



# **New Orleans Jazz Sites: Then and Now**

**Compiled by Karen Armagost  
May, 2012**

This is a collection of information on twenty-two sites related to the early development of jazz in New Orleans. Each description contains information on both the cultural significance of the site and some information about the architecture of the building itself. All of these sites are still standing, though many are in deteriorating condition. This is far from a comprehensive list of sites related to the history of jazz in New Orleans. It is intended only to be an introduction to the sites that remain and should be preserved. Unfortunately, many other jazz sites have already been lost in the name of redevelopment or blight reduction.

Although compiled here in a single document, each of these sheets is designed as a stand-alone page, complete with map and sources. They are arranged by neighborhood:

### **Back O' Town / South Rampart**

- Odd Fellows and Masonic Dance Hall / Eagle Saloon.....**page 3**
- Karnofsky Tailor Shop and Residence .....**page 4**
- Iroquois Theater.....**page 5**
- Frank Douroux's Little Gem Saloon .....**page 6**
- Red Onion.....**page 7**

### **Central Business District**

- Temple Theatre / Pythian Roof  
/ Parisian Garden Room Building.....**page 8**
- Elks Lodge No. 30 .....**page 9**
- Alamo Theater / No Name Theater .....**page 10**
- Hackenjos Music Company .....**page 11**
- Junius Hart Piano House/Alamo Dance Hall.....**page 12**

### **Storyville / Tango Belt**

- Frank Early's "My Place" Saloon .....**page 13**

### **Treme**

- Congo Square.....**page 14**
- Perseverance Lodge No. 4, F&AM  
/ Perseverance Hall .....**page 15**
- Society of Inseparable Friends Hall  
(Les Amis En Separable Lodge).....**page 16**
- Etoile Polaire (Polar Star) Lodge No. 1 .....**page 17**

### **7<sup>th</sup> Ward**

- Equity Hall / Jeune Amis Hall .....**page 18**
- Perseverance Society Hall.....**page 19**
- Francs Amis Hall .....**page 20**
- Jelly Roll Morton House.....**page 21**
- Woodmen of the World Hall, Acorn Camp No. 51 .....**page 22**
- New Lusitanos Benevolent Association  
/ Lusitania Dance Hall .....**page 23**

### **Vieux Carre**

- Unione Italiana / Italian Union Hall.....**page 24**

### **Cover page photographs:**

**Left: Perseverance Lodge No. 4, 1958,** Crawford, Ralston. "Perseverance Hall #4." Louisiana Digital Library.

[http://www.louisianadigitallibrary.org/cdm4/item\\_viewer.php?CISOROOT=/p16313coll4&CISOPTR=251&CISOBX=1&REC=1](http://www.louisianadigitallibrary.org/cdm4/item_viewer.php?CISOROOT=/p16313coll4&CISOPTR=251&CISOBX=1&REC=1) (accessed May 10, 2012).

**Right: Perseverance Hall, May 2012,** Karen Armagost.

# Odd Fellows and Masonic Dance Hall/ Eagle Saloon

401-403 South Rampart Street

**Odd Fellows and Masonic Dance Hall/Eagle Saloon**, built in 1850, is a three-story brick and stucco commercial building in the Neoclassical Revival style. Now on a largely vacant block in the Central Business District, it was historically in the South Rampart Street commercial and entertainment corridor, a flourishing area for African-Americans that also drew Jewish, Italian, and Chinese people. Until 1907, the first floor housed Jake Itzkovich’s Eagle Loan Office, where musicians pawned their instruments between gigs. When he relocated closer to Canal Street, Frank Douroux opened his second tavern on the block in 1908 and named it the Eagle Saloon, after the loan office.

In 1897 the Masonic and Odd Fellows Hall Association—formed of two African-American fraternal organizations—leased the third floor of the building. At the time, the parapet featured prominent shaped gables and finials, reminiscent of the Jacobean Revival Style. Sometime between 1922 and 1928, the current Classical Revival parapet was added and the three openings on the façade’s third story were lengthened to match those below. The Masons and Odd Fellows also occupied a second three-story building in the rear of this one, set at a right angle to it, since removed. They used the spaces for their main hall, a dance hall and meeting room, an eating area, a pool room, and living quarters for the building manager. Legendary cornetist Charles “Buddy” Bolden and his band played for dances in the ballroom, as did John Robichaux and Bunk Johnson.

The building represents an important social dance hall and gathering place for African-American musicians. The street in front of the building was also used by the Odd Fellows and Masons as a parade assembly point. After Bolden’s mental breakdown in 1907, Frankie Duson took over his original band, which congregated at the Eagle Saloon, under the name the Eagle Band. Other leading early jazz artists associated with the structure include Louis Armstrong, Johnny Dodds, Pops Foster, and Joe “King” Oliver. It is listed on the National Register of Historic Places.

- Compiled by Karen Armagost, May, 2012

## Sources:

National Register of Historic Places. “Eagle Saloon Building.” Louisiana Office of Cultural Development, Division of Historic Preservation.

[http://www.crt.state.la.us/hp/nationalregister/nhl/search\\_results.asp?search\\_type=parish&value=Orleans&pageno=25](http://www.crt.state.la.us/hp/nationalregister/nhl/search_results.asp?search_type=parish&value=Orleans&pageno=25) (accessed May 10, 2012).

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Business District / Back of Town.”

Rose, Al. “South Rampart Street.” *The Jazz Archivist* III (1988): 13-14. [http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol3no1\\_1988.pdf#south](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol3no1_1988.pdf#south) (accessed May 10, 2012).



