this benefit dance." (Dec. 10)

"Dance, Baker Auditorium, Friday, Dec. 14th. Toots Johnson's Band." (Dec. 11)

An advertisement appears in the paper announcing a dance at Liberty Park with two bands appearing: The Lawrence Jazola Eight on Tuesday and Johnson on Wednesday. (Dec. 22)

"Golf & Country Club dance, Saturday, Dec. 29th. Toots Johnson's Band." (Dec. 28)

"Holiday Supper/Dance largely attended - Country Club- hundred guests enjoyed dancing to music by "Toots Johnson's Band." (Dec. 31)

1924

Johnson continues to play engagements, mostly for the same organizations. A few new names of organizations do appear as well as a number of dance bands. The competition is increasing with written jazz which enable many to play the jazz rhythms without as many jazz solos. 1924 is well into the jazz age and jazz is the music of the land.

The band's first job as given in the paper is written about in the Jan. 14th paper:

"Kappa Alpha Fraternity entertains at Louisian, Saturday evening, 90 couples. Toots Johnson's Band furnished the music." (Jan. 14)

The band plays two engagements on Jan. 17th and 18th:

"Dance- Baker Auditorium, Thursday Jan. 17th. Music furnished by Toots Johnson's Band." (Jan. 14)

"Dance Friday at Italian Hall, corner-Lafayette and laurel Streets. The original Toots Johnson's Band will furnish the music." (Jan. 17)

The local papers, beginning in 1924 do not carry as many write-ups as the Reveille student paper at LSU. They mention many

other bands (Chicago Bell Hops, Victor's Band, A. J. Piron's Band, Whitney Kaufman Serenaders, Weirlein Syncopators, DeGeneres Band, Community Club Orchestra, Jack's Original 5, Georgian Serenaders, and the Grotto Band.

The band next appears for another Fraternity dance:

"Kappa Alpha Fraternity gives dance, Saturday evening, Jan. 12th , at Louisian Hotel. Music was furnished by Toots Johnson." (Jan. 18-LSU)

The Sigma Alpha Epsilon Fraternity also gives a dance and used Johnson's Band:

"Sigma Alpha Epsilon Fraternity entertained Friday evening with informal dance at Louisian Hotel. Good dance music was furnished by Toots Johnson." (Jan. 25-LSU)

In February the band continues to play for fraternity dances. Dancing was very popular and most of the college groups give dances:

"Lovely dance given by Lambda Chi Alpha Fraternity Friday at harmony Club. Toots Orchestra furnished enjoyable dance music for the occasion." (Feb. 1-LSU))

"Daggers entertain with formal dance, Saturday at Louisian Hotel. "Peppy" music was furnished by Toots Johnson's Jazz Band." (Feb. 1-LSU)

"Kappa Alpha entertains with formal dance at Harmony Club. Toots Johnson's Orchestra furnished peppy music." (Feb. 8-LSU)

"Sigma Iota Fraternity has enjoyable dance, Saturday. Toots furnished music for the occasion." (Feb. 8-LSU)

"Second Cadet Hop will be given on Friday, Feb. 29th. Toots Johnson's orchestra will furnish music for the occasion." (Feb. 15-LSU)

"Theta Xi Fraternity gives dance Friday at Mugnier/Macy Studios. Music was furnished by Toots' Orchestra.' (Feb. 15-LSU)

"Square & Compass Fraternity entertains with dance, Friday evening. M/M Studio. Toots' Orchestra furnished splendid music for the occasion." (Feb. 22-LSU)

"Lambda Chi Alpha Fraternity gives informal dance

Saturday, M/M Studio. Toots Johnson's Jazz Orchestra furnished the music." (Feb. 22-LSU)

"Daggers entertain with dance, Friday evening. Toots' Orchestra furnished music for the occasion." (Feb. 29-LSU)

"Kappa Sigma hosts at house-dance. Toots Johnson's Orchestra furnished 'peppy' music." (Feb. 29-LSU)

The Cadet Battalion attends the Cadet Hop with music by Toots:

"MANY MEMBERS OF CADET BATTALION ATTEND CADET HOP.

Dance at Community Club Friday Night Enjoyed by Largest Crowd Since Idea Originated.

The second R. O. T. C. dance of the current session, held on Friday night at the Community Club pavilion, was attended by one of the largest crowds since the idea of "cadet hops" originated several years ago. Practically the entire battalion and quite a few graduates of the military department were present.

Toots Johnson's Orchestra began the music a few minutes after 8 o'clock for the grand march, which was led by Cadet Major T. A. Warner." (Feb. 29)

In March the band continues to play mostly for college events:

"Cadet Hop Saturday night at Community Club - Grand March - Music was furnished by Toots' Jazz Band." (March 7-LSU

"Theta Xi Fraternity dance Saturday, at their home on Hypolite Street. Music for this occasion was furnished by Toots Johnson's Orchestra.' (March 14-LSU)

"Theta Kappa Beta Alumni give dance Friday at Fraternity house on North Street. Toots' Jazz Band furnished peppy music for the occasion." (March 14-LSU)

"DeMolay dance Saturday, March 29 at the Gold Room. Music will be furnished by Toots Johnson's Band." (March 15)

"SAE fraternity dance Friday, March 14 at M/M Gold Room. Toots Johnson furnished the music for the occasion." (March 28-LSU)

"Kappa Alpha entertainment a brilliant affair. Delightful music was furnished by Toots Johnson's Band." (March 29)

"Order of DeMolay entertained at Mugnier/Macy Gold Room. Toots Johnson's Band furnished the music." (March 31)

In April the band plays again for numerous fraternity dances. The band seems to be the favorite of the college set as they continue to have Toots play their dances:

"Kappa Alpha entertains at brilliant affair-Community Club, Friday evening. Delightful music was furnished by Toots Johnson's Band." (April 4-LSU)

"Order of DeMolay had enjoyable dance Saturday at M/M Gold Room. Toots Johnson's Orchestra furnished music for the occasion." (April 4-LSU)

We read again about the use of two bands for a dance. The bands on the below occasion were Toots and Victor's, a band that is beginning to get college dances:

"Delta Kappa Epsilon gives formal dance Friday at Community Club. The feature of the dance was two bands, Toots' and Victor's." (Sic: This is the first time since 1921 that there have been two bands at a dance. It was a big attraction.) (April 11-LSU)

"Lambda Chi Alpha gives formal dance. Toots & Victor's Bands furnished good music for the affair. (Large attendance)" (April 25-LSU)

"Kappa Sigma entertains with dance, Saturday, April 12. Toots' Orchestra furnished the music for this occasion.' (April 25-LSU)

The band is kept busy playing college dances in May as they were in April:

"Theta Theta entertains at formal dance Wednesday, April 23 at Community Club. Music was furnished by Toots' and Victor's Band.")May 2-LSU)

"Chi Omega honored with tea dansante, Saturday at Country Club. Music was furnished by Toots Johnson's Band." (May 2-LSU)

"Cadet Hop feature of last week. Friday night at Community Club. Toots Johnson's Band never played better music than at this time." (May 9-LSU)

The band plays for the last Cadet Hop of the session:

"FINAL CADET HOP OF THIS SESSION TO BE FRIDAY NIGHT.. Every Effort Being Made by Those in Charge to make Affair Best Ever Held.

The third and final R. O. T. C. dance of the current school session will be held on Friday evening, May 2, from 8:00 to 1:30, according to information from the dance committee. Tickets are being sold for the affair by a number of senior officers and the five cadet first sergeants.

Every effort is being made for making this 'hop" the best ever, stated Capt. Francis A. Woolfley, commandant, at drill Tuesday. He urged the students to purchase tickets for the entertainment before Friday night. Those who do not present tickets at the door will be charged extra, according to the commandant, and no cadet will be admitted who is not wearing the regulation uniform.

"Toots" Johnson's orchestra will play for this final hop, according A. D. Levert, captain of company B, who is chairman of the committee in charge. The place is, as usual, Community club pavilion. The dance is expected to prove the best of the season, and indications are that the weather will be fair." (May 21)

"Square and compass entertain at dance, Saturday evening, May 10 at M/M Gold Room. Toots Johnson's Orchestra furnished the music." (May 23-LSU)

"Theta Kappa Beta Fraternity dance at Community Club, Friday, May 16. Toots Johnson's Band furnished delightful music." (May 23-LSU)

"Anchor Club gives informal dance Saturday night, May 31 at Knights of Columbus Hall on North Blvd. Toots Johnson's Orchestra furnished 'peppy' music for this affair." (May 23-LSU)

A large advertisement appears in the June 14th paper of a fair in Reserve, La.

The Junior Prom and Senior Ball ended the social year and Toots plays for it:

"JUNIOR PROM AND SENIOR BALL END THE SOCIAL YEAR. Prom to be Friday, Ball Monday, in Community Club- "Toots" to Play.

The Junior Prom will be held Friday night at the Community Club from 9:00 until 2:00. "Toots" Johnson's orchestra will furnish

the music and only university students and their invited friends will be admitted.

The Senior Ball will begin at 10:30, immediately following the commencement exercises, and will last until 5:00 a. m. The dance will be strictly formal and tickets must be purchased from seniors beforehand as absolutely as tickets will be sold at the door. The special committee will see to it that the dance is conducted properly and no one under the influence of liquor will be admitted." (June 6)

We do not find another entry for the Johnson Band until October. The band plays for a fraternity dance:

"Kappa Alpha entertains with a tea dansant. Toots Johnson's Orchestra furnished the music;" (Oct. 6)

It is again a long time between engagements for the Johnson Band. We find many dance bands are now organized in Baton Rouge and with in 6 month period (July, 1924 to the end of Dec. of 1924 the Johnson band plays only 8 times. Whether Stewart's Band is still the 'second' band of Toots is unknown. The Stewart Band plays 18 times during this period. The house band for the Community Club gives a dance most every week. This means they play over 300 times in this time frame. A new name is beginning to acquire dance jobs. Sou DeGeneres plays over 20 times in this time frame. He is connected to some of the organizations and uses these connections for jobs, especially at the American Legion as he is in charge of their newly organized dance band.

I am sure there are other job opportunities that the Johnson Band plays but we do not have any record of jobs that are not mentioned either in the LSU Reveille or the local newspaper. But we do see a trend in the popularity of Baton Rouge Bands.

In November, Toots plays 5 jobs, mostly for the fraternity dances:

Nov. 10 - "Pi Kappa Alpha gives informal dance. Toots Johnson's Orchestra furnished the music for the affair."

Nov. 17 - "Sigma Phi Fraternity. Saturday evening one of the loveliest dances of season. The music for this affair was furnished by Toots Johnson's Orchestra."

Nov. 24 - "Theta XI gives informal dance at home. The music for the occasion was furnished by Toots Johnson's Orchestra."

Nov. 27 - Kappa alpha entertains at formal dance, at Golf &

Country Club. The music for this affair was furnished by Toots Johnson's Orchestra."

Nov. 28 - "Square and Compass Fraternity gives lovely dance. Toots Johnson's orchestra furnished the music for this affair."

In December Toots' Band only plays for one dance:

"Kappa Alpha gives tea dance, Saturday afternoon. The music was furnished by Toots Johnson's Orchestra."

The new college term begins in the fall of 1924 and we have our first item in the school paper, the 'Reveille.' It is not until October 31st:

"Sigma Nu Fraternity entertain with dance-home on Hypolite St. Music was furnished by Toots Johnson's Band." (Oct. 31-LSU)

There are only 4 more entries of Nov. and Dec. of 1924 in the Reveille:

"Theta Xi entertains with dance Friday-435 Hypolite St. Toots Johnson's Band furnished the music." (No. 26-LSU)

"Sigma Phi's entertainment, Saturday evening, Nov. 15th in Gold Room. The music for this affair was furnished by Toots Johnson's Orchestra." (Nov. 26)

"Dance given by Delta Zeta Fraternity, Nov. 14th-Community Club. Toots Johnson's Band furnished the music." (Nov. 26-LSU)

Finally we find an item in the Dec. 12 issue of the Reveille:

"Lambda Beta Phi entertains at County Club, Saturday-Golf & Country Club. Toots Johnson's Orchestra furnished the music for the affair." (Dec. 12-LSU)

1925

The year begins with the first entry on Jan. 9th for another fraternity affair:

"Alpha Delta Pi entertains with open house. Toots Johnson's furnished the music." (Jan. 9-LSU)

Toots' Band is hired for an informal dance at Kappa Sigma

Fraternity:

"Kappa Sigma Fraternity gives informal dance-home (Boyd Ave). The music for this affair was furnished by Toots Johnson's Orchestra." (Jan. 16-LSU)

The 'Daggers' continue to hire the Johnson Band to play for their affairs:

"Dagger's entertain Saturday at Harmony Club. Music for the occasion was furnished by Toots Johnson's Band." (Feb. 6-LSU)

The Pi Delta gives a dance and use Toots' Band:

"Pi Delta entertains with dance at Harmony Club, Saturday. Toots Johnson's Band furnished the music." (Feb. 13-LSU)

The band plays for the Theta Kappa Beta Fraternity next:

"Theta Kappa Beta gives lovely informal dance, Saturday at the Gold Room. Dancing was enjoyed by more than 100 couples of the University set - to music furnished by Toots Johnson's Orchestra." (Feb. 20-LSU)

In March the band plays for only one fraternity dance:

"Kappa Sigma entertain with house dance-home on Boyd Ave. Music was furnished by Toots Johnson's Band." (March 6-LSU)

The band plays for two affairs the rest of the school year-in May and June:

"Sigma Nu open house, Saturday. Toots Johnson's Band furnished the music." (May 10-LSU)

"Theta Kappa Alpha, Friday, Community Club. Music was furnished by Toots Johnson's Orchestra." (June 5-LSU)

The band plays for a dance at the Central Five Station:

"Another dance at the Central Fire Station next Tuesday night, the proceeds to go toward completing the furnishings of the station in order that the firemen may have a comfortable home. Toots Johnson's Band will furnish the music." (August 14)

The band plays for a Negro picnic:

"Refinery hold big picnic for Negro employees - 'shook their all to Toots' lively syncopation." (Sept 7)

The band next plays at Riverside Park for a dance:

"Dance, Riverside Park, Sunday night. Music by Toots Johnson's Band. Ladies free." (Oct. 11)

There is a small advertisement in the Nov. 7th paper that advertises a "Dance - Riverside Park. Toots Johnson's Band. Sunday night." (Nov. 6)

1926

The first item about the Johnson Band is on Feb. 27th as they play for a 'big dance':

"Big Dance, Jefferson-Highway Dance, Saturday night, Feb. 27th. Toots Johnson's Band." (Feb. 27)

It seems that the band has a steady engagement at the dance hall as they play for dances a few weeks apart.

