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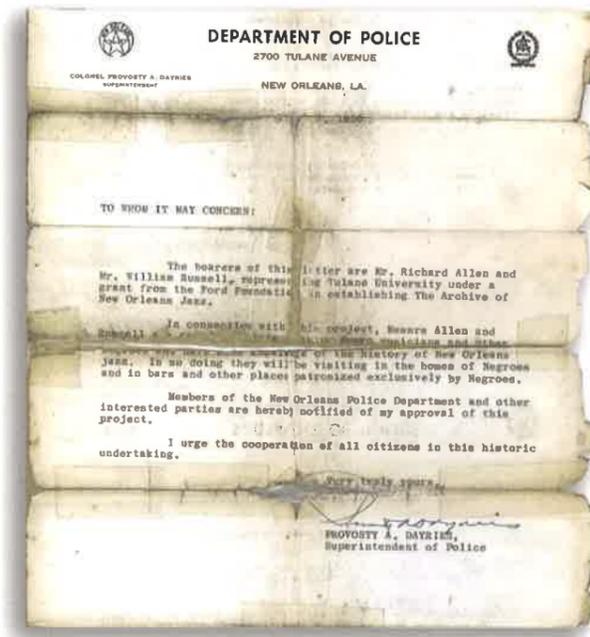
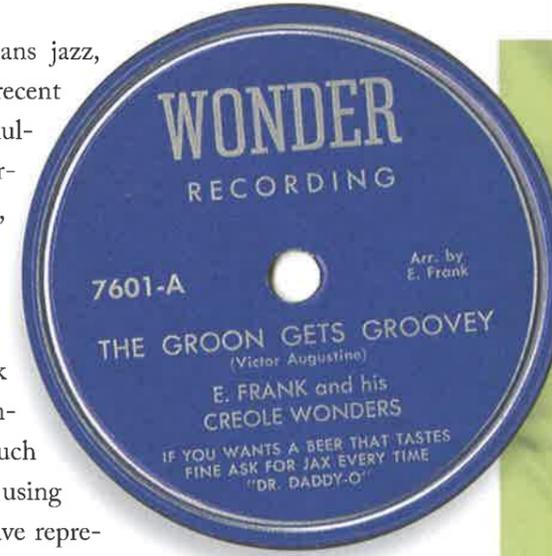
HOGAN JAZZ ARCHIVE



The Hogan Jazz Archive at Tulane University was established with Ford Foundation funding in 1958 as the Archive of New Orleans Jazz and was posthumously renamed in honor of William Ransom Hogan, the chair of the Department of History who wrote the initial grant proposal. Ford funding enabled an oral history fieldwork project with pioneers of New Orleans jazz under the direction of William Russell, the archive's first curator, and his successor, Richard B. Allen. This generated over 2,000 reels of taped oral history interviews with musicians, family members, and observers that document the stories surrounding the emergence of jazz in New Orleans from the late 19th century forward. It is the largest collection of jazz oral history extant. Through partnerships with the Grammy Foundation, the Jay Pritzker Foundation and the Music Rising Foundation, many of these interviews have been digitized and are now available streaming online from anywhere in the world.



traditional New Orleans jazz, it has expanded in recent years to include a multiplicity of New Orleans-related genres, such as ragtime, blues, gospel, rhythm and blues, Mardi Gras Indian chants, rock and roll, and non-indigenous variants such as zydeco. Patrons using the Hogan Jazz Archive represent the interdisciplinary nature of jazz studies and the international appeal of jazz as an exemplary American vernacular music. While there are numerous scholarly publications and documentary films reflecting research at the Archive, the collection is open to anyone who loves jazz, whether musician, teacher, student, or aficionado.



In addition to the interviews, the archive hosts a full range of bibliographic materials on jazz, including, manuscripts and vertical files, photographs, sheet music, films, and artifacts such as vintage phonographs, art works and a select assortment of musical instruments.

The Archive has grown almost exclusively by donation. Recorded sound holdings include notable donations from the collections of Al Rose, Edmond Souchon, and Tad Jones. Our most recent acquisition to the recorded sound collection is over 3,500 78rpm records from the estate of Vernon Winslow, aka Dr. Daddy-O, the first black dee jay in New Orleans. Although the collection development policy of the Hogan Jazz Archive began with a very tight focus on