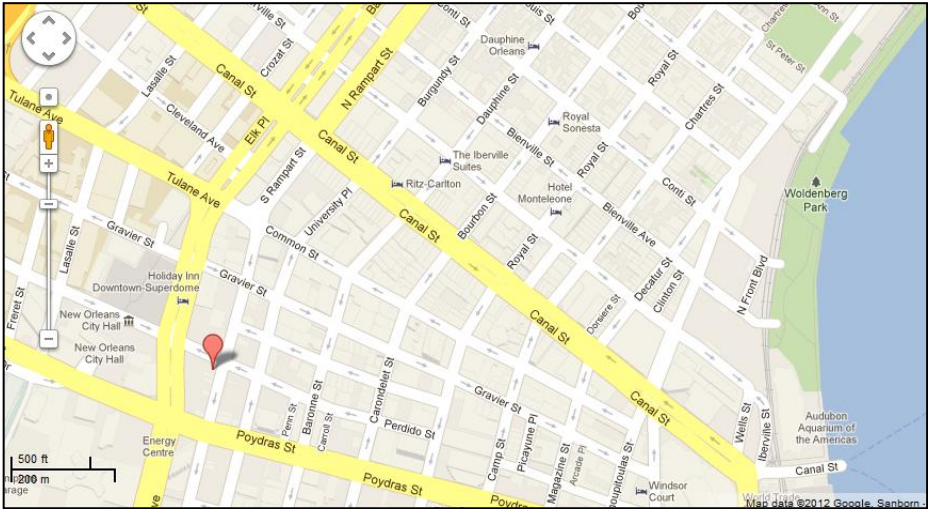
**Odd Fellows and Masonic Dance Hall / Eagle Saloon**

Photograph by Karen Armagost, May, 2012



**Odd Fellows and Masonic Dance Hall/Eagle Saloon, 1922**

Source: National Register of Historic Places



# Karnofsky Tailor Shop and Residence

427 South Rampart Street

**The Karnofsky Store** was, beginning in 1913, the shop, with residence above, of the Jewish family that provided a second home to the young Louis Armstrong. He worked for the Karnofskies on their coal and junk wagons, tooting “a small tin horn,” and ate meals with the family, either in their earlier home on Girod Street or here, or maybe both. The Karnofskies loaned Armstrong money for his first cornet. It was near here, on New Year’s Eve, 1912, that Armstrong was arrested for firing a .38. Following his arrest he was sent to the Colored Waif’s Home, where he became part of a band and began to receive musical instruction and play his cornet more seriously.

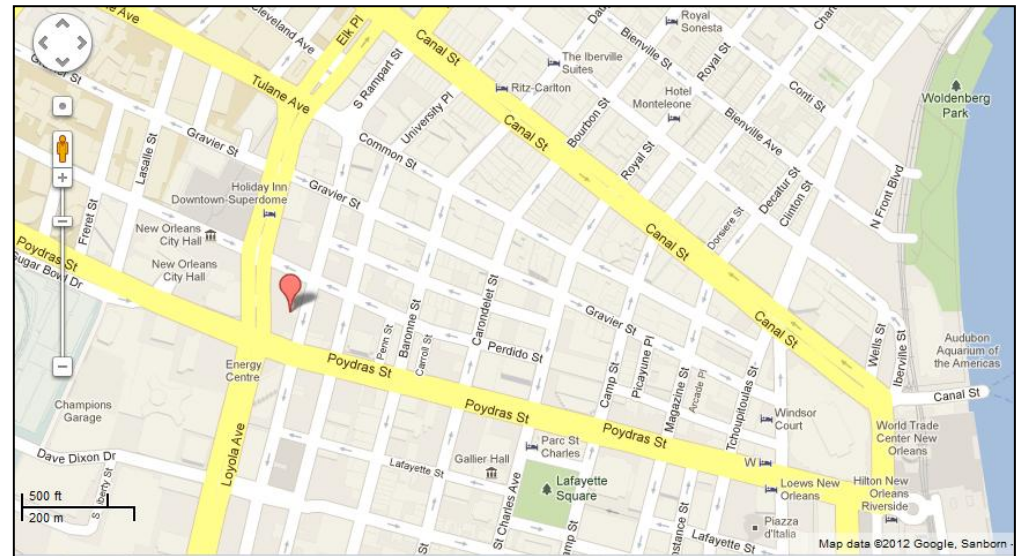
Morris Karnofsky, the son of the family and Armstrong’s boyhood friend, opened the first jazz record store in town, Morris Music. Located at various addresses on South Rampart Street through the years, it was a meeting place for musicians. Armstrong visited his friend and his musician buddies at the store on his many return trips to the city.

The Karnofsky Store is listed on the National Register of Historic Places.

- Compiled by Karen Armagost, May, 2012



**Karnofsky Store and Residence**  
Photograph by Karen Armagost, May 2012



## Sources:

National Register of Historic Places. “Karnofsky Tailor Shop and Residence.” Louisiana Office of Cultural Development, Division of Historic Preservation.

[http://www.crt.state.la.us/hp/nationalregister/nhl/search\\_results.asp?search\\_type=parish&value=Orleans&pageno=64](http://www.crt.state.la.us/hp/nationalregister/nhl/search_results.asp?search_type=parish&value=Orleans&pageno=64) (accessed May 10, 2012).

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Business District / Back of Town.”

Teachout, Terry. *Pops: A Life of Louis Armstrong*. New York: Houghton Mifflin Harcourt, 2009.

# Iroquois Theater

413 South Rampart Street

**The Iroquois Theater** is the second of four structures in the 400 block of South Rampart Street that are strongly connected to early jazz history and particularly to Louis Armstrong. John Edward Hasse, curator of American music at the Smithsonian Institution, has said that “there is no block with more structures significant to the history of jazz” than this one.<sup>1</sup> The Iroquois Theater was built in the fall of 1911 and had vaudeville programs until 1920. As at many African-American vaudeville theaters, its white operator gave artistic control to black managers and players. While jazz was dance music, played in clubs, saloons, and socials halls, the Iroquois was one of the first places where it was played in a concert setting, both on the stage and in the pit orchestra during silent films. Many noteworthy musicians played there, including Armstrong, guitarist Lonnie Johnson and his pianist brother James “Steady Roll” Johnson, composer, pianist, and publisher Clarence Williams, and singer Edna Landry, the half-sister of Lizzie Miles. Armstrong won a talent contest here by dipping his face in flour and doing a “white face” routine.