"Big Dance, Jefferson Highway Saturday night, March 6. Toots Johnson's Original Orchestra." (March 5)

"Big Dance, Jefferson Highway March 20th. Toots Johnson's Original Orchestra." (March 20)

The band plays for the Jefferson Highway Dance Hall which is in Home Villa, La.:

"Dance at Jefferson Highway Dance Hall, Hope Villa, La. Music by Original Toots Johnson's Band. Saturday, May 15. Free prize for best waltz." (May 14)

There is a popular dance hall in St. Francisville that hires the Johnson Band to play for a dance:

"Big Script Dance - St. Francisville, La. Toots Johnson's Band." (August 27)

There is an advertisement in the paper about the dances in St. Francisville and Toots is mentioned as playing for one on Sept. 3rd. which probably is the week following the above mentioned dance:

"Special Script Dance (By popular request-positively the last) St. Fancisville, La., Friday, Sept. 3rd. "Toots" Johnson's music. Dance starts at 9:00 p.m." (Sept 3)

Toots remains popular with the college set and plays for two fraternity dance:

"Theta Theta Fraternity entertainment/dance. Music furnished by Toots Johnson's Band." (Sept. 26)

"Theta Xi Fraternity is host at dance Saturday evening at Garig Hall. Toots Johnson's Band furnished the music for the evening and dancing was enjoyed by many guests." (Oct. 3)

The band plays for what is called an 'inter-fraternity dance at Garig Hall:

"Impromptu Dance - Inter-Fraternity Dance enjoyed at Garig Hall....Toots Johnson's Band furnished the music for dancing which was enjoyed by an unusually large number of those prominent in college circles and congratulations and greetings of soriety pledges was a feature of the evening." (Oct. 10)

The next few years are a mystery as to where the Johnson Band is. They are not mentioned as playing any college or local dances. There could be a new editor for the college paper that chooses not to mention the name of the bands playing. We read that there was a dance given and the band did not show up. Another article mentions that the band that is playing is "to be made up of representatives of all the Negro bands in Baton Rouge." It sounds like Toots is either sick or has disbanded his group. It is not until Nov. 18th of 1927 do we find an item mentioning the band playing for a college dance. There is no further mentioning of Johnson in the Reveille after this item:

"Lambda Chi Alpha delightful tea/dance Saturday at Women's Club house in E. Blvd. Dancing was enjoyed by the couples to the strains of Toots Johnson's Band." (Nov. 18-LSU

1927

From the Jan. 29th paper through the March 19th paper we find advertisements about the Johnson Band playing at the American Legion Community club in Baton Rouge. (Jan. 29 & 30th, March 12th, and March 19th. During 1927 Toots is not in good health. It is not known as to the nature of the illness but his playing and

appearance with the band is very limited.

1928

This is the last year of Johnson's life. There are no entries for the band until the death notice. After we do find some advertisements and articles about the Toots Johnson Band but it is without Toots. "Kid" Dimes begins to use his name (he was the cornet player in the band), and a group called the Toots-Knox Band with entries for the "Kid Knox Band and the "Kid" Dime Band. We will give these entries to end our articles:

June 30: "Dance at Musso Hall (Sic: a new hall that becomes very active) on Sunday night, July 1. Music by Kid Knox Orchestra. 9-12."

July 21: "Dance at Musso Hall, Sunday, July 22. Music by "Kid" Dime."

August 5: "Dance at Musso Hall, Sunday night. Music by "Kid" Dimes."

August 9: Another big dance, St. Francisville, Friday, August 10. Music by Toots Johnson's Band."

August 12: "Dance at Musso Hall, Sunday night, Music by "Toot-Knox."

August 18: "Dance, Musso Hall, Sunday night, August 19. Music by Toots Johnson."

August 25: "Dance at Musso Hall, Sunday night, August 26. Music by Toots-Knox."

Sept. 2: "Dance at Musso Hall, Sunday night. Music by Kid Dimes

."Sept. 9: "Dance, Sunday night, Musso Hall. Music by Toots Johnson's Orchestra."

Sept 15: "Dance, Sunday night, Musso Hall. Music by Toots Johnson's Orchestra."

Sept. 23: "Dance at the Musso Hall, Sunday night. Music by Kid Dimes."

Oct. 23: "Dance, Musso Hall, Sunday night. Oct. 21. Music by Kid Dimes."

Nov. 10: "Dance, Musso Hall, Sunday, Nov. 11. Music by "Kid Dimes."

Nov. 24: "Dance, Musso Hall, Sunday, Dec. 0. Music by Kid Dimes."

As we have previously mentioned the Toots Johnson name continues to be used, probably by members of the band. The name is well known and I am sure it helped attendance at dances. But the era of Toots Johnson is over with his death on March 26, 1928.

Johnson's death certificate was issued on March 27, 1928. It gives his first name as "Mose." His occupation was listed as "Bandmaster." The death was caused by a heart attack. His birthplace is listed as being born in Baton Rouge. His parents: James Johnson and Martha Sanford?" He was also listed as being single. His age at his death was 54 years old.

Ironically the March 19th advertisement is the last found in the paper until Johnson's Death in on March 26th, 1928. He became ill or was in bad health while we find other mentions of the Johnson Band playing we theorize that it is the Johnson Band without Toots. The final notice in the paper states that Johnson had been sick for about a year.

There is another 'Big Script Dance in St. Francisville on Wed., June 22 and June 29th. An advertisement appears in the June 21 and 27th and 28th papers using the Johnson Band to furnish the music. (June 21, 27)

Since completing the above research further research as uncovered the rest of "Toots" Johnson's musical career until his death on March 26th, 1928. The band continues to take jobs under the name of the "Toots" Johnson Band just as we have the Tommy Dorsey Band under another leader such as Buddy Morrow. This last until about 1947 as it is still listed in the city directory under bands as the "Toots" Johnson Band, even though Johnson had been dead for some 19 years. This just proves how respectable a name he had created in his life-time.

In the Feb. 5, 1927 paper we find almost a complete page advertisement for a masquerade dance in which Johnson furnishes the music

INTERVIEWS WITH JAZZ MUSICIANS

John Handy - Dec. 4, 1958

Leaving Tom Albert's Band in '24' I left here and went to Baton Rouge with "Toots" Johnson's Orchestra. And he had one about, one of the leading bands outside of New Orleans. And it was "Bud" Scott out of "Natchez." Williams out of Napoleon (Sic: actually Donaldsonville)

There were 3 leading orchestras outside of New Orleans: Bud Scott, Claiborne Williams and Toots Johnson. They were doing all the business out there when I was with "Toot." Well I stayed with "Toot"

from 24 until 26. Then I left to and went with Toady Harris.

Toot was a guitar player. "Toots" Johnson, he was the guitar player...had a fellow by the name of Mal playing bass. Mal got killed one night; we was coming from White Caste (Sic: a town above Baton Rouge) a fella, drunk, ran into our car and hit the back wheel and turned us over - Turn us over 3 times in the middle of the Street. And I was sitting right beside of Mal; He was sitting on the side and I was sitting in the middle. And the automobile turned over, busted his bass all up and killed him.

Question: Would Toots Johnson's Band-would you call that a pretty ratty band too, or was it mostly...

Answer: No. At times it was pretty jumpy and this boy Wesley Dimes and the drummer and myself we'd get, we'd make it pretty jumpy at times. We had a fella leading Toots Johnson's Band. His name was Lawrence. He was a crippled guy, one leg shorter than the other. He was a violin player. Write a lot of stuff. That guy was a fine musician. And he was a violin player when he could stand up, he'd be drunk all the time. He had to sit. We'd have to sit Lawrence down and he would go to sleep then. But he'd make you play that music right, though. He'd keep that in mind, until he'd go to sleep. Then after he'd go to sleep, then we'd play like we want then; break up the house with it. In Toots Johnson's Band: Clarence Thompson on drums, Ulysee Jarrow-trumpet, Wesley Dimes-trumpet and Mal-bass.

There was a contest between Toots Johnson's Band and Papa Celestins'. Toots Johnson won the contest. He had a good band. He had a real good band. Well, it's just like anything else, I don't know. The way Toots won it, but I don't know; you take maybe that's because that was the first time they heard 'Toots' Band. Everybody liked it. But that didn't prove that they had a better band than Celestin. But the 1st time hearing something. It sounds good to you. I imagine if we had stayed around here 3 or 4 weeks or a month or so they would have forgot about it, but that particular one night stand, they go over big. Course, when I was with him, he had a good band, though contest at a hall on Howard Ave."

Clarence Vincent - Nov. 17, 1959:

"Punch Miller recalls a trombone player and band leader from Baton Rouge named Stewart. He had Toots Junior Band. Maurice Durand just returned from the War (WWI), joined Dad's Liberty Band, replacing a trumpet player who had gone with the band of Toots Johnson.

Worked once at Heinemann Park, also known as Pelican Park with a Baton Rouge Band for a football or baseball game. They ordinarily had the Celestin Band. It was Toots Johnson's Band. Toots had two of Dad's men. Toots played the guitar himself, but he was afraid to play because of his limitations, so he would hire me.

Kid Valentine - Nov. 8, 1859:

"Kid Valentine's cousin, Lionel Thomas went to Baton Rouge to play with Toots Johnson.

Zutty Singleton - Fall, 1938:

"I heard a good band once. Playing at Baton Rouge-Toots Johnson and his band. The only music like New Orleans I think. Tommy Ladnier used to play with that band."

Little Brother Montgomery - May 29, 1958

"One of the good bands from Baton Rouge was Toots Johnson's. I remember John Handy, a clarinet player, who used to be around Baton Rouge and played with Toots Johnson."

Bab Philips - March 25, 1957:

"Magnolia Band, Eureka Band - country Bands-1905. Bands played waltzes, quadrilles and everything and ragtime. Pickwick Band - both a brass band and string band. They had both. Love used to ride bicycle up to Baton Rouge (from Plaquemine, La.-across the river from Baton Rouge) and play with Toots Johnson."

Edward 'Big Head' Johnson - Nov. 6, 1962:

Born in Baton Rouge, Nov. 2, 1903. Recalls names of some musicians he heard in Baton Rouge. Toots Johnson, no relation to Ed. There was Guy Kelly - Bands around Baton Rouge such as Prof. Claiborne Williams and Knox, and Toots Johnson's Band. They were the only 3 bands at that time. Knox was the drummer with Toots Johnson's Band."

John Casimar -

Eddie Morris and Wesley Dimes was playing out there in Baton Rouge with Toots Johnson. Dimes got killed in Baton Rouge."

Ed Summers - Sept. 16, 1960:

The Johnson Band played the same kind of music New Orleans bands played. They played for lawn parties, dances, parades, funerals, etc.; the funerals were the same as the ones in New Orleans. Played on horse-drawn wagons for that purpose. There was also a 2nd line, the

same as in New Orleans. Studied violin. All the men in "Toots" Johnson's Band could Read. Joe Darrensbourg played with Toots Johnson's Band about 1 year. Toots Johnson played banjo and guitar."

Charles Love - June 19, 1968:

Father put me under Prof. Claiborne Williams in Donaldsonville. It's about 30 miles, and he used to come up to Plaquemine twice a week to teach the band they had there, another colored band. So he would give me my lessons when he come up there and I done so well after I'd taken about 6 or 7 lessons he was comin' up to teach the band and I was gettin' on the train to go to Baton Rouge to play with Toots Johnson's Band, and he laughed about it, and from then I started to working with the Baton Rouge Band-Toots Johnson. I stay with him for a number of years playing cornet. At that time "Toots" was playing a guitar, and then he changed into bass later."

Edmond Hall - April 11, 1957:

I remember Toots Johnson. Thought he was a trumpet player. I remember a clarinet player who played with Toots Johnson who only used the 6 holes of a clarinet, no # or b's. Took all of them off."

Joe Darrensbourg - April 18, 1957:

"When I was about 16 years old, I played in a band in Baton Rouge called Toots Johnson's Band. And personally I think that was one of the best bands ever to come out of Louisiana. Better than a lot of those New Orleans Bands. That band used to go to New Orleans and cut a lot of those New Orleans Bands. Buddy Petit was the trumpet played in that band. He came from New Orleans to work in this Band (Sic. around 1922)

My teacher played in the band (Manuel Roth). Toots Johnson's Band that Buddy Petit was in. When I was about 12 he use to take me on some of those gigs, some of those dances, things like that they played, and let me sit in with them. Music they played was exactly the same as in New Orleans. Yeah, that was really one of the good bands. They played lawn parties, dances, parades...They had funeral parades in Baton Rouge. But the thing I can remember the best is when those band used to ballyhoo a dance. Like if they was going to have a dance that night, they'd be on one of those wagons with horses. Those cats would stop in front of every saloon and the saloon that give them the most drinks, they would play there the longest. They'd bring out the drinkers. Sometimes the guys in the band would have a short

intermission and go in and take a couple of shots.

All the men in Toots Johnson's Band could read. Buddy Petit was a good reader and musician, one of the best trumpet players I ever heard. Johnson played banjo and guitar.

Darensbourgh wrote a lot about Johnson in his book "Jazz Odyssey."

"They had about three jazz bands in Baton Rouge itself. There was Toots Johnson's band, another led by a trombone player named Gistain and another by a tenor saxophone player named Tody Harris. Gistain was very good but Tody didn't play a damn. (Tody was the first saxophonist that Joe can remember hearing.)He had played saxophone in toot's band, but then he got a band of his own musicians. He was a promoter really. The best known band, and the best for jazz, was Toots Johnson. He was every bit as good as any of the bands in New Orleans, and that goes for Papa Celestin and all of them. He just had a good band with good guys. Toots was the first band that started using saxophones, with the old Tody Harris on tenor saxophone. People used to say that Toots was the only guy in the band that couldn't read music. He was a great big fat guy, a good natured guy, strumming his banjo. He kept his band going for years.

Toots used to work all the time. He had a lot of jobs and he played almost every night. He'd go down to New Orleans and hold his own, too. Toots could play with any of them. The other bands was only fair. They mostly played for dances and once in a while they'd get together and play for a funeral parade. But they wasn't in the class of Toots. Toots had a helluva clarinet player named Art Green. I know he couldn't read music. He was a real dark, heavy-set fellow, and I don't know where he came from, but I never heard a guy that could play clarinet like him. I remember I used to watch his fingers all the time. He'd pass in front of the house and I'd say. "How come your fingers ain't moving, clarinet player?" Ain't that a dumb question? Anyway, Greed used to come to my dad's shop and get his shoes fixed. Sometimes he'd have his clarinet with him and Papa would talk him into taking it out and then he'd play it. And Papa would play his cornet and then I'd go get my clarinet and try to play right along with them. Green could play *Tiger Rag* and things like that like nobody's business. He was the one guy that made me say, "I'm really gonna learn to play that clarinet." He was the greatest of them all, in my eyes. Green played with Toots for a while and then Toots had another guy named Isidore Fritz. Who was very good. He was a bricklayer. A lot of those musicians was bricklayers and carpenters, trades like that.