Dominic James "Nick" LaRocca Collection

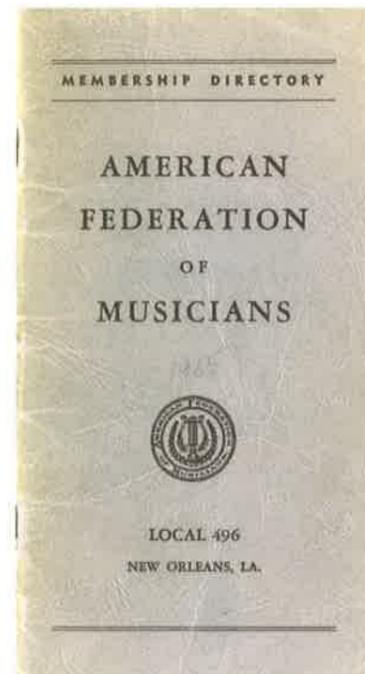
Among the significant personal collections of musicians held by the archive are those of Dominic "Nick" LaRocca (1885–1961), a self-taught New Orleans cornetist and leader of the Original Dixieland Jazz Band, which made the first commercial jazz record in 1917. Based on the popularity of the recording and live performances, the O.D.J.B. became a sensation, traveling to England in 1919. After returning to the U.S. in 1920, the band broke up in 1925 and then reformed briefly from 1936–38, after which LaRocca returned to New Orleans to resume work as a contractor. The collection, much of which is available digitally through an online finding aid, includes five scrapbooks created by Nick LaRocca, newspaper clippings, fliers, posters, programs and other publicity materials, along with photographs, books, test pressings, correspondence and sheet music.

DESCRIPTION OF THE INSANE PERSON
NAMED IN THE WITHIN WARRANT.

1. Name Chas. Bolden
 2. Sex M Age 26 Color W
 3. Color-Hair B Beard Yes Eyes B
 4. Occupation Lab
 5. Single Yes Married _____ Widowed _____
 6. Residence House of Astor Wood 127 First
 7. Nativity La
 8. Character of disease Insanity
 9. Cause of insanity Alcohol
 10. Is this first attack? Yes
 11. How long been insane? 1 Mo
 12. Is patient dangerous to himself or others? to others
 13. Has suicide ever been attempted? no
 14. Is there a disposition to destroy clothing, furniture, etc.? no
 15. Are the patient's habits clean or dirty? filthy
 16. What was the patient's natural disposition? quiet
 Was there any peculiarity or eccentricity? _____

Don Marquis Collection

Comprised of the research materials assembled by Donald M. Marquis for his monograph *In Search of Buddy Bolden, First Man of Jazz* (Baton Rouge: Louisiana State University Press, 1978) this collection includes a wealth of information on the celebrated ur-jazz avatar, Charles "Buddy" Bolden (1877–1931). Available through an online finding aid, detailed family histories, documents and correspondence track Bolden from his brief pinnacle as a bandleader, to his confinement to the East Louisiana State Hospital after a mental collapse.



American Federation of Musicians Local 174–496 Records

This collection consists of institutional records from the local African-American AF of M Chapter (Local 496) as well as the chapter that served white musicians in the city (Local 174) until their merger in 1969. Materials include members' records, former president Dave Winstein's correspondence, meeting minutes, financial and property records, legal documents, publications, photographs and scrapbooks. These records date from 1902 to 1992, but are not complete. Records of Local 496 prior to 1941 are not held at the archive, and their status is unknown.

Danny and Blue Lu Barker Collection

Danny Barker (1909–1994), banjoist and guitarist, and his wife, vocalist Louise "Blue Lu" Barker (1913–1998) are a beloved couple in New Orleans jazz history. Both Danny and Lu began performing at a very early age; Danny playing with spasm bands on the streets of New Orleans while Lu was always singing and dancing. They became an unstoppable force when they married in



1930 when Lu was only 16 years old. Few people have performed with such a wide variety of accomplished musicians, but Danny was gifted enough to accompany Louis Armstrong, Jelly Roll Morton, Cab Calloway, and Billie Holiday, among others. In 1965, the Barkers returned to New Orleans where they would remain for the rest of their days. Danny continued performing and also worked as the Curator of the New Orleans Jazz Museum. Perhaps Danny's most enduring legacy was his championing of the Brass Band tradition by forming the Fairview Baptist Church Christian Band. His dedication kept what many believed to be dying tradition alive, and groomed some of New Orleans most successful brass band musicians operating today.