The Iroquois is a two-story, two-bay brick building. Its upper floor is highlighted by decorative brickwork and the two bays are defined by pilasters. On the first floor, the pattern of a display window, three entrances, and a ticket window framed by rusticated pillars can still be seen. After reviewing oral histories at the Hogan Jazz Archive and theater columns in two national African-American weeklies, jazz historians Lynn Abbott and Jack Stewart said that there can be “no doubt that the Iroquois Theater was a foundry of early blues and jazz activity. From 1913 to the end of the decade, the Iroquois Theater was on the creative front line of distinctively African-American entertainment in New Orleans.” It is listed on the National Register of Historic Places.

- Compiled by Karen Armagost, May, 2012

## Sources:

Eggler, Bruce. “South Rampart Street Demolition Strikes Ominous Chord with Jazz Historians.” *Times-Picayune*. March 16, 2010.

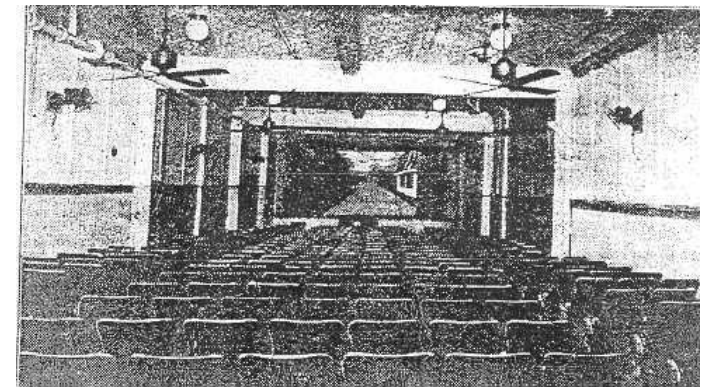
[http://www.nola.com/news/index.ssf/2010/03/south\\_rampart\\_street\\_demolition.html](http://www.nola.com/news/index.ssf/2010/03/south_rampart_street_demolition.html) (accessed May 10, 2012).

National Register of Historic Places. “Iroquois Theater.” Louisiana Office of Cultural Development, Division of Historic Preservation.

[http://www.crt.state.la.us/hp/nationalregister/nhl/search\\_results.asp?search\\_type=parish&value=Orleans&pageno=56](http://www.crt.state.la.us/hp/nationalregister/nhl/search_results.asp?search_type=parish&value=Orleans&pageno=56) (accessed May 10, 2012).

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Business District / Back of Town.”

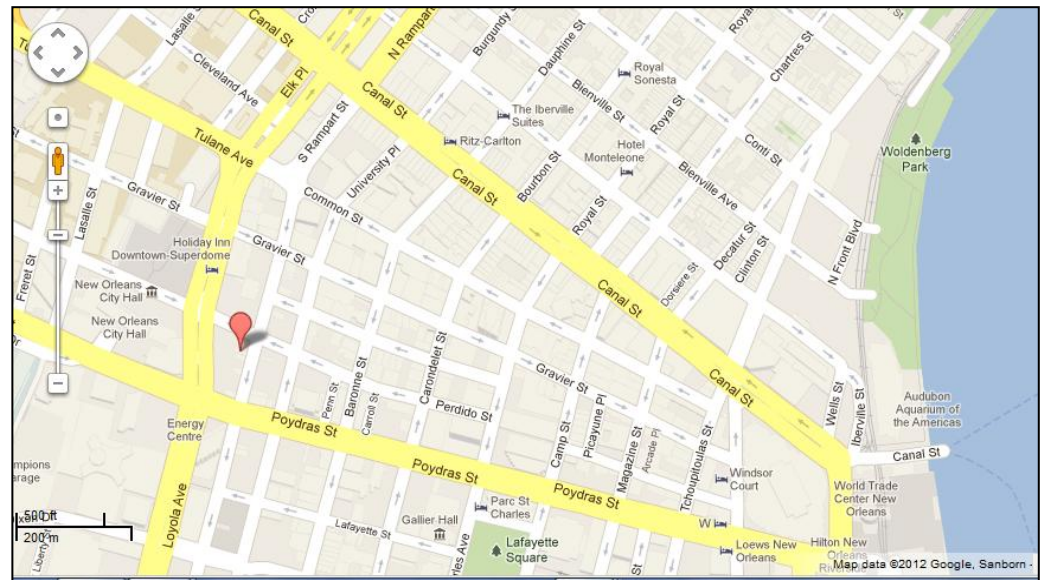


**Above: Iroquois Theater Interior, 1914**

Source: National Register of Historic Places

**Left: Iroquois Theater**

Photograph by Karen Armagost, May 2012



## Frank Douroux's Little Gem Saloon

449 South Rampart Street

**The Little Gem Saloon** was Frank Deroux's first tavern on the 400 block of South Rampart Street and also featured early jazz musicians. Later a "loan office" (pawn shop) was here, and after that a bar called Pete's Blue Heaven. The corner was often a starting and ending place for Zulu Social Aid and Pleasure Club funerals.

449 South Rampart is one of three remaining two-story brick Italianate buildings that were part of an original row of five joined terrace houses. It is listed on the National Register of Historic Places.

Saving The Eagle Saloon, the Iroquois Theater, the Karnofsky Store, and the Little Gem Saloon is one of the top priorities of jazz preservationists in New Orleans. Unfortunately, to date no progress has been made on restoring these historic sites on the 400 block of South Rampart Street.

- Compiled by Karen Armagost, May, 2012

### Sources:

National Register of Historic Places. "445-447-449 South Rampart Street." Louisiana Office of Cultural Development, Division of Historic Preservation.