Fritz was another that came to my father's shop, and he'd play as well. He was one helluva clarinet player, but today you never hear nothing about him. He was a keen family man and a lot of them guys wouldn't leave home for nothing, for no kind of money. I think he's

supposed to have come from some other little town, but I know he had been living in New Orleans. (Sic. Fritz was from Mandeville, Louisiana, across Lake Pontchartrain on the North Shore of the lake.)

Later on, when I was 14, I went on jobs with Toots. These guys were so nice to me. Musicians would come from New Orleans and play for Toots because he made good money. You had more competition in New Orleans, so they came to Baton Rouge and worked with Toots, and I used to hear them say they was making 30 or 40 dollars a week. That was when you could get a suit of clothes for two dollars, and a room for a dollar a week.

Buddy Petit came to live in Baton Rouge. He was hired to play with Toots. He was a likeable guy, always half-loaded, but he could handle his liquor. Really he drank an awful lot. Most of the musicians did, for that matter..... When I'd go out with Buddy or Toots I got paid maybe a dollar and a half, and then I'd have to spend all that money on drinks for them. They'd always say, "Well, you young guys, we old men show you things, buy us a little drink." So when I got home I didn't have a nickel left; spent it all on them.

And Buddy was the one that encouraged me to sit in with Toot's band. He must have stayed in Baton Rouge about three or four years before he went back to New Orleans.... When he left Toot's band, Guy Kelly, who was just a young kid at the time, replaced him. After Guy, Toots had Kid Dimes, another good trumpet player, remind you of something of Alvin Alcorn, on that style. Toots then had another good trumpet player in town named Spider, but I don't remember his last name. All of these different musicians worked with Toots at one time or another.

I'll try to give you an idea of just how good Toot's band was. Whenever LSU played Tulane University, Tulane would bring their big marching band with them. They was the inter-sectional rivals. LSU would have their band too, and they'd have a big rally down-town. Somebody set up Toot's band this one time to advertise some kind of dance. When LSU got through playing people would be there watching old Toots, and sometimes he'd break in there and just start playing. When he did that, the people would leave the LSU and Tulane bands just stood there playing and go over and listen to Toots. He had a one-eyed guy singing, using one of those big horns like megaphones. He'd be singing up a breeze on *Sister Kate* or one of those tunes. When those guys were playing the blues it sounded better to me then other bands. That's why I say black musicians was so supreme, because they outplayed one hundred LSU musicians.

There was always a great rivalry between the musicians of Baton Rouge and New Orleans. New Orleans is a big city, and its people would try to look down on us small-town guys, call us country folks. When the top bands came up Toots would be ready for them. I remember when Kid Ory used to bring his band to town to play in a

place called Bernard Hall. Toots would be waiting for him outside the saloon next to Jim Bernard's restaurant, and while Ory's men were in the Saloon Toots figured to slip his wagon in there. They had a guy who used to "lock the wheels," and he took a big heavy chain, drove the wagon on right alongside and locked the two wagons together. The idea was, whoever you was playing against, if they figured they couldn't outplay you they would light out and run away, so when Ory came out he couldn't leave because them wheels was locked. All hell would break loose. Old Tram, that's Toots's trombonist, he hated Ory and Ory hated Tram, so they'd just hook up there and fight. Tram used to call Ory "that goddamned yeller sonofabitch." I think Ory had worked for Toots one time and I know that he had taken one of Tram's gals, so that's why they was rivals there. As trombone players, they was about equal.

Buddy Petit and Art Green was playing for Toots that day, along with Tram, and a club-footed piano player named Lawrence Martin. He was good, and they had a guy named Booster on drums. He used to sing and do all them funny things on the drums. He had things he'd blow into, and whistles, all that stuff. Those guys could wail, and that day Ory couldn't leave because them wheels was locked. I know Ed Garland was with Ory and it could have been Johnny Dodds, Baby Dodds or King Oliver there, too. The result was, Toots run Ory's band out of town that day. That's the first battle of music as I remember. These cutting contests started right there on the street, to see who was best. One would roll up besides the other one and they'd start blasting at each other. This band would play a tune then the other would play.

Toots Johnson was a promoter, too. He'd promote all these dances, exactly like New Orleans but on a smaller scale. Whenever they played to ballyhoo a dance they'd usually rent a furniture wagon. Furniture stores in those days had a flat bed wagon drawn by horses, and they would put banners on the side telling where the band was going to play. They'd rent that wagon for about an hour and the sign would say the dance was being held at Bernard Hall. Toots and them would start touring town. They'd stop in front of every saloon, play a tune, and the people would bring some beer out. It was a regular Dixieland band, had a piano on it, tailgate trombone, everything. Just like them early bands in New Orleans. Only thing they called it ragtime then. Needless to say, we kids followed those wagons all over Baton Rouge to listen to them play. I guess that was the beginning of the second line, although we didn't call it that at the time.

When they played the dance old Toots and his band would be in a band uniform. A lot of those bands had uniforms, it was all according to how many pieces they used. As to how they lined up on the stand, Toots would be on the left, then the clarinet, which would be Green or Manuel Roque, then sometimes they'd have two

saxophones, while the trombone and trumpet would sit together with the bass in the back. If they could spread out, the reeds would sit on the end and the drums would be in the center. When the bands wanted to play soft, the bandleader would holler that he wanted to hear the people's feet shuffling on the dance floor. And when they'd get ready to close you stomp off and hit it. The nearest thing on records would be that preservation Hall Jazz Band or the early George Lewis band. It was very, very primitive, though."

Louis Armstrong knew Toots and remarked to Darensbourg:

"I knew old Toots Johnson, that banjo player in Baton rouge. That cat could play. I remember we had battles of bands. I come up there with Kid Ory one time and they run us out of town. He had my boy Buddy Petit in his band."

Israel Gorman - Oct. 21, 1959

"After I left Joe Nicholas in the Camellia Band I went to Baton Rouge, joining the band of Toots Johnson, remaining with him for 2 years."

Noah Cook - August 30, 1960

I was raised with Toots Johnson. Johnson had a band, he worked only as a musician.

Ami Allain - Sept. 10, 1992

Ami was a fan of Toots and went to many of his dances. In an interview she related that "I heard Toots Orchestra around 1916-1919 at my Father's place he built-Phillips hall on Plank Street, in Lakeland. I also heard him at Club Pine on Vomite Road. He had about 6 or more in the orchestra. He didn't read music, and sat down when he played. He wore dark clothes (not a tux) and played a lot of waltzes. He played at Woodmen hall #537 Redwood Camp-Erwinville, La. I took the ferry boat from Port Allen to Baton Rouge for dances. I heard him also at Devail Hall in Chamberlain, La. The crowd was 200 or less. He also played fox-trots, two-step. He played soft.

Toots Johnson's Band in Other Parishes

Toots Johnson in St. Bernard Parish

1915

July 24 - The old Virginia reel, lancers, and kindred dances, which had given place to the modern ones, will be revived at a barn

dance to be given tonight (Saturday) by the Crescent City carnival Catholic Club-Toots Johnson-music.

Toots Johnson in Thibodaux

1917

Nov. 29 - It is said that the famous 'Tout' or 'Toot' Johnson Jazz Band of baton Rouge will be in Thibodaux during the Christmas holiday and furnish music for two dances. This information is giving the young folks considerable pleasure in anticipation of the 'swell' dance music that will be had.

1919

July 3 - The dance given last Friday night by the Midnight Club was an exception enjoyable event. The music by "Toot" Johnson's Band of Baton Rouge was considered a rare treat.

Sept. 11 - Tomorrow night the young people of Thibodaux and vicinity will enjoy a dance in the Woodmen Hall and that's not all. They'll have the "Toots" Johnson Orchestra, which, the young folks think, is a stupendous (big words to go with big things), treat.

Oct. 2 - Arrangements have already started for a swell Halloween dance on Oct. 31. "Toots" Johnson's Band will do the tooting and make the ghosts feel 'like 30 cents.'

Oct. 30 - Tomorrow night is the time for the Halloween dance. If you're been invited you should attend, or you will regret it. "Toots" Johnson's Orchestra will keep the spooks from molesting you, so get yourself to the Woodmen Hall.

1920

May 27 - Toot Johnson's famous orchestra of Baton Rouge will be here June 12 and play for the dance at the pavilion.

July 1 - Toot Johnson's jazz band will be coming to Thibodaux next Tuesday. Coming here to play for a dance at the Woodmen Hall, under the auspices of the Midnight Club.

Donaldsonville/Napoleonville

1919

Sept. 20 - Dance at Napoleonville by leading men. Music for the occasion was furnished by Toots Johnson's colored jazz band of Baton Rouge.

1924

April 26 - A big dance will be given in Beismer Hall, Saturday night, May 3. Music for the occasion will be furnished by Tutt Johnson's Band and dancing will begin at 8:00.

June 14 - Elks grand dance given by dukes & kings of carnival. They tripped the light fantastic toe to the strains of splendid music discoursed by Toot Johnson's Orchestra. The orchestra was at its best and the musicians were repeatedly encored by the appreciated dancers.

1925

White Elephant club dance, Wednesday night. Music was furnished by Toot Johnson's Orchestra

Jolly six pleasure Club's dance, Balloon dance, benefit of Catherine of Sienna Catholic Church. Music for the occasion will be furnished by Toot Johnson's Band of Baton Rouge.

1927

Dance-Daigle's Auditorium, Plaquemine, Tuesday night. Benefit of Plaquemine Sanitarium. Music will be furnished by Toots Johnson's Orchestra.

1939

Colored Mardi Gras - Toots Johnson's Band on truck and for ball.

Ponchatoula

1921

April 8 - Dance given by Marion Brothers and Gerald Fannaby - Toots Johnson's Band furnished the music.

April 15 - Dance given by M. B. & G. F. was well attended by a large crowd from Hammond, Amite, Springfield and Ponchatoula. The celebrated Tutts Johnson's Band of Baton Rouge furnished the

music which was thoroughly enjoyed by all.

1929

June 28 - Legion dance-good music-Springfield, Wednesday night. Toots Johnson and his famous jazz orchestra put forth those syncopated melodies in such a manner that every body fully enjoyed themselves. It was noticed that the hall has been enlarged and electric fans installed thus added to the comfort of those attending these dances.

Hammond

1930

Jan. 31 - American Legion Dance-February 6. The music will be furnished by 'Toots' Johnson's Band and Baton Rouge and all of the music will be the dance hits for the years 1917-18. "It's a long Way to Tipperary," "Over There," "Belgian Rose,' 'Long, Long Trail,' and others. This will be the dance that lots of the folks who have never learned the new dances have been waiting for, so be sure to come out.

June 6 - Big barn dance-next big attraction here next Thursday at Legion Hall. Toots Johnson's famous band will furnish the music. This band is very popular with the dancing element.

Reserve-St. John's Parish

1917

Monster Fair, May 3 & 4 - Lutcher Baseball Park, with Toots' Johnson's Orchestra in attendance both days.

July 26 - Woodmen celebrate - August 30-31. Music will be furnished by the Toot's Johnson Band of Baton Rouge.

1929

June 15 - Two day fair at La Place - Frenier Beach. Chairman Wilton in charge of the dancing wants all of you to note that excellent music will be on had, the best procurable, the Singer Melody Boys of New Orleans tonight and the famous Toots Johnson's Orchestra of Baton rouge."

July 6 - Woodman Fair - August 24 & 25. The services of the all famous Toots Johnson Jazz Hounds have been engaged for both

right of this Monster Fair and a fine large dancing pavilion will be erected for the occasion.

August 3 - Jitney dancing will be in order on both nights on a fine, large, new platform to be erected for the occasion with sweet melodious music by the Toots Johnson Orchestra of Baton rouge.

November 23 - Two day fair - Reserve community Club Park - Sweet dancing music by St. Charles Serenaders Saturday night, with Jitney dancing. Sunday night the famous Toots Johnson will swell the breeze for a straight dance

St Tammany Parish

Madisonville

1928

Madisonville, 4th of July. Toots Johnson's Orchestra of Baton Rouge is to furnish music.

Covington

1930

June 27 - 4th of July celebration (Saturday) fireworks, the dancing, with sweet music by Toots Johnson's Orchestra.

July 25 - School Fair - Reserve Community Club Park, Sunday night the dances will be in entertained by Toots Johnson's Orchestra of Baton Rouge, La.

1931

Sept. 19 - The annual dance sponsored by the Covington Fire Department will take place at the Southern Hotel Saturday, Sept. 26 at 9 PM. They have engaged the celebrated Toots Johnson's 10 piece Orchestra for the occasion which means there will be the finest of music.

La Place

1929

WOW give fair at La Place. Toots Johnson and his band will furnish the music for the dance that will be held in a large open air

pavilion.

Tensas Parish

1924

May 30 - The young men of Waterproof are arranging to give a big dance on June 10th, with the popular Toots Johnson Band. This band is well known and liked by all who have heard it and is especially recommended by LSU students.

June 13 - The dance at Castleman Theatre, June 10, was a most enjoyable affair. Old "Toots" Johnson and his band made a 'hit' in Waterproof. Those who 'love' to dance said 'This is the best dance that was ever 'pulled off' in old Tensas. The genial management of this wonderful dance added quite a bit to make the evening one of real pleasure. Look out for the next "Toots Johnson" - July 16 is the date.

June 20 - A Toots Johnson dance will be given at Ferriday on next Wednesday, June 25, and Toots says he will be there with the jazz.

June 27 - The Toots Johnson Band will furnish music for the dance to be given at Newellton on Monday night next, June 30, and all who attend are guaranteed a good time.

July 4 - The young people of Waterproof are to have another Toots Johnson dance on the 16th inst.

July 11 - The dance to be given by the young men of Waterproof with Toots Johnson will take place, without fail, on next Wednesday evening, July 16 from 9:45 to 4:45. This dance will be one of the most pleasant of the season, closest surveillance being had and perfect order will be observed.

Dec. 19 - The young men of Waterproof are perfecting arrangements to give a dance at that town on the night of Dec. 29, when music will be furnished by Toots Johnson's Jazz Aces of Baton Rouge. The dance will be given in a well heated, brilliantly lighted and most comfortable building and the success of the affair is assured. Dancing will begin at 9:30 on Monday evening and continue until the cock shall crow in the wee small hours.

Toots Johnson's Style

Toots Johnson's Band was a reading band. His style was like

that of Robichaux and Williams. It was the same type of band and was as versatile as his two contemporaries. Joe Darrenbourg, a clarinetist, born and raised in Baton Rouge played with Johnson for about a year. He remarked that "all the men in Toot Johnson's Band could read. The music they played was exactly the same as in New Orleans. Yeah, that was really one of the good bands."

The bands reputation was enhanced when they won a musical contest playing against Papa Celestin's Band (also a reading band). This fact was related to by John Handy in his interview at Tulane Jazz Archives. Handy remarked that "He (Toots) had a real good band. He had one of the best bands outside of New Orleans. There were 3 leading bands outside of New Orleans: Bud Scott, Claiborne Williams and Toots Johnson. They were doing all the business."