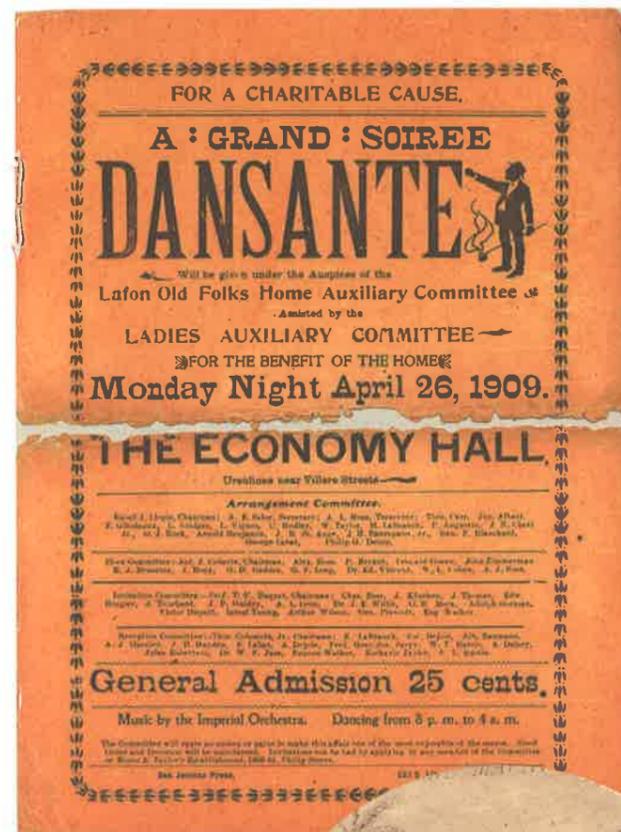


Graphics at the Hogan Jazz Archive

Over 10,000 photographs highlight the archive's collection, with prints of musicians, bands, orchestras, funerals with brass bands, parades, and landmark buildings of jazz history. Many of the images, dating retrospectively to even the late-nineteenth century, derive from the private collections of jazz historians William Russell and Al Rose. The Al Rose Collection includes hundreds of old jazz photographs, many that were used in conjunction with Rose's publication, *New Orleans Jazz: A Family Album*. There are also photographs collected and taken by drummer Ray Bauduc (Bob Crosby Orchestra), and trumpeter Max Kaminsky, including images and original scores from his State Department tour of Asia with Jack Teagarden in 1958. The works of several distinguished contemporary photographers, such as celebrated art photographer Lee Friedlander and reputed amateur jazz photographer Dr. Bernard Steinau, are featured. Art and advertising posters, some dating to the early 1900's, as well as rare films and recent video creations (including some produced in conjunction with the Archive) also highlight the graphics holdings. Scholars, museum exhibitors, and media programmers frequently utilize this important segment of the collection.

Ralston Crawford Collection of Jazz Photography

Renowned artist and lithographer Ralston Crawford has his own collection depicting New Orleans folk culture. He first visited the city with camera in tow in 1938 and returned nearly every year for the rest of his life. A longtime jazz enthusiast, Crawford was drawn to the city's parades and second lines, its bars and clubs, and of course, its musicians, many of whom he considered his closest friends. In 1949, during his tenure as visiting artist at Louisiana State University, he began methodically documenting the musical culture of the city through photography and continued through 1962. Rare, interior images of local venues such as the Dew Drop Inn abound in this collection.



John Robichaux Performance Library and Posters

Orchestra leader John Robichaux was a contemporary of Buddy Bolden and another legend in the annals of early jazz history. The Hogan Jazz Archive holds his performance library of over 6,000 orchestrations and piano sheets. Now viewable in an online exhibit, an unexpected addition to the collection came in the form of advertising posters that Robichaux used as folders to wrap his orchestrations. These offer a rare glimpse at music and society in New Orleans at the turn of the twentieth century. Through a series of posters advertising various social events, one can see firsthand the strong connection between the formation of Jazz and the Social Aid and Pleasure Clubs, Mutual Aid and Protective Associations and their associated Halls that were an integral component of the African-American community in New Orleans. The fabled locations printed on these posters, including Economy Hall, Oddfellows Hall, and St. Katharine's Hall, are some of the most referenced establishments in early jazz history.

Louisiana Sheet Music Collection

Comprised of sheet music published in, or with topical relevance to, Louisiana (with an emphasis on New Orleans), this collection, available online as a digital database, represents many important local composers, including Basile Bares, Eugene Chassaignac, Edouard Dejan and Louis Moreau Gottschalk, as well as several interesting, but lesser known, nineteenth-century composers. The collection covers 100 years in the history of local publishing (1838–1938) and represents a wide range of styles of popular and vernacular music, including Creole songs, nineteenth-century dance music, Confederate anthems, Mexican and Cuban danzas and danzon, ragtime, blues, and jazz.





Robert Franklin Palmer Collection

Robert Franklin Palmer (1945–1997) was a complex and multifaceted individual, which is reflected in his diverse collection. Palmer grew up in Arkansas and was drawn to creative modes of expression from an early age. He became an accomplished clarinetist, forming the Insect Trust in the 1960s and performing with many notable jazz and blues musicians such as Ornette Coleman. In addition to his musical abilities, Palmer was also a talented writer and critic, working for *Rolling Stone* and later the *New York Times*. He is the author of the celebrated monographs *Deep Blues* and *Rock and Roll: An Unruly History*, among other works. Palmer's unique ability to relate to varied cultures through music enabled him to engage and document a spectrum of music worlds ranging from the Master Musicians of Jajouka, Morocco to Blues musicians from Mississippi. Palmer's collection documents not only his fascinating life as an individual and author, but also serves as a window into the evolution of Rock and Roll.