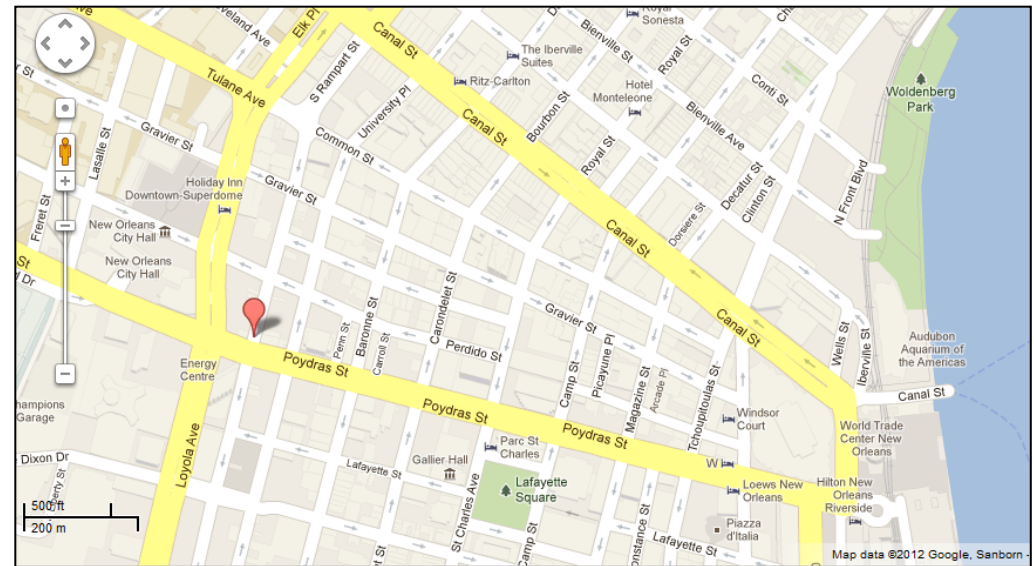
[http://www.crt.state.la.us/hp/nationalregister/nhl/search\\_results.asp?search\\_type=parish&value=Orleans&pageno=1](http://www.crt.state.la.us/hp/nationalregister/nhl/search_results.asp?search_type=parish&value=Orleans&pageno=1) (accessed May 10, 2012).

New Orleans Jazz Commission. "New Orleans Jazz History Walking Tours: Business District / Back of Town."



### Little Gem Saloon

Photograph by Karen Armagost, May 2012



# Red Onion

762 South Rampart Street

The **Red Onion** is a two-story, early 20<sup>th</sup> century, brick and stucco building in the Central Business District, near the area once known as Black Storyville. The building, now occupied by the Duggin Law Firm, has been altered, and it is one of only two structures remaining on a block that has otherwise been overtaken by parking lots. The structure represents an early honky-tonk where early jazz was played. Historically, the first floor served as a bar while the second story was used as a commercial dance hall. The Red Onion had a reputation as a tough establishment, known for gambling and “out-of-town women” from the Illinois Central railroad station across the street. Describing the Red Onion, Alfred Williams was quoted by Lee Collins as saying, “you can cut the funk in this place with a knife.”

Leading musicians associated with the honky-tonk included Lee Collins, Johnny Dodds, Jelly Roll Morton, and Lorenzo Tio. In 1924, Clarence Williams, a New Orleans songwriter, publisher, promoter, and pianist, organized a New York recording session with a group he named the Red Onion Jazz Babies, in honor of this notorious dive. The band included Louis Armstrong and Sidney Bechet, who had both played in the Red Onion. Williams also wrote “Red Onion Blues.”

- Compiled by Karen Armagost, May, 2012

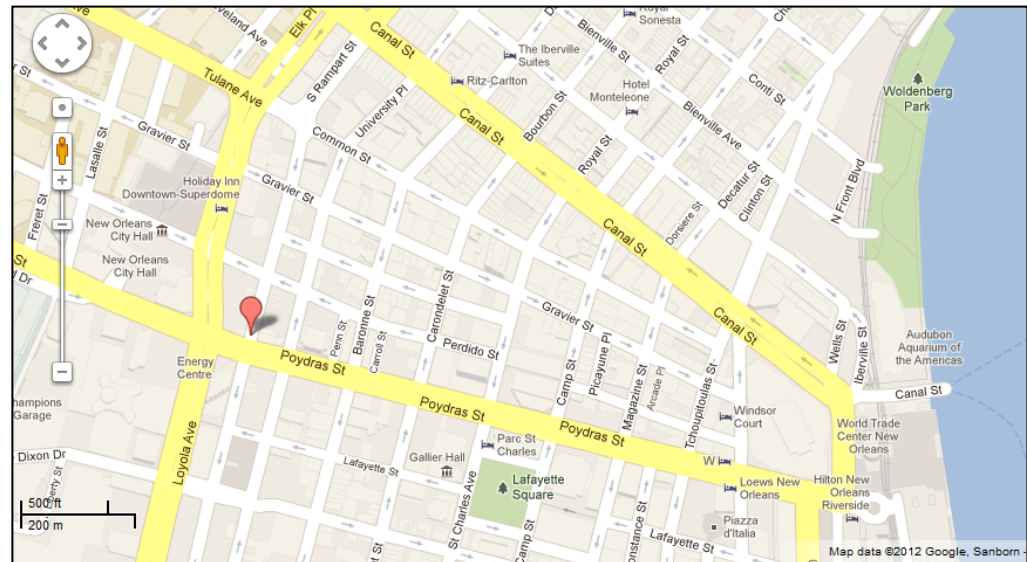


**Red Onion, now the Duggins Law Firm**  
Photograph by Karen Armagost, May 2012



Photo from the Wm. Russell collection  
**Gerber's pawnshop, former site of The Red Onion, taken in 1955**

**The former Red Onion in 1955.**  
Source: *The Jazz Archivist*



## Sources:

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

Rose, Al. “South Rampart Street.” *The Jazz Archivist* III (1988): 13-14. [http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol3no1\\_1988.pdf#south](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol3no1_1988.pdf#south) (accessed May 10, 2012).

## Temple Theatre/Pythian Roof/ Parisian Garden Room Building

234 Loyola Avenue

**The Pythian Temple Building**, an imposing Central Business District skyscraper, was the home of two early jazz sites: The Temple Theatre on the second floor and the Pythian Roof, later the Parisian Garden Room, on the top two floors. The building was constructed in 1909 by the Knights of Pythius of Louisiana, or the Colored Knights of Pythius, a middle-class African-American society, under the leadership of Smith Wendell Green, who was the organization's Supreme Chancellor for twenty-seven years. In 1923 the dance floor was enclosed under a roof and became known as the Parisian Garden Room. The structure represents African-American social dance halls and musical theater and is important because of its association with significant Creole of color and black jazz musicians. Among those who played there are Armand J. Piron's band, Papa Celestin's Original Tuxedo Jazz Orchestra, Kid Rena's Jazz Band, and cornetist Manuel Perez. Sidney Bechet said that his first experience playing the saxophone for a dance was with Piron's band at the "Roof Gardens".