The Johnson band was very versatile as were the Robichaux and Williams Bands; able to play the old time waltzes, lancers, etc. but continued to expand their repertoire as new dance style evolved. And like Robichaux he also had more than one band under his name.

Johnson became very popular although he was not known as a 'gifted' musician. He knew his limitations musically. Little Dad Vincent remarked that "Toots played the guitar himself but he was afraid to play (because of his limitations) so he would hire me."

The question was asked whether Johnson had a ratty band or a smooth one. It was answered that it was not a ratty band but a well rehearsed, musically capable band. John Handy remarked that is could 'swing' and 'jump.' He remarked that "At times it was pretty jumpy. This boy, Wesley Dimes and the drummer and myself would get, would make it pretty jumpy at times. We had a fella leading the band his name was Lawrence. He was a crippled guy. He was a violin player. Boy, he could write too (write arrangements for the band). He had Toots Johnson's a good band, a very good band. That guy was a fine musician, and he made you play the music right."

Zutty Singleton recalls that "I heard a good band once. Playing in Baton Rouge. Toots Johnson and his band. The only music like New Orleans."

Band Instrumentation and Repertoire

In the era that jazz was evolving, a study of the music performed by the brass and string groups and the instrumentation of these groups will give us an insight into the music that was performed and the instruments being used as jazz evolved and two: to study when and how jazz began to compete and eventually dominate the repertoire of these well organized, established musical ensembles, especially the string band, Jazz's direct musical ancestor.

Both the brass and string band presented concerts as well as playing dances. Gradually the string band aggregation began to dominate the dance scene. Most musical ensembles contained in their

organization, the capability of being a brass or a string band, depending on the needs of the activity. While brass bands played for dancing, gradually with the introduction of new musical styles and rhythms it was delegated to playing parades, concerts and occasional dances. The string band gradually was the ensemble chosen to provide the music for the dance. Its style was more refined, softer and more capable of interpreting the many new dance styles of the evolving modern dance scene.

The older dances were being replaced with the new dances. This was due to the demands of the dancers, the "old timers" being replaced by younger more energetic dancers.

We will look at both concert and dance programs. These programs illustrate the music that was programmed during the evolution of Jazz. We also will study the changing instrumentation of the musical ensembles of the era.

Both the early brass and string band played in a very musical style with stress on the way the group sounded using all the nuances that make a piece of music, being classified as artistic. The jazz band did not concentrate on dynamics or the finesse part of interpretation, but on the rhythm needed for dancing. These early bands that were being called jazz bands were dance bands. Many could not read and their interpretation was not as musical. There are many quotes of early jazz musicians listening to the string band and picking up their parts in that manner. I believe that this practice was one of the major influences in the development of jazz.

The Pioneer Orchestra, during this portion of their existence not only had difficulty as to lack of practice but some of their old members moved to New Orleans. (1890)

Songs played: Picayune Polka, Times Democrat March

Sporer's Brass and String Band (1896)

‘The Old Virginia Reel, lancers and kindred dances, which had given place to the modern ones, will be revived at a barn dance to be given tonight, Saturday, by the CCCC.” (July 24, 1915)

There are attempts to bring back the old dances - an idea of Henry Ford. He remarked that "To revive interest in the square dance of old, particularly the Quadrille, Lancers, Virginia Reel, Waltz, Schottische, Mazurka, Polka, etc." (Feb. 27, 1926)

There is an interesting article in the Jan. 7, 1922 issue of the paper (St. John's Parish) that mentions the various ballroom dancing styles:

"Ball Room dancing - The earliest form of ballroom dancing

was the quadrille started about 1815. This was followed by the lancers invented in 1836. The Polka was adopted in 11835. The waltz, which came from Germany, in 1795, did not become popular as a ballroom dance till later. The two-step is an American invention." (Jan. 7, 1922)

Ponchatoula Paper (Oct. 24, 1924)

"Married Folks to Give Dance. Big Time Planned By Old Time Dancers For Oct. 28th, 1924. Ponchatoula will put the ban on jazz next Tuesday night when the old time dancers will dance the old fashioned dances to the music of an old fashioned band."

The dance is being given by the married folks of Ponchy and the invitations are going out to married folks only. Those who used to be the best dancers in their time will all be in attendance to dance to the strains of the old "Sheet Iron Band."

Among the dances planned and which appear on the program are the Grand march, Polka, Waltz, Two Step, Virginia Reel, Schottische, Quadrille, Lancers, etc. (Oct. 24, 1924)

"Dance by terpsichorean Club at Odd Fellows Hall. The "Turkey Trot," "Grizzly Bear," and the "Grizzly Trot," were strictly barred Tuesday night." (August 8, 1912)

1873 - Dancing School - Spanish or Rhemish Waltz, Waltz a La Deux, Tempo, Galop, Mazurka, La Vareevienne, Polka, Schottische, Spanish Dance, Sicilian Circle, lancer's Quadrille, Prince Imperial and the Varieties Quadrille."

NAME OF VARIOUS BANDS,THEIR DATES And BAND INSTRUMENTATION

Monroe Brass Band (1869)
2 Eb Sopranos, 2 Bb Cornets, 2 Bb Tenors, 3 Eb. Altos, 2 baritone, 2 Eb tubas, 3 perc.

St. Joseph Brass Band (Donaldsonville - 1871)

Monroe Silver Cornet Band (1879)
2 Cornet (one Eb, one Bb), 3 altos, 2 tenor, baritone, Eb Bass, 2 percussion.

Excelsior Brass Band (1880).

Crescent City Brass Band (1880's)

Sweet Sixteen Brass Band of Point a la Hache (1887)
Leader, Robert Hingle-Eb Cornet, Cleo Hingle-Piccolo, Paul Badeaux-1st Bb cornet, C. Dobson-lst Clarinet
A. J. Badeaux-1st Bb Cornet, Harris Fontenelle-2nd Clarinet, Theo. Hingle-Eb Cornet, Camille Lartigue-Solo Alto, Hamilton Martin-2nd Bb Cornet, Joe Saliba-
1st Alto, Zach Fontenelle-2nd Bb Cornet, George Hingle-1st Alto, Stanley Hingle-1st Tenor, Joe Barberot-1st Alto, Henry Barberot-2nd Tenor, Ernest Dobson-
2nd Alto, Emmet Hingle-Baritone, Roger Hingle-2nd Alto, Robert Hingle-Tuba, A. LaFrance Jr.-Bb Bass, Octave Hingle-Snare Drum, Walter Hingle

Alliance Brass Band (1889)
10 to 12 pieces

Pelican Brass Band (1889)
12 members

Onward Brass Band (1889)

Reliance Brass Band (1892)

Columbia Brass Band (1897)

Diamond Stone Brass Band (1897)

Plaquemines Pride Brass Band (1899)
2-Eb Cornets, 2 Bb cornets, 3 altos, 2 tenors, Baritone, Tuba, 2 drums

Pacific Brass Band (1900)
10 pieces

Pickwick Brass Band (1900)
10 pieces

Melrose Brass Band (1900)

Ironton Brass Band (1901)
4-cornet, trombone, alto horn, tuba, 2-drums

Mathews Band (Lockport - 1904)

East Side Concert Band (1906)
4 trombone, baritone, 2 bass, 2 drums, 3 clarinets, 6 cornets, 4

altos

West side Concert Band (1906)
10 cornets, 7 altos, 4 clarinets, 3 bass, 1 baritone, 3 tenors, 2 drums

Terminal (Springfield) Brass Band (1907)
10 pieces

Henry Allen Brass Band (1907)

Donaldsonville Cornet Band (1909)
5 clarinets, 4 cornets, 5 tenors, 4 altos, 2 horn, 2 flutes, baritone,
trombone, tuba, saxophone, bass, drums

Fischer's Brass Band (1910)

Tuxedo Brass Band (1910)

Holmes Brass Band (1910)

St Joseph Academy Band (1911)
2 cornet, piccolo, baritone, clarinet, 2 altos, trombone bass, tuba, 2 drums

Camelia Brass Band (1917)

Eureka Brass Band (1920)

ORCHESTRAS/STRING BANDS

Pioneer Orchestra (1888)
Cornet - Hamilton Martin, Zach Fontenelle, Cleophas Hingle, Altos - Emmet Hingle, Harris Fontenelle, Stanley Hingle, Piccolo -Walter Hingle, Baritone - Roger Hingle, Tuba – A. LaFrance, Drums - O. Hingle, L. Hingle, Clarinet- A. J. Badeaux (the names of Paul Badeaux & C. Latigne are given with no instrument mentioned)

Lake Providence -Parker's String Band (1888)
2 vl., cornet, tenor horn, viola, gt.

Home Circle Orchestra (Thibodaux - 1892)
5 vl., viola, cello, bass, flute, clarinet, cornet, trombone, piano

Sweet Sixteen Orchestra (1888)
Clarinet - A. J. Badeaux, 1st alto Horn - Stanley Hingle, Flute – Paul Badeaux, 2nd alto Horn - Emmet Hingle, Cornet – Cleophas Hingle, Bass - Robert Hingle

Tio-Doublet Orchestra (1888)
vl., cornet, trombone, clarinet, drums

Tio-Doublet String Band (1889)
vl., viola, stg. bass

Magnolia Orchestra (1891)
vl., cornet, clarinet, trombone, guitar stg. bass, drums

Pioneer Orchestra (1894)
Cornet - Hamilton Martin, Zach Fontenelle, Altos - Emmett Hingle, Stanley Hingle, Piccolo - Walter Hingle, Clarinet- Cleophas Hingle, Baritone - Roger Hingle – Tuba - A. LaFrance, Drums - Octave Hingle, L. Hingle

Eclipse String Band (1894)
6 members

Olman String Band (1894)
4 members

Eureka String Band (1894)
6 pieces

Lettsworth String Band - (1895) (New Roads, La.)
2 vl., bass, gt, autoharp

Chaussier String Band (1895)
2 violins, flute, clarinet, cornet, trombone bass

John Robichaux Orchestra (1896)
2 vl., clarinet, 2 cornet, trombone, bass, drums

Silver Leaf Orchestra (1897)
vl., cornet, stg. bass, banjo, guitar, drums, clarinet

Quintette Orchestra (1897)
Mandolin-R. E. Hingle, Ckornet-Roger Hingle, Flute- Walter Hingle, Organ-Mrs. P.E. Barry

MandolinR. E. HingleCornetRoger HingleFluteWalter Hingle-Organ, Mrs. P. E. Barry

Home Circle Orchestra (1898)
ViolinL.Lapatoire-Cornet, Roger Hingle-Flute, Walter Hingle-Piano, Miss Alma Hingle

Jimmy Palao Band (c 1900)
2-vl., clarinet, cornet, valve trombone, guitar, bass, drum

Olympia Orchestra (1900)
vl., cornet, clarinet, trombone, guitar/banjo/piano, stg. bass, drums

Imperial Orchestra (1901)
cornet, trombone, clarinet, vl., tuba, guitar, drums

Mandeville String Band (1901)
8 pieces

Buddy Bolden Band (1902)
2-clarinet, cornet, valve trombone, guitar, bass

String Band-Thibodaux (1902)
3-vl., cornet, clarinet, bass

King Watzke Orchestra (1903)
vl., trumpet, clarinet, stg. bass, guitar

Corde Opera House Orchestra (1905)
5 vl., viola, cornet, trombone, piano

Napoleonville Orchestra (1905)
8 vl., viola, flute, cornet, trombone, triangles

Imperial Orchestra (1905)
vl., clarinet, cornet, trombone, guitar, bass, drums

Golden Rule Orchestra (1905)
vl., trumpet, clarinet, stg. bass, guitar, drums,

Woodland Band (1905) (Kid Ory)
vl., cornet, trombone, guitar, bass, drums

Spasm Band (1906)

violins, cornet, guitar, drums

Peerless Orchestra (1906)
flute, clarinet, cornet, trombone, guitar, drums

Superior Orchestra (1908)
cornet, trombone, clarinet, bass horn, stg. bass, , vl., guitar, drums

Superior Orchestra (1910)
vl., guitar, clarinet, cornet, trombone, bass, drums

Peerless Orchestra (1911)
vl., clarinet, cornet, trombone, guitar, bass, drums

Original Creole Orchestra (1913)
cornet, vl.,, trombone, clarinet, stg. bass, drums, guitar

SJCI Orchestra (1914)
Mandolin, 2 clarinets, 4 violins, 2 cornet, piano, bells, xylophone

Original Creole Orchestra (1914)
vl., clarinet, cornet, trombone, bass, guitar drums

Christian Ragtime Band (1915)
vl., clarinet, cornet, trombone, bass, guitar, drums
Eagle Band (1916)
cornet, clarinet, trombone, guitar, bass, drums

Dixie Jazz Band (1917)
Cornet, Clarinet, Trombone, Banjo, Guitar, Bass, Drums

Camelia Dance Orchestra (1918)
banjo, cornet, trombone, bass drums, Clarinet/saxophone

Maple Leaf Orchestra (1918)
vl., trumpet, clarinet, banjo, piano, stg. bass, drums

A. J. Piron Orchestra (1918)
vl., cornet, stg. bass, clarinet, banjo, drums, trombone

New Orleans Dance Band - 1918 –
vl., piano, cornet, clarinet, trombone, drums

Liberty Bell Orchestra (11919)

trumpet, vl., trombone, clarinet, banjo, stg. bass, drums

Oakland, CA (1920)
clarinet, cornet, trombone, sax, drum piano. (Creole Jazz Band- Creole Cafe)

Golden Leaf Band (1920)
vl., trumpet, trombone, clarinet, banjo, drums, stg. bass

Banner Band (1920's)
vl., trumpet, clarinet, trombone, baritone horn, bass

Dixola Jazz Band (mid-1920's)
trumpet, 2 sax, piano, drums, banjo, tuba

Elton Theodore Orchestra (1921)
clarinet, cornet, trombone, drums, guitar, bass

Jazzarina Syncopators (1922)
vl., trombone, cornet, banjo, traps, piano

Holly Leaf Jazz Band (1924)
2 cornets, 3 saxes, clarinet, trombone, tuba, drums, banjo

Sunny South Orchestra (1926)
banjo, trombone, 2 saxes, cornet, piano, drums

Moonlight Serenaders (1926)
vocalist, stg. bass/banjo, trumpet trombone, drums, clarinet

Programs

Donaldsonville String Band (1882)
Belissario Bellini - Farewell Waltz - Blanchy
Galop Blanchy
(Also vocal and instrumental solos on program)

Donaldsonville Independent Brass Band(1884)
Tannhauser Overture - Wagner
The Hunter's March - (sextet) & Brass Band
Lone One by the Sea - Reverie

SSBB (1888)
OuvertureCentennial
ValseSee Saw
PolkaHarlequin

Chorus Meet Me When It's Moonlight.