Allison Miner Collection

Allison Miner (1949–1995) moved to New Orleans from Daytona Beach, Florida, in 1968 and quickly emerged as a positive force on the local music scene. Most notably, while working at the Archive of New Orleans Jazz, she helped found the New Orleans Jazz and Heritage Festival—Jazz Fest—and later established its archival wing, the New Orleans Jazz and Heritage Foundation Archive. She also helped bring Professor Longhair back into the musical limelight, kick-starting and managing his extraordinary “second career,” which was peaking at the time of his death in 1980. Miner had intended to be Professor Longhair's biographer, but all plans were cut short by her own untimely death in 1995. Though her accomplishments were many, and a wide variety of referential materials are preserved in her collection, it is her work with Professor Longhair that the Allison Miner Collection most thoroughly chronicles.



Laurraine Goreau Collection

Although she spent the majority of her life elsewhere, gospel icon Mahalia Jackson (1911–1972) is one of the most famous daughters of New Orleans. Her life story is documented in *Just Mahalia Baby*, a biography written by Laurraine Goreau (1918–1985) with Jackson's participation.

Laurraine Goreau's photography, interviews, and research files for *Just Mahalia Baby*, were donated to the Hogan Jazz Archive in 2012, offering an unprecedented look at Mahalia Jackson from her childhood in New Orleans, ascent to global stardom, and work with the Civil Rights movement.



Mina Lea Crais Collection

Although not a native New Orleanian, once Mina Lea Crais left Wisconsin to accept a Librarian position with Tulane University, she set forth on a lifetime journey dedicated to New Orleans jazz. In January 1958 Mina and her husband, attorney and jazz trombonist Bill Crais, took over ownership of the Vieux Carré Music Shop at 706 Bourbon Street. They would later become part owners of Carnival Records and talent scouts for Golden Crest Records. Mina was also an active member of the New Orleans Jazz Club, even serving on the board for several years. Returning from more than a decade away from New Orleans, she brought out the first issue of MECCA, a magazine devoted entirely to traditional New Orleans jazz, in January 1974. Mina's friendships and love of jazz afforded opportunities to attend recording sessions, parties at the homes of friends and musicians alike.



The future is bright at the Hogan Jazz Archive. Decades of negotiations to bring the collection of Louis Prima home to New Orleans finally culminated in an official gift agreement in late 2015. The Prima Collection spans every kind of material imaginable, including numerous recordings, photography, films, musical scores and sheet music, diaries and personal papers, correspondence, instruments, awards, and apparel. Part of the gift agreement includes annual funding for a Louis Prima Research Fellowship, as well as concerts and symposia. The Björn Bärnheim Research Fellowship is made possible with a newly endowed fund created from a generous donation from an abiding friend, researcher, and patron of the Archive from Sweden, Björn Bärnheim. The Hogan Jazz Archive will award one or more research fellowships annually that provide \$1,500 to offset expenses incurred travelling to New Orleans with the express purpose of conducting research at the Hogan Jazz Archive. Ideal candidates will be pursuing doctoral or post-doctoral studies with an emphasis on New Orleans Jazz or related musical genres. As a condition of the Fellowship, candidates should be prepared to spend a minimum of two weeks working with the collections of the Hogan Jazz Archive. The award process is competitive: interested parties should send a copy of their CV along with a one page project description to jazz@tulane.edu for consideration by the review board. Successful candidates will be contacted to set up a



phone interview to further delineate project details and research goals. Last but certainly not least, our newsletter, *The Jazz Archivist*, in its 20th year of publication, continues to be a stronghold of scholarship and information on jazz and related musical genres of the region. Published annually in the Fall, it provides a platform for new and established jazz scholars, and a retrospective view of activity at the Archive. Interested parties should inquire with the editor by sending an email to jazz@tulane.edu. All submissions are expected to be original work with appropriate attributions to warrant consideration. As always, check our website regularly for new collections and information. We strive to add as much digital content as possible to make the collection more accessible to users worldwide. There is a wide array of photography, sheet music and oral history fully accessible online. Feel free to contact us if you have any questions regarding our online holdings. If you are planning an onsite visit to conduct research at the Hogan Jazz Archive, we would love to hear from you in advance to best serve your research needs. Research appointments, while not required, are highly recommended.

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