Little is known about the Temple Theater other than that it was one of the largest African-American vaudeville theaters in the city, and its close association with the Pythian Roof suggests that early jazz was played there. The theater was later converted to a movie house.

The Zulu Social Aid & Pleasure club apparently began in 1909 after "a neighborhood group known as the 'Tramps' attended a Temple Theatre performance of a skit featuring a Zulu tribe and its king. The 'Tramps' were so taken with the portrayal of the Zulu king that they retired to their clubhouse on Perdido Street and reorganized themselves as the Zulus."

The structure has been physically altered in many ways. The open two-story Pythian Room was made into two floors of office space. A glass curtain wall façade was added in the late 1950s. This glass curtain wall is now being removed from the building.

- Compiled by Karen Armagost, May, 2012

### Sources:

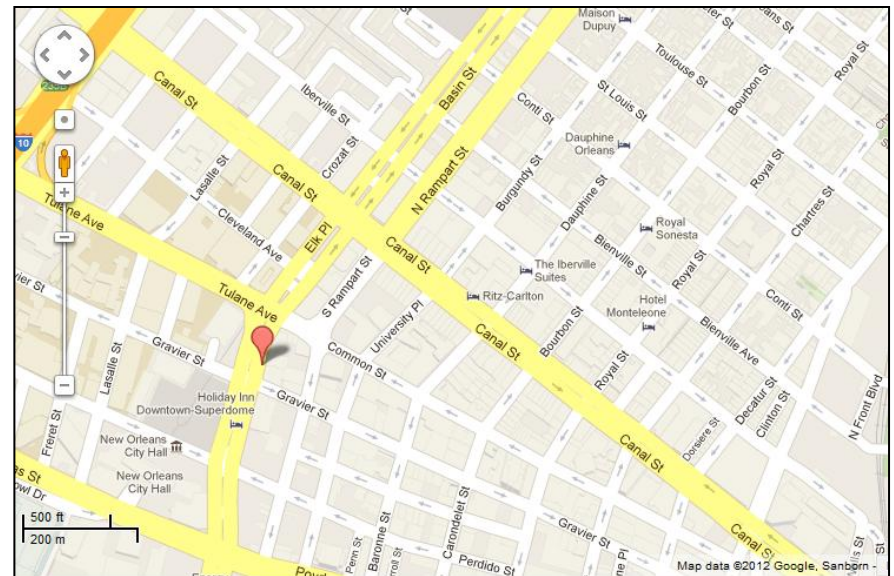
National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

New Orleans Jazz Commission. "New Orleans Jazz History Walking Tours: Business District / Back of Town."



**Temple Theatre / Pythian Roof / Parisian Garden Room Building**

Photograph by Karen Armagost, May 2012



## Elks Lodge No. 30

127 Elk Place

**Elks Lodge No. 30**, of the Benevolent and Protective Order of Elks, opened its grand new headquarters in 1917. It was designed by Toledano, Wogan & Bernard, architects, and had a large ballroom on the third and fourth floors. Many musical events took place here including an Armistice Celebration Dance in 1920 featuring a large Mexican Band that included some of the same musicians who played in New Orleans years earlier for the Cotton Exposition in 1884. The members of Lodge No. 30 were a diverse ethnic mix of well-to-do white New Orleanians who were successful in business and politics. They included music publishers Philip Werlein and William Grunewald, former Mayor John Fitzpatrick, Isidore Newman, a philanthropist for the Jewish Children's Home, and H.C. Ramos, who created the Ramos Gin Fizz and ran the Stag Café on Gravier Street, owned by another member, Thomas C. Anderson, known as the "Mayor of Storyville." Lodge No. 30 had its own marching band, and frequently held picnics, parades, and dances.

This impressive four-story hall in the Beaux Arts style, now used as offices by Tulane University, features arched window openings, pilasters with Corinthian capitals, ornate entablatures above the second and fourth floors, and garland and wreath ornamentation on the upper frieze. The façade is made of limestone. A stained glass window salvaged from the building, depicting justice, can be found at the Federal Courthouse on Camp Street. A bronze elk once sat in the Elk Place neutral ground.

- Compiled by Karen Armagost, May, 2012



**Elks Lodge No. 30, now Tulane  
University Health Sciences Center**

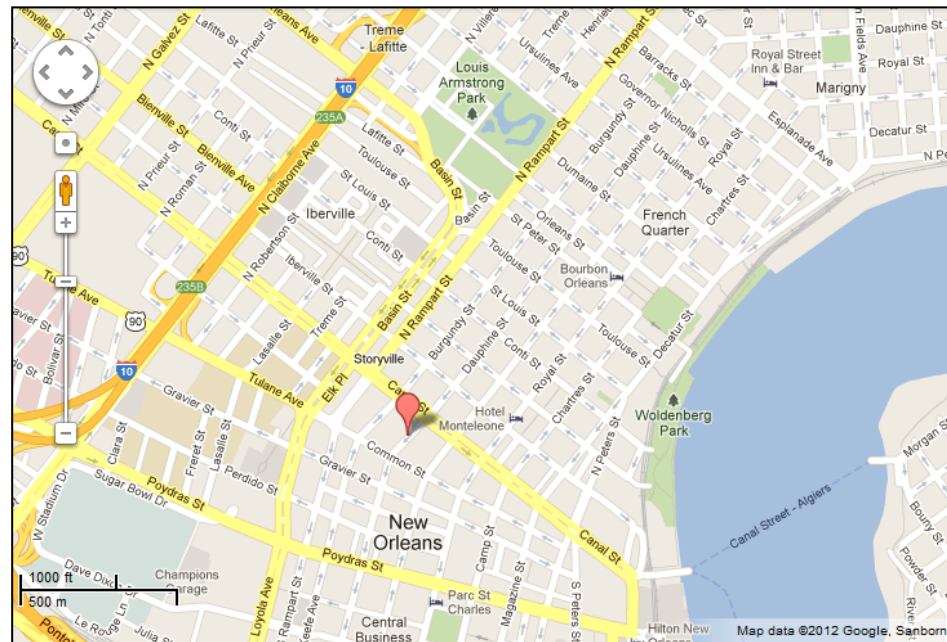
Photograph by Karen Armagost, May 2012



**The Dedication of the Elks Home,  
March 30, 1919**

Photo by John Tibule Mendes

Source: The Historic New Orleans Collection



### Sources:

Mendes, John Tibule. "Elk Dedication Scene." Louisiana Digital Library.