SS Orchestra
OuvertureCloches de Corneville
SelectionMikado (Choeur)
ValseMme. Augot (S.S.O.)
RomanceWhite Wings (choeur)
MarcheBoulanger
Second Part
SSBB
SerenadeMoonlight
Andante et ValsePetite Coquette
Fantaicie A Short Bite
March Militant
Galop - Cloth of Gold

SS Orchestra
Ouverture - Less Dragons de la Reine
Romance - A Bly's Best Friend - Choeur et Orch.
Pot Pourri - Orchestra
Selection Mascot - (Orch. & choeur)
FINALE
Opera - Les Martyrs, par L'Orchestre''

Home Circle Orchestra of Thibodaux (1893)
Fanchon Overture - Isenman
Il Trovatore Selection - Verdi
Tonight We Say Farewell - Potpourri
Maude Galop - Godfrey
(Also vocal and instrumental numbers included)

Home Circle Orchestra (1895) (Saturday night)
Lyric Overture
Manhattan Beach March - Sousa
Whistling Minstrel - Herman
Eagle Nest overture
Maude Galop
Home Circle Overture
Helen Galop
(Sunday Night)
Leona Overture - Schoenhalt
Directorate March - Sousa
Sunny Day - Schottische
Lilaca Waltz Overture
In Dulci Jubilo
Tonight We Say Farewell Overture

Sweet Kisses - Schottische

Thibodaux Band (1895)
Manhattan Beach March - Sousa
Campaign Overture - Keller
Lucile Waltzes - Dalbey
La Serenata Waltz - Jaxone
Overture Zeethus - Pettee
The Mill in the Forest -Idyll - Eilenberg,
Overture Fantastique - Dalbey
Le Petit Blue Waltzes - de Wenzel
Potpourri from Il Pilioto - Donizetti
Enchantres Overture - Dalbey
Trinity College Waltzes - Missud
Selections - Il Trovatore - Verdi
Galop - Take This - Brooke

St. Charles Concert Band (1895)
Grand March - "Omar"
Waltz - "Sweet May"
Selection - "Bonnie Scotland"
Schottische - "Thirza
Waltz - "Down on the Farm"
Mazurka - "Adelia"
Georgetown Band March
Waltz - Melodia
March - "Florentine"
Selection - "Martha"
Polka - "Sweet Roses"
Thibodaux Concert Band (1895)
Manhattan Beach March - Sousa
Lucile Waltzes - Petter
Overture - "Fantastique" - Dalbey
Le Petit Bleu Waltz - Leop de Wenzel
Overture - "Zethus - Pettee
Selection - "Il Travotore" - Verdi
Enchantress Overture - Dalbey
Trinity College Waltzes - Missud
Galop - "Take Time" - Brooke

Home Circle Orchestra (1896)
Gems of Stephen Foster, Waltz, Flora Overture

Thibodaux Band (1897)
March - Kaaba Temple No. 69 - Weldon
Overture - The Silver Bell - Schlepegrell

Waltzes (Italian) - la Serenato - D'Arcy Jaxone
Overture - Bunch of Favorites (popular) - Beyer
The First Heart Throbs (character) - Eilenberg
Symphony No. 1 (Comic) - Dalby
Selection - Il Travoatore - Verdi
Waltzes (Concert) - Trinity College - Missud
song and Dance "Little Gussie" - R. B. Hall
Overture - The Enchantress - Dalby
Negro Dance - Kentucky Shuffle - Boos
Galop - Under white Tents - English

Shreveport Brass Band (1898)
Overture - Plantation Melodies
The Red, White & Blue
Overture - Olden Times
Yankee Doodle
Star Spangled Banner

Shreveport Brass Band (1898)
March - Eleven O'clock Toast - Winstein
Reverie - The Wayside Chapel - Wilson
Overture - Enchantress - Dalbey
Leila "Serenade Mexicana - Chambers
Old Kentucky Home - Master
Flirtations "Characterisque - Dalbey
Medley , a selection of Plantation songs - arrg. Conterno
March - Uncle Sam - Dalbey
Greig Cornet Band (St. Martinville) (1899)
Overture - Harlequin
Grand Pot-pourri - Excelsior
Serenade - Whispered Hopes
Characteristic Fantasia and Song
Andante and Waltz - Veletia
Serenade -- Sweet songs
Mixed Selections
Dewey's Victory March

Sousa Concert Band (1899)
1. Overture - Tannhauser - (Instrumentation by Sousa)
2. Wagner
3. Trombone Solo, "Love Thoughts" (new) Pryor Mr. Arthur
4. Pryor

3. Two Dances a) Russian peasant mazurka, b) Caprian Tarantelle (new)
Sousa

5. Soprano solo, "Linda di Ghamounix - DonizettiMiss Maud
6. Reese Davies

5. Scenes from Parsifal, "Knights of the Holy Grail" - Wagner
6. Tone Picture, "Whispering Leaves" (New) Von Blon
7. Musette, a) "The Bells of Christmas" (new) - Sidney Smith
b) March - "The Charlatan" (new) - Sousa
8. Violin Solo, "Gypsy Dances" - NatchezMiss Dorothy Hoyle
9. Humoresque, "The Band Came Back" - Sousa

Rettigs Brass Band (1899)
March - Stars and Stripes Forever - Sousa
Medley of National Airs; Rollinson
Overture - Enchantress - Dalbey
Selection - The Fortune-Teller - Victor Herbert
March - The Charlatan - Sousa
Grand Potpourri from the Opera Wang - Woolson Morse
Two-Step - Bunker Hill - Arthur Pryor
Selection - Living Pictures
La Camella Waltzes - Witmark
Two-Step - Aeolian - Hall

Rettigs Brass Band (1899)
March - Charlaton - Sousa
Overture - Enchantress - Dalbey
Mexican Serenata - Leila - W.P. Chambers
Waltzes - Wild Flowers - Waldtenfel
Two-Step - Cake Walk
Medley - Southern Plantation Melodies - Conteurs
On the Levee - M. H. Hall

Napoleonville Orchestra (1901)
Sparklets-Intermezzo - Tobani
Intermezzo - Bohm
Hannah's Promenade - Cakewalk
Corde Opera House Orchestra (1905)
With Trumpet and Drum - March - Isenman
The Engagement Ring - Waltz - Strauss
The Jolly Serenadier - Two Step - Lumbye
Genuine Ragtime "Music"

Pelican String Band (1902) New Iberia
March - Double Eagle - Wagner
Overture - Honeymoon - Sutton
Caprice - Alita - Losey
Serenade - Sundered Heart - Flisk

March - The Nation's Pride - Scouton
intermission
March - The Buffalo - Brooke
Polka - Squegee Casey - Schott
Pretty Pauline - Laurendeau
Anvil Polka - Parlow
Creole Queen - Hall.

Pelican String Band (1902)
March - Dawn of the Century - Paull
Overture - At the Circus - Beebe
Waltz - Life' Golden Hours - Kiefer, Schott
Dancing in the Barn - Boettzer
March - The Nation's Pride - Scouten
March - "S.I.B.A. - Hall
Serenade - Summer Night - Sutton
Polka - La Cantinera - Rosas
Song - My Old Kentucky Home - Foster
March - Boccaccio - Suppe.

Pelican State Band (1902)
March - Dawn of the Century - Paull
Garotto - Erminee - Jakobowski
Schottische - In the Starlight - Rollinson
Serenade - summer Night - Sutton
March - DeMolay - Hall
Intermission
March - Boccaccio - Suppi
Polka - Lightly Trippiny - Laurendeau
Valse -- la Serenato - Jaxone
Creole Queen - Hall

Pelican State Band (1902)
March - Social Whirl - Billings
Overture - At the Circus - Beebe
Spanish Waltz - Maripoea - Laurendeau
March - Zueatecas - Codina
March - R.W. D. - Thomas
Schottische - Little Sweetheart - Kiefer
Polka - La Cantinara - Rosas
Cake Walk - Eli Green - Kominski

Pelican State Band (1902)
March - the Dominant - Casey
Overture - Honeymoon - Sutton
Galop - Ring Master - Warren

March - Battle Ship Oregon - Fuilton
Waltz - Mariposa - Laurendeau
Schottische - Pretty Pauline - Laurendaeau
Polka - Squegee - Casey
March - California Exposition - Mackie

Thibodaux Concert Band (1905)
March - On Jersey Shore - Pryor
Overture - Poet & Peasant - Suppe
Concert Waltz - Wedding of the Winds - J. T. Hall
Morceau Characteristic - The Chirppers - Frank
March - A Deed of the Pen - Moret
Overture - Crown Diamonds - Auber
Concert Waltzes - From the Musical Comedy "The Yankee Council"
Medley Selection - Blue Bell - Havelin
March - Algonquin - Seltzer

Thibodaux Concert Band (1905)
March - The Beat of the Drum
Overture - Poet & Peasant - Suppe
Concert Waltzes - Wedding of the Winds - J. T. Hall
(Morceau Charateristic) "The Chirppers" - Frank
Medley Selection - "Blue Bell" - Haveland
Introducing "Come Down From the Big Fig Tree,"
"I Never Thought I'd Miss You,"
"Down in Mexico,"
"I've Got a Feelin for You,"
"Kiss me Good Night Dear Love,"
"My Honey Love,"
"On the 17th of March, etc. etc.
Intermission
March - On Jersey Shore - Pryor
Overture - Excelsior - Round
Waltzes - "Hearts Courageous" - Blanke
"Pittsford Farm Patrol" - Wiegand
Overture - Kanawha - Barnhouse
March - A Deed of the Pen - Moret

Thibodaux Concert Band (1905)
Star Spangled Banner - Keys
Overture - Light Cavalry -Suppe
Celebrated Waltzes - "Amour et Printemps" (Love and Spring)
Waldteufel, a) Caprice- "The Birds and Brook" - Stultz,
b) Afro-Celtic Intermezzo, "Cleopatra Finegann" - Moret

March - Loraine - Ganne
Overture - Memeralda - Herman
Spanish Waltzes - La Serenata - Jaxone
Characteristic - First Heart Trobes - Eilenberg
(Finale) Lewis and Clark Exposition - "The Bugler" - Young

West & East Side Brass Bands (1906)
Schottische - Elkwood - West
March - Ten Strike - East
Waltz - Della - West
Caprice - Cap. Woodnymph - East
Serenade - West End - West
Serenade - Sweet Memories - East
Waltz - Silvertone - West
March - Dixie Queen - East
Overture - Dixie Queen - East
Overture - Elsmore - West
Overture - Hearts of Gold - East
March - Triumph - West
March - Cradle of Liberty - East

Thibodaux Concert Band (1906)
March - The Magnet - Losoly
Selection from Sullivan's Comic Opera "Mikado" - Boettger
Concert Waltz - The Silvery Brook - Brahan
(Flower Song) A Bunch of Violets - Bennet
Selection from the Opera "Faust" - Gounod
Concert Waltz - Loveland - Aolaman
Morceau Characteristic "The Chrippers" - Frank
Selections from Jakkobowski's Comic Opera, "Erminie" – Meyrelles
ENCORES
"My Yankee Girl"
"On You' Way"
"Hen Mose With His Hand Leads the Band"
"Dixie Rules"
"Deep on the Sunny Side"
"Why Don't You Try"
"Cheyenne"

Thibodaux Concert Band (1906)
March "Cheyenne" Introducing "La Sorrela" and "Vau Alsyene" and Borrel Clerc
March - Selection from the Huguenots - Meyerbeer
Concert Waltz - Wedding of the Wind - Hall
Characteristic Reverie "Sliding Jim" - Losey

Selection from Pexley and Luders Musical Comedy "King Dodo," - Mackie
Intermezzo, Two Step - "Iola" - Johnson
Overture - Light Cavalry - Suppe
Waltz - "Calantha" - Holtzman
Finale - "I Don't Know Where I'm Goin,' But I'm on My Way" - Bren

Donaldsonville Concert Band (1909)
Novelty Introduction -Yankee Doodle
March and two-step - Royal Colors - McFall
OvertureNeoaho - Cook
WaltzEthel - Farrar
OverturColoma - Farrar
The Serenade- Heyser
MarchSolid Front - Miller

St. Joseph Academy Band (1911)
York Town
Mocking Bird
Massa's in the Cold, Cold Ground
Daises Won't Tell
Red, White & Blue
Red Wing
Princeton Quickstep
Oregon Quickstep

Thibodaux College Band (1913)
Overture
America
Star spangled Banner
Hail Columbia
Dixie
(A patriotic activity)

Thibodaux College Band (1913)
Overture - A Son of the Desert Am I
Way Down South
Garden of Beauty
Floating Down the River
Sing Me the Rosary
Waiting for the Robert E. Lee

Thibodaux City Band (1914)
March - Under the Big Tent - Ned Brill
Two Step - Mac's Winner - McFall

Waltz "She Kissed Rose" - N. Johnson
Song "Making Lil Forget You Then" - R. Shannon
March, The Whip - Holzmann
March The Trail of the Lonesome Pine - Smith
Rag the "Crazy Bone" - Chas. Johnson
Selection - "Symphin Waiting" - Holtzmann
Song - "I'll Be With You in Honeysuckle Time" - Newton & Coxsey
March "On the Veranda" - Ponce & Keithieve

Thibodaux College Orchestra (1915)
Overture - The Golden Sceptre - Schlepegrell
Glenwood March - R. E. Hall
Angel's Waltz - Herman
The Crises March - R. B. Hall

Thibodaux College Orchestra (1915)
Overture - Annetta - Intermezzo - Morrison
Songs - "Moon, Moon, Moon"
Stars and Stripes Forever - Sousa
Sounds from Erin -
Golden Sceptre Overture
Sweet Brier Overture - Laurendeau
Dixie/Maryland (Medley)
It's Long, Long Way to Tipperary
Shriner's Band Program: (1916)
Light Cavalry Overture,
Southern Plantation Melodies,
American Cadet March- Dunlap - Commandery.