[http://www.louisianadigitallibrary.org/cdm4/item\\_viewer.php?CISOROOT=/p15140coll1&CISOPTR=100&CISOBX=1&REC=8](http://www.louisianadigitallibrary.org/cdm4/item_viewer.php?CISOROOT=/p15140coll1&CISOPTR=100&CISOBX=1&REC=8) (accessed May 10, 2012).

New Orleans Jazz Commission. "New Orleans Jazz History Walking Tours: Business District / Back of Town."

Woodruff, Ann. "Society Halls in New Orleans: A Survey of Jazz Landmarks, Part II." *The Jazz Archivist* XXI (2008): 19-36.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol21\\_2008.pdf#society](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol21_2008.pdf#society) (accessed March 24, 2012).

# Alamo Theater and No Name Theater

1025 & 1027 Canal Street

**The Alamo Theater and the No Name Theater**, which sit next to each other on Canal, represent white working-class theaters that included ragtime and jazz music among their acts. Both were known for their rowdy shows. Each featured a small pit orchestra, and the theaters were frequently mentioned in oral history interviews of early white jazz players such as Tony Parenti, Tony Sbarbaro, Harold Peterson, Armand Hug, and Monk Hazel. Indianapolis born composer and pianist J. Russel Robinson, who later played in the Original Dixieland Jazz Band, played in the pit at the Alamo.

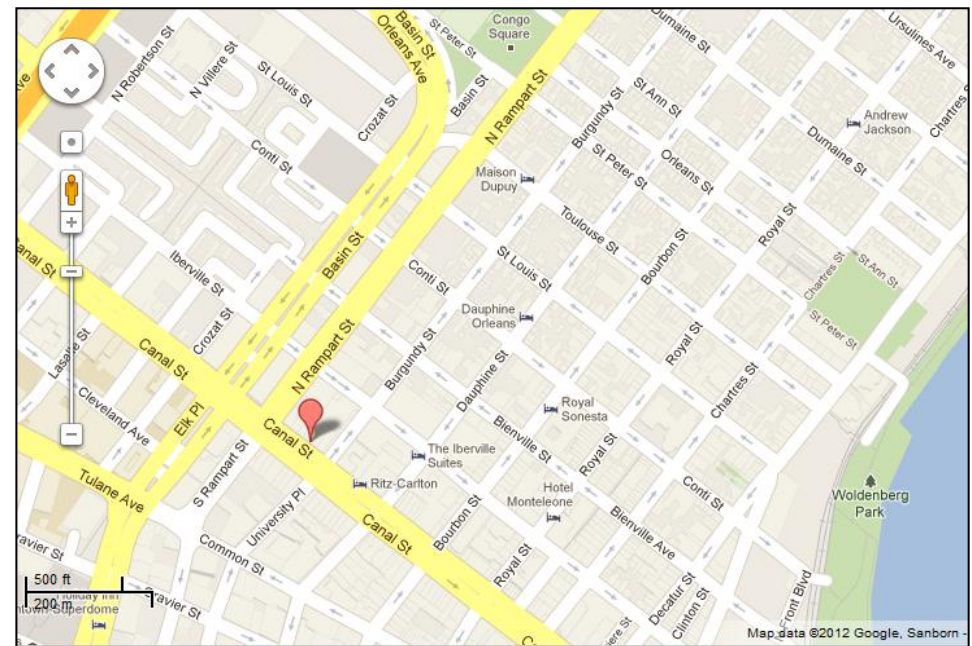
Both small movie theaters were constructed in the early 20<sup>th</sup> century and have been modified on the interior and exterior. They are similar except the Alamo has three stories and the No Name has four. The Alamo was designed by Emile Weil and was long associated with the Fichtenburg chain. It now has a metal Art Deco façade which was added at a later date. Vic Perez opened his theater with a contest to name it. Too cheap to award the cash prize, he said none of the entries were acceptable and the theater would forever have “no name.”

- Compiled by Karen Armagost, May, 2012



**Alamo Theater and No Name Theater, now retail stores.**

Photographs by Karen Armagost, May 2012



## Sources:

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Canal Street.”

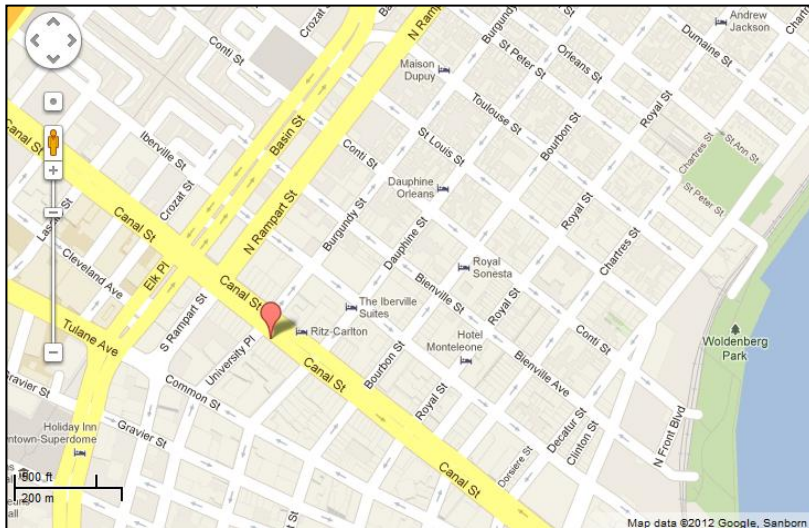
# Hackenjos Music Company

930 Canal Street

**Hackenjos Music Company**, a small New Orleans publishing company for local compositions, is an example of companies that published New Orleans vernacular music related to early jazz. “Whoa! You Heifer,” published by Hackenjos in 1904, is considered to be one of the best examples of a New Orleans rag and one of the only New Orleans rags recorded during the song’s popular run, documenting the performance style. Composers Al Verges and F.C. Schmitt were associated with the company and were sheet music demonstrators in the music store.