Thibodaux College Band (1918)
In a Minute Galop
Adelaide Waltz
Red, White & Blue
Fine and Dandy
Tramp, Tramp, Tramp
(George Washington Celebration Program)
Thibodaux College Band (1918)
Overture - The Golden Scepter
Midnight Galop

Thibodaux Concert Orchestra (1920)
Repasz March and Two Step - Sweeley
The Missouri Waltz - Logan
Sounds from Erin Waltzes - Bennett
Grand Fantasia

The Moonlight Waltz - Logan
Selection - Faust - Gounod
The U. S. Navy March - Crosby
March - Washington Grays - Frafulla
Selections - Sounds from the Sunny South - Isenman
Popular Numbers – A - Lassus Trombone - Fillmore,
B - I Never Knew-March
Ballad - The Love Nest - Hirsch
Waltz - My Isle of Golden Dreams - Blaufuss
Overture - Poet & Peasant - Von Suppe
Star Spangled Banner
Thibodaux Concert Orchestra (1921)
Belford's Carnival March
Overture - Princess of India
Selection - Martha
Moonlight on the Nile
Sky Pilot
Finale - Excelsior

Knights of Columbus Band (1921)
Wang Wang Blues, Margie

Hammond, La. Band (1929)
March - American Legion - Parker
Waltz - Flowers of the Wildwood
Facile,Mignonnette - B. Skaggs
Selection - Ben Hur Chariot Race - Paull
OvertureBright & Gay - Makie/Beyer
March Independentia – Hall
America – Carey

Jazz on Early Radio

A newly evolving art needs a catalyst. In the case of jazz it was another art, the dance that provided the impetus. It also needs a vehicle to propagate its journey. In the case of jazz there were a number of vehicle for its journey. As stated in the Nov. 24, 1923 Musical America article "Is Jazz The American Soul?" states: "Only when the records, the radio, the vaudeville stage, the film theaters, the bands and the dance halls, by combined efforts succeed in drilling the new tunes (Sic: Jazz tunes) into the brain-cells of the public will the song be recognized by the American soul."

In the same article we read: "The old stand-bys of the family song-book and the college airs are now largely outgrown. Phonographs and radio have attended to that, among other things."

The radio was one of the most important propagators of this new music called jazz. "You can scarcely listen in on the radio, especially in the evening, without hearing jazz. This has been called a jazz age, and the United States a jazz country." (March 5, 1924, "Outlook Magazine.)

Early Radio

The earliest radio waves were received by the first crystal and one-tube sets (1910-1923). As this limited listening to 1 or 2 individuals a 'horn' speaker became increasingly popular. This was around 1921 and 1924 evolved the high sensitivity of a horn to a more adaptable speaker and the audio output of many radios was almost a tenth of a watt and these early speakers possessed amazing reproduction.

Music by Telegraph
(1860)

One of the earliest experiments at transmitting music was through the Morse telegraph, by means of its rhythm. The following is related by a Mr. Jones, who was an ear-witness of this experiment in New York (Given by G. B. Precott in 1860)

"We were in the Hanover Street office when there was a pause in business operations. Mr. Porter, of the Boston office, asked what tune we would have. We replied, "Yankee Doodle;' and to our surprise he immediately complied with our request. The instrument commenced drumming the notes of the tune as perfectly and distinctly as a skillful drummer could have made them at the head of a regiment; and many will be astonished to hear that Yankee Doodle can travel by lightning. We then asked for 'Hail Columbia!' when the notes of that national air were distinctly beat off. We then asked for

"Auld Lang Syne,' which was given, and 'Old Dan Tucker,' When Mr. Porter also sent that tune, and, if possible, in a more perfect manner than the others. So perfectly and distinctly were the sounds of the tunes transmitted, that good instrumental performers could have had no difficulty in keeping time with the instruments at this end of the wires." With this the limits of the practicability of having a pianist in Boston execute a fantasia and at the same moment the music would arrive in New York now would present no other difficulty than may arise from the expense of the performances. From what has just been stated, it is clear that the *time* of music has been already transmitted, and the production of the sounds does not offer any more difficulty than the printing of the letters of a dispatch.

Musical pitch and transmission

"It is well known that the pitch of any musical note is the consequence of the rate of vibration of the string by which it is produced, and that the more rapid the vibration the higher the note will be in the musical scale, and the slower the vibration the lower it will be. Thus the string of a piano-forte which produces the basic note C (2nd space in bass clef) vibrates 132 times in a second; that which produces the note C (2lines below bass clef) vibrates 66 times in a second; and that which produces the note C (middle C) vibrates 264 times in a second. By the marvelously subtle action of an electric current, these vibrations can be adapted to the production of music upon telegraphic piano-fortes at any distance which may be desired and is capable of being successfully carried into practice by any one who has the money and taste for the experiment"

Thus begins the experiments of music on the radio waves and in a 1901 article by T. S. Denison we read about the transmission of news and music by Hungary radio: "From 5:00 to 6:00 there are concerts, varied by literary criticism, sporting events, and so on. Special items for Sunday are: 11 to 11:30news, 4:30 to 6:00- a concert, and every Thursday evening at six there is a concert for children.

While music by telephone, whether vocal or instrumental, still leaves something to be desired and the telephone timbre must be got rid of before music can be transmitted satisfactorily."

Other attempts at transmitting music were under way. In April of 1906 we find an invention of the Telharmonium, which claimed to bring more music than they ever had before. A Dr. Thaddeus Cahill has devised a mechanism which throws on tot he circuits, manipulated by the performer at the central keyboard, the electrical current waves that, received by the telephone diaphragm at any one of ten thousand subscribers' stations, produce musical sounds of unprecedented clearness, sweetness, and purity. Now, Paderewski will not earn their living by occasional appearances in isolated halls, but as central-

station operators…..charming a whole city full at the same instant.

The Cahill Telharmonium might be compared with a pipe organ with all its circuits ending up as sound waves traveling miles to numerous listeners. Different timbres are secured from its resources, for with current combinations yielding the needed harmonies, string, bass, and wood effects, etc., can be obtained by mixing the harmonies – that is, the current,- in the required proportions.

Cahill's invention is written about again in June of 1906 describing its capabilities but it really was a step in the direction of music being presented via radio/telephone lines that would evolve into modern radio. Dr. Cahill: "Is hopeful that in due time there may be fours sets of mains fed from the central station, each with a different kind of music, and by connecting the fours sets of mains to a public place or a private home, rag-time ditties, classical compositions, operatic, or sacred music may be tuned on according to one's mood.

Distributing Music Over Telephone Lines

Experiments continued to work on bringing music to the public through the airwaves. In Dec. of 1909 the first Tel-musici site, in Wilmington, Delaware, went into operation. We read in "Telephony" of Dec. 18, 1909:

"Wilmington, Delaware, is enjoying a novel service through the telephone exchange. Phonograph music is supplied over the wires to those subscribers who sigh up for the service. Attached to the wall near the telephone is a box containing a special receiver, adapted to throw out a large volume of sound into the room. A megaphone may be attached whenever service is to be given. The box is attached to the line wires by a bridged tap from the line circuit. At the central office, the lines of musical subscribers are tapped to a manual board attended by an operator. A number of phonographs are available, and a representative assortment of records kept on hand.

When plugged up to a phonograph the subscriber's line is automatically made busy on the automatic switches with which the Wilmington exchange is equipped. Several lines can be connected to the same machine at the same time, if more than one happens to call for the same selection.

Each musical subscriber is supplied with a special directory giving names and numbers of records, and the call number of the music department. When it is desire to entertain a party for friends, the user calls the music department and requests that a certain number be played. He releases and proceeds to fix the megaphone in position. At the same time the music operator plugs up a free phonograph to his line, slips on the record and starts the machine. At the conclusion of the piece the connection is pulled down, unless more

performances have been requested.

The rate of charge for this service is very reasonable. It is three cents, for each ordinary piece, and seven cents for grand opera. The subscriber must guarantee $18 per year…..

At the central telephone office is kept a supply of phonographic records, embracing a complete line of all the latest productions….In addition to this, pay stations are installed in restaurants, cafes, hotels and other public places, where selections can be obtained by deposition a coin in a box.

It is reported that the Tel-music Company is preparing for thorough campaign to introduce its system among the telephone companies of the United States and that it will very soon establish a Chicago agency to co-operate with its Eastern offices in the placing of its musical and other apparatus properly before the public."

By 1916 wireless music is now available when dining at restaurants:

There is a new 'fad' in southern California, the place where novelties grow over night like the proverbial mushroom. This time the 'something new' comes in the form of phonograph concerts by wireless. …. In a word this new 'fad' consists of phonograph music being transmitted by wireless from the home of the inventor to the dwellings of a number of friends and neighbors residing within a mile or so of the Hanson residence, and grew to be presented in local restaurants."

Milestones in Radio History
(Musical Development)

1907 – Dec. 16 – First singer to broadcast was Eugenia H. Farrar – from the Brooklyn Navy Yard.

1908 – Lee DeForest, set up a transmitter at foot of Eiffel Tower and gave a demonstration program of gramophone records.

1908 – A. Frederick Collins broadcast voice and music program using an arc transmitter in Newark.

1910 – Jan. 12-13 – World's First radio broadcast to public-directly from Metropolitan Opera to several listeners in New York – live.

1916 – Spring – DeForest maintains a phonograph concert service three times a week with Columbia Phonograph Company furnishing records in exchange for on air announcements at Hotel Astor.

1916 – W. C. Handy on Memphis station – experimented with voice radio station.

1916 – 2ZK in New Rochelle New York broadcast music regularly over the air.

1919 – Oct. 17 – RCA formed – incorporated in Delaware.

1920 – March – Beginning of weekly Sunday afternoon classical music concerts.

1920 – Sept. 10 – Los Angeles 6ADZ – recorded music.

1920 - Sept. 15 – First broadcast by a dance band – Paul Specht and his orchestra.

1926 – Nov. 15 – NBC debut with 24 stations (regular schedule begins Jan. 1927)

1927 – Sept. 18 – Columbia Phonograph - goes on air with 16 stations – Howard Barlow's Orchestra – Plays "Tales from Vienna Woods."

1930 – Debut of 'Fats" Waller in winter of 1930 as a featured artist on the New York based "Paramount Public Radio Review. A CBS series also known as "Paramount on Parade" for 6 months.

1933 – 6 month contract with WLW – 'Fats" Waller formed his first set band "Fats Waller & his Rhythm" – featured on the "Fats Waller Rhythm Club program – Ran for allotted 6 months an came to end in Dec. of 1933. It resumed in the summer of 1934 on CBS.

"Fats" Waller and WLW in Cincinnati

"Fats" Waller's tenure at WLW was actually a very brief interlude. Waller was a well-established artist long before his arrival in Cincinnati in 1933. There was talk about a stranded relationship with the station's owner Powell Crosley. But, whatever Waller's personal relationship with Crosley might have been – and it probably wasn't cordial – it's safe to say Waller wasn't fired for his behavior (Waller drank, smoked and his language was not considered civil by Crosley). It was thought that Waller was caught playing his tune "Ain't Misbehavin" on the organ without permission.

Waller was only in Cincinnati for a short time. He probably was there to bring his music to the attention of a wider audience that

radio offered. Also, it probably was to keep working until the recording industry recovered from the effects of the Depression. Waller did get to play the famous WLW organ during his tenure at WLW. Waller had an established reputation as a jazz organist and given that fact it's highly unlikely that Crosley would have had a problem with him performing on that instrument in the style for which he was known. You don't hire an artist known as a specialist on a particular instrument and then fire him when he does precisely what you hired him to do.

As radio was gaining listeners (in 1921, one in 500 homes had radio receiver. By 1926 it was one in six.), there was controversy as to whether radio should be entertainment or educational programming. Also, there were problems in which type of music should be presented on the air waves – many wanted more classical music, while many enjoyed jazz and dance music. Many articles were written taking up for playing more classical orientated music. Others, (mostly younger listeners) wanted the latest popular and jazz/dance music. There were even arguments about the term 'jazz.' As dancing was very popular many dance leaders did not like their music to be called jazz music. They even ran a contest to find another name for their music rather then jazz. There were discusses as the difference between jazz and dance music.

Jazz music began as dance music. Jazz evolved from the syncopated music of the Negro Cakewalk – the cakewalk evolving into ragtime, and ragtime evolving into jazz. Throughout this evolution the dance was closely united with the various styles of music. The problem lies in the fact that all dance music is not jazz, but all jazz was dance music. The waltz, galop, etc. were well established dance styles with their appropriate standard steps. But when the dance was influenced by the new syncopated rhythms that jazz presented, the jazz dance craze was created. By the time that radio stabilized dances like the fox trot, Charleston, and other jazz oriented dances became popular. The Whiteman, Lopez, Sprecht and other orchestras were dance orchestras primarily. But as jazz became more sophisticated there became a jazz that was now called symphonic jazz-which was for listening, not dancing. But still the orchestras of the day played mostly dance music-a music that was jazz oriented. The reason that these 'dance' orchestras did not want to be known as jazz orchestras was that often jazz was not spoken of as socially acceptable as 'moral' music. It had a bad reputation in many cultural circles. It was the music of the young and restless generation. But, the music the orchestras played in early radio must be considered 'jazz' when they were playing the music that was considered the popular music of the era. We do call this era the "Jazz Age," for a good reason-it was jazz influenced and contained many jazz elements, especially syncopation.

In the early days of 'radio' there were attempts at bringing

dance music to those who wished it. A 'dance' club was formed that attempted to bring dance music to the "City College Club in New York City:

Articles on Early Jazz Radio

"Two-Step To Jazz Sent By Wireless" – New York Times, Feb. 12, 1921

"City College Club also offers more serious strains to dancers who prefer it.

Dancing to "jazz" played miles away, made possible by the wireless telephone, is the latest innovation of the New City College Club at 46 East Fiftieth Street. This is probably the first college club in New York that has installed a radiophone for dancing and concerts.

The work of installation commenced several days ago, said Bernard Naumburg. Chairman of the Building Committee yesterday. Receiving its musical message from both the Radio Corporation's apparatus at Roselle Park and Westinghouse's transmitter at Newark, the club is able to offer its members and their friends a varied program. If the consensus of those present is that "jazz" is wanted, the wireless transmitting "jazz" will be called upon. A classical audience, on the other hand, will be given concert music, if this kind can be coaxed from the air.

"We are dispensing with most restrictions that other college clubs impose on their members." Said Mr. Naumburg. "It is rumored that some clubs have increased their membership because drinking is permitted, despite Mr. Volstead's formal declaration forbidding it. Nothing harder than near-beer is drunk in the City College Club.

"We make our appeal for membership on the social advantages offered. The large and beautiful dining-room is opened all day for members and their friends of either sex. We welcome ladies to our clubhouse and delight in pleasing them as well as their member hosts. After theatre, they can come and eat and dance, enjoying the true spirit of sociability."

Mr. Naumburg announced that at a dinner attended by about twenty alumni and non-alumni, a week ago, Adolph Lewisohn, the philanthropist, pledged $3,000 to the club. Other contributions swelled the total to $8,500. The contributors included Judge Julius Mayer, Herman A. Metz, Joseph Buttenweiser, Robert F. Wagner, Dr. Joseph H. Klein, Louis M. Josephtral, Edward B. Ley and Albert Weiss.

Of the 6,600 letters sent out to graduate and non-graduate alumni, only 300 have declared their unwillingness to join the club. It therefore has a potential membership of 6,400. Mr. Haumberg said. He urged therefore that those who desire to become affiliated with it and make use of everything that it offers, communicate at once with

those in charge.

There are perhaps 15,000 former City College students who did not receive letters from the club. It is Mr. Naumberg's wish that all write to the clubhouse for membership cards. He warned, however, that the membership list might soon be closed, because of the present limited facilities to accommodate all that planned to join. Dues are $15 a year."