The three-story building with an ornate Romanesque façade was constructed in the early 20<sup>th</sup> century. The structure’s first-floor exterior has been modified, but the upper stories, despite being marred with graffiti, appear to have a high degree of integrity.

- Compiled by Karen Armagost, May, 2012



**Hackenjos Music Company, now Great Ball Chinese Restaurant**  
Photographs by Karen Armagost, May 2012

## Sources:

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Canal Street.”

## Junius Hart Piano House/Alamo Dance Hall

1001 Canal Street / 113 Burgundy Street

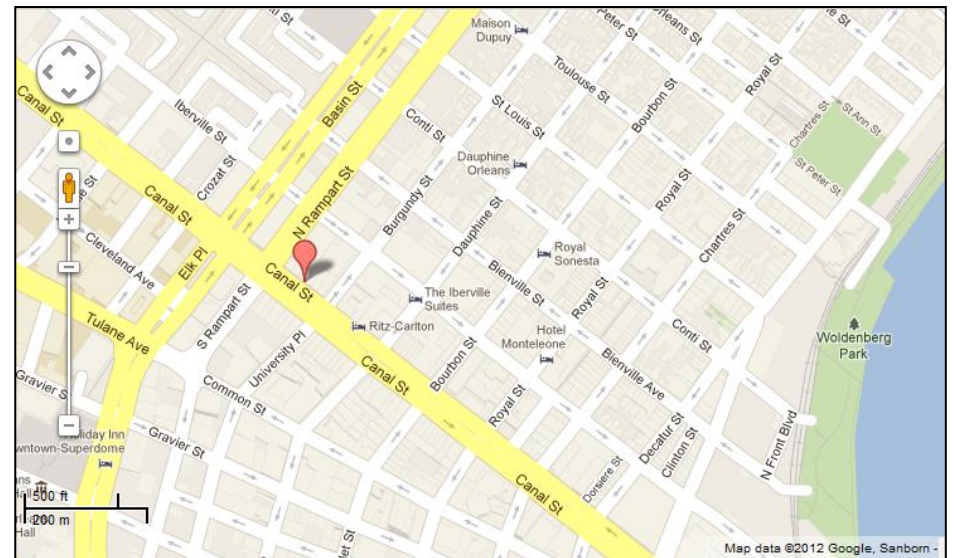
The Junius Hart Piano House, like Hackenjos, was a company that published New Orleans vernacular music in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Junius Hart was known for its successful Mexican series—sheet music with Mexican themes published from 1884 to the early 1900s. The popularity of this style of music was one way the Latin-American/Caribbean “Spanish tinge” entered jazz. Hart promoted the music by touring the Eighth Calvary Mexican Band around the United States. The music company occupied the first floor of this three story building, while the Hart family lived upstairs.

When the Hart music company relocated, the Alamo Dance Hall moved into the second floor. While the entrance was on Burgundy Street, the dance hall overlooked Canal. The Alamo represents taxi dance halls (i.e. halls with dance partners for hire) in which jazz was played. The clientele of the Alamo were working-class whites, and both white and black musicians and bands played here, including banjoist and guitarist Danny Barker.

- Compiled by Karen Armagost, May, 2012



**Junius Hart Piano House/Alamo Dance Hall, now Viva**  
Photograph by Karen Armagost, May 2012



### Sources:

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Canal Street.”

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Treme – Vieux Carre - Storyville.”

## Frank Early's "My Place" Saloon

1216 Bienville Street

Historically, this building operated as a saloon and is one of only three remaining Storyville structures. The other two are the first floor from Lulu White's Saloon at 237 Basin Street and Joe Victor's Saloon at St. Louis and Villere Streets. Storyville was New Orleans' legendary, legalized red-light district. The district was named, much to his chagrin, after Alderman Sidney Story, a straight-laced Victorian who devised the plan to restrict vice to one specified and regulated area. Storyville lasted from 1897 to 1917, when Secretary of the Navy Josephus Daniels ordered it closed, claiming it posed a hazard to servicemen stationed in New Orleans.

Frank Early's "My Place" is representative of the many saloons in Storyville that employed early jazz piano players. Tony Jackson was the most famous piano "professor" to work at Frank Early's. Jelly Roll Morton called Jackson "the greatest single-handed entertainer in the world," and Jackson reportedly wrote the tune "Pretty Baby" while living and working at this saloon.

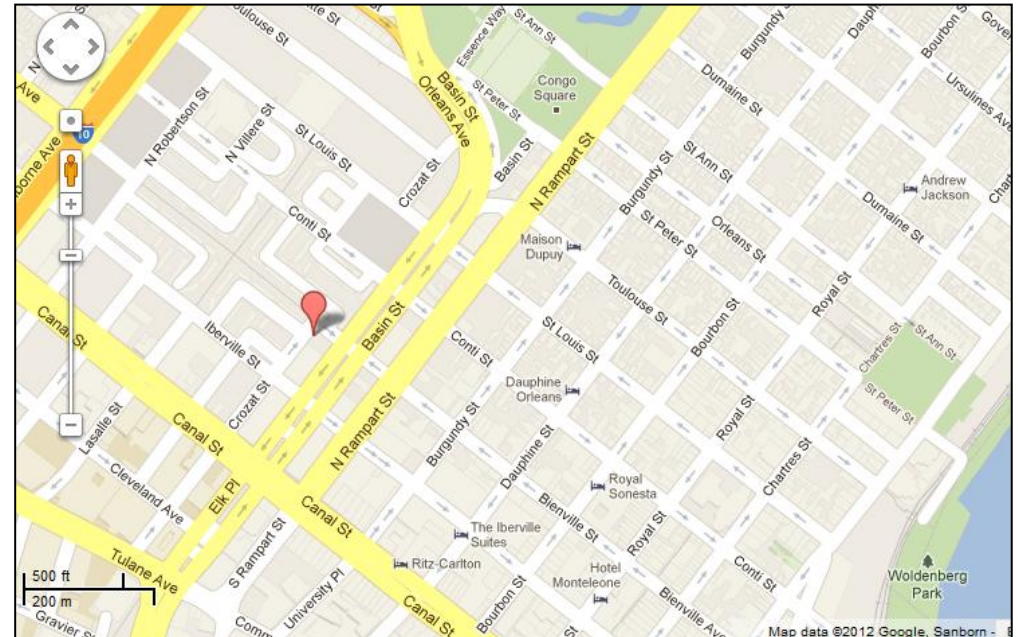
This two-story, wood-frame building appears to have a high degree of integrity. The building is privately owned and now houses a small grocery store.