Regardless of what this dance music was called the radio gave these bands a place to play their music for an audience that was growing by the day and radio became a 'fertile field for the building up of prestige,' as seen in an article that appeared in a popular music magazine of the era:

"How's Business with the Dance Orchestra Boys," – Metronome, December, 1923:

"…The radio has proved a fertile field for the building up of prestige. Leaders of lesser-known ability found that they played to a large audience and received numerous requests via this medium. On the other hand the big leaders, who were not able to get away from their engagements to assemble their orchestras at the broadcasting stations, found that the bigger companies were willing to run in a special wire. Lopez, at the Hotel Pennsylvania, is now doing this and Whiteman is on the verge of giving his services one night a month to one of the companies exclusively. A special wire is to be placed in the Congo Room of the new Hotel Almanac for broadcasting Specht's music.

Not alone does the orchestra benefit by broadcasting but it has been found by actual investigation that the place where the orchestra plays is benefited, folks from out-of-town visiting the resort when in New York and invariably visiting the orchestra leader to tell him they had the pleasure of hearing his music over the radio."

What Jazz Has done to the Fretted Instruments – Cadenza, Feb. 1924

"One factor which is fairly sure as testing the living or dead status in popularity of certain forms of music, musical instruments or performances, one which our writer friend of the herald seem either to have overlooked or forgotten, is the radio; and what makes it a good factor is that when the listeners-in hearing something that is particularly liked they have the pleasant habit of immediately using the telephone or telegraph to notify the sending station of that liking and to ask for a repetition at an early future date – the only radio encore possible.

It is superfluous to say that these t. and t. encores (sometimes TNT in their spontaneous outburst) go a long way toward forming future programs, and even a cursory glance at the broadcaster programs of only a year back will prove the exceeding popularity of the fretted instruments (solo and ensemble) with radio fans everywhere by their 'return of dates.' We could cite name and dates of banjo radio-phoning in singles (solo), doubles (duets) and quadruples (quartet), one of the most recent of the latter form being the Hillman String Quartet (three banjos and guitar) broadcasted from Station KFAF of the *Denver Post*, Denver, Colorado.

As a notable of solo banjo playing over the radio, Mr. Frederick J. Bacon (president of the Bacon Banjo company, Inc., and a veteran banjo soloist with a name second to none) created a furore with his banjo broadcasting only as short a time ago as last October from Station WJZ, at Aeolian Hall in New York City. Delighted fans, as well as others who probably never before had head a banjo played, worked the telephone and telegraph over time during the recital, expressing theirs appreciation and calling for more. This was followed during the next few days by an avalanche of congratulatory letters requesting a speedy repetition, which has been given. That surely is one banjo which has not been "silenced."

It was the same with Mr. Arthur P. Melchert of Seattle, Washington, who delighted an invisible audience of unknown numbers with an evening mandolin and Hawaiian guitar recital, broadcasted from Station KFJC of the Seattle Post-Intelligencer Jazz? The mandolin program included such numbers as "Song to the Evening Star" from "Tannhauser" (Wagner), "Gloria" from Mozart's "Twelfth Mass," "Nachtstuke," Nocturne No. 4 (Schumann), and "La Paloma" (Yradier). The Hawaiian numbers were typical and melodious.

Mandolin Ensembles the Most Popular Radio entertainment

It can be said without stretching the truth that the most popular radio instrumental ensembles are the mandolin orchestras. Space does not permit enumerating by name the many hundreds of these which are constantly broadcasting and repeating dates, but they range from the Great Northwest to the extreme South; from the Pacific Coast to the Atlantic seaboard, and include all the great cities of the Middle West, is not this still further conclusive and indubitable proof that the Herald has erred, and that "Jazz" has not "Killed" the mandolin, banjo and guitar, neither have they been "Silenced by the Sin of Syncopation?"

In the leading magazines of the early 1920's we find numerous articles about jazz and its influence, that also relate the popularity of the emerging radio influence.

"Jazz" – Outlook – March 5, 1924

"…. And yet, probably while this is read, people who are both morally responsible and cultivated are sitting in the quiet of their homes, with ear-pieces on their heads, listening to jazz and enjoying it. No one can persuade us that these members of the radio audience are secretly indulging in vice or letting their taste become corrupted. On the contrary, these souls are finding in this jazz a refuge from the very pessimism and despondency that characterize its critics."

Anther article mentions the importance of the radio and the phonograph on the popularity of jazz:

"Why You Like Jazz" - Sunset Magazine, March, 1924

"…..Dancing is a parasitic growth on music. In early America there was very little music and therefore very little dancing. But since 1900 the phonograph, the player piano and radio have given us music in abundance with a minimum amount of effort. Consequently we dance. Consequently, also, we shall go on dancing and insist upon having the kind of music we like to dance to which at the moment to be Jazz.

The main source of dance music has been the phonograph. This instrument is effective, inexpensive and portable, and has penetrated further than the player piano. It became musically tolerable about 1906. By 1907 dance-records were being issued in fair numbers; and by 1914-0h boy! We were dancing fools, and we still are. And now comes the radio to make even more dance-music accessible."

Meyer Davis, an orchestral entrepreneur announces a contest to find a better word for 'jazz.' He does not think the word 'jazz' describes the popular dance music of his era. He sends a letter to all radio stations. We give this letter below:

Philadelphia, June 26, 1924

Broadcasting director of
Radio Station.
Dear Sir:

Meyer Davis Music, an organization of sixty-two orchestras and over seven hundred musicians, offers a cash prize of $100 for a suitable world to take the place of "Jazz." The latter word is undignified. It is a misnomer. It casts discredit upon modern dance

music. The new word must avoid these errors and must be at once both dignified and comprehensively descriptive.

Radio is today the one supreme medium for bringing this idea and this contest to the attention of the people.

We therefore ask that Radio Centers take up the matter seriously and announce this contest through their broadcasting stations, with the understanding that contestants may address their communication to the broadcasting station through which they receive the information, on or before August 15, 1924; that said communications be forwarded to us at Washington and that the broadcasting station which receives the winning word will, for us, make the award. The award will be made September 1, 1924.

Radio listeners, by cooperating with us in this undertaking, will be contributing to a splendid cause, and we feel that the resultant benefits will be of musical character."

The effect and influence is also noted in our next magazine article:

"American Popular Music and its Progress" – Melody, July, 1924

"…..Both the radio and phonograph have been proved broad factors in the development of – Jazz! America's Music! In the smaller cities and towns the five or six-piece jazz bands which once were the popular craze are forming themselves into larger groups of from ten to fifteen pieces, and these are reaping rich benefits from the broadcast sowing of the big metropolitan orchestras by listening to the regular radio broadcastings of the big ensembles and imitating what they can of their style and effects; They also take a phonograph record and play it over again and again, absorbing all the color phrasing and peculiar details of arrangements used by some famous leader who either has paid big money for such or else lain awake nights thinking them out for himself, so that he can continually supply newer novelties and thereby retain his supremacy against a competition which rapidly is bring this unique native development to the fore and thus compelling the attention of the whole music world. …."

Another article relates that the radio has proven a big factor in the development of musical style:

"Where is Jazz Leading America?" – Etude, September, 1924

"The radio and the phonograph have proven big factors in this development. In our smaller towns and cities where the small five or

six-piece jazz band used to be the rage, today they are grouping into ten to fifteen-piece dance orchestras, imitating what they hear from the top-notch dance orchestras who broadcast over radio regularly…..” (By Paul Specht)

This same article (slightly rewritten) also appears in the Metronome Magazine in Sept. of 1924.

Paul Whiteman (the “King of Jazz”) in the Saturday Evening Post synopsis of his book on jazz recalls some of his experiences in radio.

“Jazz” – Saturday Evening Post”, March 6, 1925

“Finding a Place in the Air” – The radio, especially when it first came in, also added to my labors. I played The Star spangled Banner the first time the national anthem ever was sent through the air. To do it I had to race madly from the Palais Royal to the radio station and back again. It was Sunday, and at the station a man was making a speech……I had lots of interesting adventures in the air. Once I gave my mother a birthday party, I in New York, she in Denver listening in at a radio I had just sent her. Another time a station had my little son send birthday greetings to me, and one night at Station WOR in Newark we played the latest New York jazz hits at three o’clock in the morning for the Prince of Wales, who was listening in at Brook House in London.

The next article speaks of jazz on radio declining:

“Jazz Feels Surge of a Higher Order” – The Independent, March 7, 1925:

“Above the moan of the saxophone one ca hear discordant notes that threaten the supremacy of Jazz. According to musical statisticians who analyze the letters of the radio audience and reduce them to graphs and figures, the demand for syncopated music is on the decline. Conversely, the demand for old and well-tried songs and for classical compositions is increasing.

In other words, the musical appetite of the radio listener is becoming more fastidious. He is, in truth, fed up on jazz and calls for a change of musical diet. He wants Gilbert and Sullivan, the charming melodies of Stephen Foster, the favorite selections of Victor Herbert, the ballads of Channcey Olcott and Ernest R. Ball. He is tired of listening to “Red Hot Momma,” played seven times by seven different jazz bands on seven evenings of the week. He is willing to take his share of jazz, but, something more inspiring must go with it. He has revolted.

Back in the dim days of 1923, Olive Bell, in his "Since Cezanne," exclaimed passionately "Plus de Jazz. No more Jazz. Jazz is dying."

American Telephone and Telegraph Company and chief of WEAF, told 2,000 diners' that the public demand for classical music has been unprecedented in the last tow years, to the detriment of jazz programs. Hr. Holman said that in January 1923, about 75 per cent of the radio fans demanded jazz; in January 1924, the jazz fans diminished to 35 per cent, and in January 1925, only 5 per cent of the people who wrote to the company demanded Jazz. Mr. Holman added that his company received 54,000 letters on the subject in January alone. Private statements by other broadcasting stations corroborate Mr. Homan. And there is Nicholas Orlando, musical director of the Plaza and Roosevelt Hotels, who told the New York Music League recently that jazz is waning and classical music taking its place.

…..Isidore Witmark, a member of the Witmark Music Company, asserts that the automobile, but taking people away from the parlor piano, and the radio, by furnishing them jazz music ready made, have killed the sales of song hit after song hit of a jazz character. Any one can tune in any evening and hear a dozen orchestras plays "I Love You' in twelve identical ways…."

But was jazz really dying? We know now that it wasn't. It was just changing into more classically influenced styles like that of Gershwin. Jazz was developing and was outgrowing its title. It was passing into the skillful hands of the more skilled musicians.

Another remark about the influence of radio on the popularity of jazz appears in another monthly magazine:

"Jazz and the Dance" – August, 1925

"….furthermore, uses the radio as a benign sampler, and when you hear a good piece "come over," gets it for your instruments. In this way you will get a large interest on your investment in musical tools and your radio will help to make your other players and concerts of even greater utility and joy; for never has it been so simple to hear such artists as Boulanger, Gorgoza, D'Alvarez, J. Wolfe, Gershwin, Kochanski, etc.

Articles on the waning of jazz really are saying that they are witnessing the development of jazz into a new American style music that combines jazz elements with others:

"Has Jazz hurt Concert-Giving. Managers say "No." – Musical America, Nov. 14, 1925

"Radio Listeners' Preferences – Radio listeners-in have tired of jazz, and an impromptu questionnaire of any one I have chanced to meet anywhere has shown me that the first thing a radio fan would like to hear over the other is a symphony orchestra. Among soloists they would like a contralto. The old day is passing when anybody could sell a soprano or a tenor. Male quartets would be enjoyed, if goodness could be found which were willing to sing under present radio conditions. Thus jazz, through the radio, has worked itself out of a place where it now arouses unusual enthusiasm.

The jazz concert has paved the way for a new American music. Certainly we are a different people from Europeans, and our music will be different. It will combine some jazz elements with others. An illuminating parallel is that of light opera, which started out very feebly, so far as art is concerned, but which shortly developed into something extremely beautiful."

There is a lengthy article in the "Broadcasting Magazine" of December, 1925 about the decline of jazz:

"Is The Popularity of Jazz Music Waning? By Kingsley Welles.

"When radio broadcasting was a novelty and one called in the neighbors to hear the voices coming in "right out of the air," little or no attention was paid to what the voices were saying. "Radio is a marvelous instrument, a tremendously potential medium, but what difference does it make if it is being used to give currency to worse than second-rate stuff," is about the gist of the very vocal objections made by these observers. George Jean Nathan, the rapier-worded dramatic critic of *The American Mercury* said in a recent issue of that green-jacketed organ of dissent:

Nights the front parlors of the proletariat resound to the strains of alley jazz pounded out by bad hotel orchestras, to lectures on Sweden-Borgiamism by ex-veterinary surgeons, to songs about red hot mammas, and Beale Street melancholias by hard-up vaudeville performers."

Now all the criticism of radio programs made along these lines is true in that it is possible to hear the thing described from some radio station or other at one time or another. We should not judge broadcasting by that method any more than we should judge the thinking processes of the American citizenry by what we hear a chance street orator mouth. Broadcasting is not nearly as badly off as its hostile critics would have you think, and the aerial offerings of the radio season now upon us are daily justifying that belief.

"If it weren't for the constant stream of jazz following from nearly every broadcasting antenna," remarked a listener to us the other day. "I would enjoy radio a lot more. These jazz orchestras from every station in the country, all practically banging away at the same piece at practically the same time are much more than annoying." The trouble with a criticism such as this is that it groups all dance music as jazz, which is only true because we have no term which allows us to distinguish between the grades of jazz. We use the same term to describe the soft symphonic effects of Art Hickman, Ben Bernie, and Vincent Lopez as we use for the fifth rate Five Melody Kings of Four Corners, Oklahoma.

"I believe," writes D. M. Craig, of Lamar, Missouri, "that the universal condemnation of jazz is contrary to the true feeling of a majority of radio listeners, if all music is classified as jazz. Would these objectors want to stop the broadcasting of such organizations as those of Paul Whiteman, Vincent Lopez, Jean Goldkette, and many others?" Decidedly not. While there are those who are utterly opposed to jazz whatever its origin, the more liberal among us recognize that jazz music has a very strong hold on a large percentage of the public of several continents, that it is not wholly as bad as it is pictured, and that, in moderation, jazz is excellent entertainment.

The trouble with broadcasting programs, and up to the past six months this has been true of almost every American station, is that they have been too heavily loaded with this orchestra and that, playing the currently popular tunes. Too much of the program has been devoted to dance orchestras, or to soloists who had nothing on their repertoire but whatever numbers were being sold in the music shops as "the latest thing" or, worse, to song "pluggers" in the employ or the music publishers. This practice of the broadcasters, we firmly believe, has shortened the life of many moderately good popular numbers, which otherwise might have retained popularity for a considerably longer time.

Mr. Frank McEniry, of station KOA at Denver, in answering a recent inquiry of ours about this subject replied:

"On the whole, I believe listeners tire of jazz much more quickly than they do of the classical or semi-classical presentations. This belief is of course, wholly a personal one, but it is based on a daily study of mail from our listeners. Here is an excerpt from the letter of a Western listener which seems typical of a great mass of mail we are receiving on the subject: "One cannot be unmindful of the lovely entertainment last evening; especially beautiful was the Floradora Sextet by the Municipal Band. Likewise, the same selection with the lullaby on the saxophone. It was such a relief from the slap-stick stuff one gets from many stations." That letter was from Charles G. Hickman of Forsyth, Montana.

And here is another from Mrs. Walter Burke of New Plymouth, Idaho: "Almost without exception, we like the better class of music. Jazz ceases to have any appeal after the first two or three selections- it is all alike."

They are doing some good things at KOA, and by the time this magazine is in the hands of the reader, the competitive program of classical music as opposed to jazz music will have been given from that station. All the listeners will have a chance to express their opinion and a complete record will be made of the results. We hope to announce the findings in an early number. There should be some interesting letters after this contest.

Mr. Freeman H. Talbot, that able musician responsible for the programs of KOA set down some of his thoughts about the subject of jazz especially for this department. "For many years," he says, "music critics have been periodically announcing the death of jazz. Probably the so-called music of jazz is largely responsible for the belief that it is moribund. To those who would shed no tears over its demise, jazz displays a most disheartening vitality. Phoenix like, it arises fresh after each reputed annihilation."

Mr. Talbot continues:

"Jazz has been called primitive, uncouth, banal. It has been charged with disrupting homes, weakening church ties, and undermining the morals of the nation. Personally, I feel that jazz is not all-bad – it is not clever enough for that. It may be banal, and at times it is discouragingly stupid, but it is not essentially bad. Lately, jazz has gathered to itself some notable defenders among the musically correct. Serious minded musicians have perceived under the battered and tattered appearance of jazz, evidence of a new vitality in music, a struggle after a new form of expression, crude as the hieroglyphic of cubism, but genuine art, nevertheless.

The moans, shrieks, cast calls and sobs of jazz will eventually disappear, but the vibrancy of its stimulating rhythms will remain to be caught some time by a master composer on a new work or series of works as revolutionary as the cacophonies of Wagner."

How do all these remarks apply to present programs? Well, they are some of the signs – if indeed any are needed – which show that the old preponderance of jazz on programs is greatly lessening. For some time, one of the two outstanding stations in New York City has had a rule, somewhat flexible, it is true, that no dance music can be broadcast until after ten thirty in the evening. Mr. Carl Dreher discusses this matter more fully on another page of this number. The fact that the musical parts of programs are being more devoted to more serious efforts by stations in nearly every part of the country except Chicago, simply means that there is less time left for jazz.

To mention a specific type of program which has brought improvement in its tone, consider some of the "indirect advertising" programs but on through the WEAF chain of stations. Here is what the director of broadcasting for that station, Mr. J. A. Holman, say about them" "Programs have been presented of a type that previously would have been considered impossible by radio -–impossible in the sense that they assumed too high a degree of musical and general culture on the part of the radio audience. The public accepted them at their real value and enthusiastically availed itself of their educational activities……No music was too "highbrow." For example, George Barrere's Little symphony Orchestra presented a series of chamber music recitals, which while beautiful and perfect gems of instrumental music, are generally considered above the understanding and appreciation of the average music lover. The interesting fact is that the American public welcomed the innovation…..The radio audience is not required to listen altogether to the sad stuff outlined by Mr. Nathan. The signs are unmistakable that the taste of the radio public is changing, and for the letter….."(The rest of the article on radio broadcasting does not mention jazz anymore.)

An article next tells of how all of America can hear the same jazz pieces and bands by radio:

"Is Jazz Coming or Going?" – Metronome, Feb. 1, 1926 – by Cesar Saerchinger

"In America, if at any time of day or put on radio-phones, - and who in America has no radio apparatus? – you hear on all wave lengths, with very few exceptions, the same odd piece. At least, you fancy you hear the same piece all the time, if you are not well posted on the repertoire of the Jazz bands. To one who is uninitiated it does not seem to be music at all: From New York, Chicago, Indianapolis, And Waco, Texas, the same rhythmical noise is transmitted to him, so that he might easily imagine Americans to be a queer tribe of natives, who are everywhere, at the same time, performing a uniform and stirring rite…."

The use of radio to bring music to the general public was not without its problems as stated in the Whiteman book on Jazz:

"Jazz" – Saturday Evening Post, March 6, 1926, by Paul Whiteman

"While plugging (Sic: song plugging) is important, the publishers contend that there can be too much of any good thing. The "too much" in this case is radio. So the publishers and composers

went to Congress to compel the broadcasting stations to pay a royalty every time a popular song is sung over the radio. Their argument was that if John smith tunes in every night on a red-hot mama song, he might soon begin to hope that he would never hear that particular song again. And this, say the publishers and composers, will undoubtedly hurt the sale of that piece of sheet music."

There continues to be a debate about what kind of music should radio stations broadcast and how much of each style. We find radio stations getting letters from their listeners about which style of music they preferred. These letters show how radio had exposed people to different kinds of music and radio's influence had made Jazz popular with radio listeners and how the programming of classical music has had its influence on people's musical taste.

"Where Have I Heard That Tune Before." - Collier's, July 3, 1926

"I have just been turning over the files of one of the largest broadcasting stations in America. Hundreds of thousands of radio fans keep writing to tell this station of their musical likes and dislikes.

These letters have strengthened by conviction that, during the last five years, the world has been fast growing to like good music. And the chief cause of this astonishing change has been-jazz-on-the-radio.

Letters like this from a Minnesota doctor are typical:

"Radio has made me a highbrow in a musical way; jazz and just ordinary music fail to hold any interest for me. A few years ago grand opera went entirely over my head. I suppose this is also true of many other listeners."

A Connecticut housewife wrote her thanks for the broadcasting of a Philharmonic concert, and told of its effect upon her sixteen-year-old brother, a typical jazz fiend:

"When they started he asked me whether it would be all like that, he thought it was pretty dry; but when John Powell began to play he sat like one spellbound, and so did it, and I thought how like the brother and sister in the picture called "Beethoven's Sonata" we were.

Well, I never saw such a change come over anyone as came over that boy; he just sat there, eyes closed, with his hand over his mouth for fear he would make some utterance and so miss one note of that music. Every once in a while he would look up as if to heaven and raise his hands and then drop them in perfect awe. Every move he made was a picture. And when it ended he kept say over and over,

'Oh, I feel about seven inches nearer to heaven.' "

And this is from a Washington flapper:

"My musical knowledge was rather limited to jazz…..I didn't now the higher class of music. About a year ago I became interested in radio and built myself a cheap crystal set.

Certainly was surprised how little good music I had heard before getting that set. I have kept a list of selections I have liked which I have heard over radio and it runs well over 400, and not one is jazz, so you can see how my musical taste has improved."

Radio has ground jazz almost to death. The job had not taken long, because the grinding has kept on with such untiring vigor and because the music was made of such shoddy materials.

As late as last year, everywhere you tuned in you picked up a different piece of snappy syncopation. But they all sounded like the same piece. Presently people began to sicken of the monotony. And then the astonishing change in popular taste began to be noticeable.

The fact is that jazz-plus-radio is rapidly adding an upper story to the frows of your cook, your plumber, your newsboy and your garbage collector. The other day my friend Gooch's iceman inquired, as he filled the refrigerator:

"Say, boss, what's your job?"

"I'm an announcer."

One touch of radio makes the whole world kin. Mike grinningly confessed that he was nuts on this subject.

"I made me a fine set for $12 out o' parts from the fi' and ten cent store."

"Well, Gooch asked, "what tunes do you like best? Jazz, I suppose."

"Naw!" said Mike with disgust. I used ter. But now I likes Tschaikovsky."

In the same article we further read:

"Ten years ago the average man found it hard to tell the different instruments apart. Then jazz came along and now in picking up a symphony orchestra on the radio, his unconsciously trained ear can distinguish between the tone quality of flutes, oboes, trumpets, clarinets, and French horns, and can tell a xylophone from a set of chimes. Instrumentally speaking, he is now in a position to tell the birds from the wild flowers and a bee from a bull's foot.

I was at a six-table bridge party the other night where they fell to discussing the composition of the jazz orchestra coming over the radio. Only two instruments, the viola and the double bass, were not correctly spotted. Such a thing could not have happened in the old

ragtime days.

Here, for the first time, is a popular music which has become a persuasive advance agent of the highbrow. It educates its fans to understand, and stand for, the tunes, the harmony, counterpoint, rhythm and instrumentation of the classics. Jazz ragged the classics. Now the classics are turning around and reducing it to rags.

Two of our leading broadcasting stations find that the demand for jazz has sunk, in the last five years, from about 80 per cent to about 10 per cent. The demand for the classics has risen sharply, but not quite at a corresponding rate. The difference is accounted for by the constantly diminishing body of lovers of what might be called jazzies-or jazzed classics and by the growing demand for talks by prominent persons.

These figures are a striking endorsement of jazz as a self-effacing uplifter of taste. I cannot agree with the well-known national woman's club official who declared that it had 'put the sin in syncopation." That would be as reckless as to claim that Deems Taylor and Igor Strawinsky had put the phony in symphony.

…..Well, the phonograph, the cabaret and radio have all taken large bites out of jazz, until now the former jazz fan thinks he discovers the worm of familiarity at the core. But the worm has undergone a transformation, and on its new gorgeous wings he has flown from the harmonica to the Philharmonic."

Radio and its listening audience was growing and as with any new invention or style of entertainment, radio was discovering just what its audience wanted to hear. There were sporting events, lectures, educational programs on medicine, etc. and musical programs. The popular music of the day was jazz and so radio had programmed jazz music. But, when the American public had the chance to hear other types of music, they liked it – classical music and hillbilly music. As they were exposed to different types of music jazz began to decline in popularity as Americans were exposed to classical music. The New York Times had an article expressing the various types of programming and the changing taste of the listener:

"The Radio 'Broadcatcher' is Revealed" – New York Times, Nov. 14, 1926

"…..American jazz swept around the world; then along came radio and gave us all kinds of music. No one has been more amazed than have radio leaders to discover how much of the so-called "long-haired music" Americans will enjoy – and ask for more.

Our investigations show that less than 10 per cent of our listeners want "jazz" today. Consequently, in the 'house of jazz' this product hitherto considered typically American is being kept off our

programs until 10 o'clock."

Radio stations in various cities carried local programs, which included time for jazz band performances. Jim Robinson, the trombonist of New Orleans speaks of such an occasion in his interview housed at the Tulane Univ. Jazz Archives:

"We did a radio broadcast with the Sam Morgan Band from Meridian, Miss. in 1927. Worked on the radio - one and a half years, sponsored by Regal Beer. Ed Hart and Tiger Flowers were the announcers. Charlie Hamilton played piano, Elmer 'Coo Coo' Talbert played trumpet."

An historic occurrence happens that unites the publishing of music and the radio as MCI is formed in 1929.

"Radio Interest To Suppress Jazz" – Musical Courier, December, 1929

"The daily papers have been making some remarks about radio and music becoming more closely allied through the music publishing combinations that have been brought into effect through the broadcasting companies. The latest startling announcement in this direction is to the effect that Carl Fisher, Inc., Leo Feist, Inc., and the National Broadcasting Company, the third incorporator, have formed an organization to be known as the Radio Music Company, for which incorporation papers were recently filed in Albany.

It seems that efforts will be made to suppress jazz as music as possible through the broadcasting stations, F. C. Mills, former chairman of the American Society of Composers, Authors and Publishers, is president of the new company. In explaining this attitude toward jazz Mr. Mills gave out the following information, which will be read with much interest by musicians generally:

"The operating policy of the organization will be almost revolutionary," said Mr. Mills. "While in the final analysis the Radio Music company will be a commercial music publishing venture, nevertheless the scope of its activities will be so broad as to have the real objective not primarily in profits but in making an active and intelligent use of the tremendous facilities of the NBC system placed at its disposal for the purpose of enhancing and improving the whole trend of American music. The new firm will have its influence in putting jazz in the background of the American musical picture. We have had perhaps too much jazz, and as there is no denying the influence of music upon the trend of the people's inclinations, it seems about time for some one to assume leadership in a movement away from jazz. I think we should go back to melody and let it serve instead of noise to give us the inspiration which we expect from music."

To give some idea of what this whole movement means, M. H. Aylesworth, president of the National Broadcasting Company, said that the new company was aligned with the foremost American composers, including writers of popular tunes and classical compositions. Mr. Aylesworth is to be chairman of the board of the Radio Music Company. Others on the board include Paul D. Cravath, lawyer; John Goden, producer; David Sarnoff, executive vice-president, Radio Corporation of America; S. L. Rothafel (Roxy), managing director Roxy theater; E. E. Shumkaer, president Radio Victor Corporation; Hiram S. Brown, president Radio-Keith-Orpheum Corporation; Leo Feist, president Leo Feist, Inc., E. C. Mills; H. P. Davis, vice-president, Westinghouse Electric and Manufacturing Company; B. F. Bitner, vice-president and general manager; Leo Feist, Inc., and Walter S. Fischer, president, Carl Fischer, Inc.

There are a number of the great music publishing houses that have been absorbed in this movement on the part of the radio interests, but there is no reason for musicians to feel that their services will in any way be lessened. It will probably be found that there will be a greater demand for music although these movements that are on foot, but like all commercial ventures, it depends upon what the public demands. It is gratifying to know, however, that the attitude of the company of which Mr. Mills is the head will make an endeavor to suppress jazz where it is possible, and give to the people the music that they really want jazz is a counterfeit demand. It eventually will be obliterated, and this through the lack of demand on the part of the people.

While this essay is not a complete record of early jazz on radio it is a start. Orsen Welles, on his radio show, "The Mercury Theater of the Air" used a New Orleans jazz band. Welles was a fan of early Dixieland and we read about the use of the band and its players:

In 1944 Orsen Welles decided to feature an authentic New Orleans jazz band on his popular CBS radio show *Mercury Theater.* He asked Marili Morden/Estegun of the Jazz Man Record shop to locate a band for a one-night appearance, and Morden called Kid Ory, who assembled a group of old New Orleans colleagues. The lineup included Mutt Carey on trumpet, Buster Wilson on piano, Bud Scott on guitar, Ed Garland on bass, Zutty Singleton on drums and Clarinetist Jimmy Noone, who had been working at a Hollywood Club with a quartet. The Mercury Theater All-Stars debuted on Welles' show on March 15, 1944, and were enthusiastically received by jazz fans throughout the country. Yielding to overwhelming audience response, the band appeared on the program each week for the next three months. Welles loved Dixieland jazz and was a champion for the cause of furthering Dixieland music. After the Welles broadcasts, the

band appeared on the Standard Oil Company's sponsored radio show.