- Compiled by Karen Armagost, May, 2012



**Frank Early's Saloon, now the New Images Super Market**

Photograph by Karen Armagost, May 2012



### Sources:

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

New Orleans Jazz Commission. "New Orleans Jazz History Walking Tours: Treme – Vieux Carre - Storyville."

# Congo Square

## Louis Armstrong Park

Beginning before 1800, African-American slaves gathered on Sunday afternoons in an open field just outside the city walls on the edge of the Tremé plantation. The area became a square in 1812, after Fort St. Ferdinand was demolished and the City Commons area outside the old walled city was subdivided. African-Americans, both enslaved and free, used this space to market goods, socialize, and participate in drumming, music-making, and dance. This interaction helped maintain a musical heritage and social cohesion in the African-American community. New Orleanians and visitors to the city also came here to witness African-American music and dance. The use of the area declined in the 1840s and ended by the beginning of the Civil War. Today, however, Congo Square continues to hold a special symbolic importance to African-Americans. Although the historic use of the site predates jazz, it is significant because of the role the square played in New Orleans’ musical heritage and as a symbol of the early African-American contributions to the origins of jazz and other musical forms. Although not officially designated as such until 2010, it was popularly known as Congo Square because of the slave dances that occurred there on Sunday afternoons.

The large oak trees were planted in 1893, when the square was named Beauregard Square. In 1929-30 the city constructed the Municipal Auditorium. This involved removing St. Claude Street, and thus the square looks as if it is the front yard to the auditorium. In the 1970s, after many blocks of the Tremé neighborhood were torn down for a failed effort to build a cultural center, the city developed Louis Armstrong Park. St. Ann Street was removed and Congo Square was joined to the park and the park’s steel fence (in imitation of old New Orleans wrought iron) was extended around Congo Square. As part of the Armstrong Park work, Congo Square received a fountain specifically designed to represent the slave dances for which the square is most famous. Much of the square was paved with brick in a design of overlapping circles to represent the manner in which the slaves danced. At the center of the paving are subterranean fountain jets arranged in a circular fashion. Unfortunately, these foundations are no longer functioning. Congo Square was listed in the National Register of Historic Places in 1993.

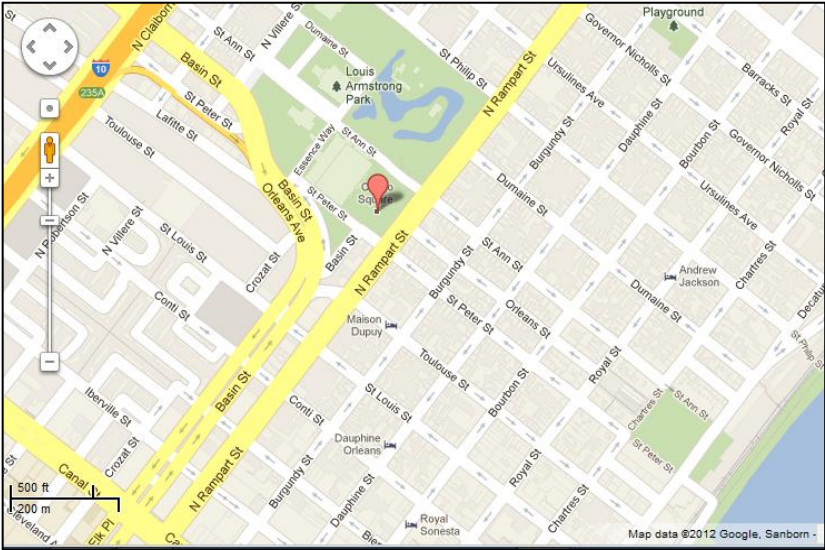
Congo Square and Louis Armstrong Park were largely closed to the public in the years after Hurricane Katrina and the flooding which followed. Finally, after more than six years, the Park and Congo Square are again open



**Congo Square**  
Photograph by Karen Armagost, May 2012



**Congo Square with St. Louis Cathedral in the Background**  
Source: National Register of Historic Places



**Sources:** - Compiled by Karen Armagost, May, 2012

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

National Register of Historic Places. “Congo Squire.” Louisiana Office of Cultural Development, Division of Historic Preservation.  
[http://www.crt.state.la.us/hp/nationalregister/nhl/search\\_results.asp?search\\_type=parish&value=Orleans&pageno=21](http://www.crt.state.la.us/hp/nationalregister/nhl/search_results.asp?search_type=parish&value=Orleans&pageno=21) (accessed May 10, 2012).

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Tremé – Vieux Carre - Storyville.”

# Perseverance Lodge No. 4, F&AM / Perseverance Hall

Louis Armstrong Park

**Perseverance Masonic Lodge No. 4, F&AM** is probably the oldest Masonic lodge building in existence in Louisiana. The Scottish Rite Lodge was chartered in New Orleans in 1810 by people who left Santo Domingo during the slave revolt. The Lodge acquired this lot, at the intersection of St. Claude and Dumaine Streets, from the City of New Orleans in 1819. The present building was constructed in 1820, with additions around 1850. As masons were usually middle- and upper-class men, their buildings were larger and more substantial than benevolent society halls. Lodge No. 4 is a two-story structure. The first story would have been rented out for events to produce income, while the second story was reserved for lodge rites and musical performances. Though this was a predominantly white lodge, black musicians performed here. Riverboat captain Verne Streckfus said he often visited the Perseverance Lodge in search of black bands to play on his steamboats.

The Perseverance Lodge is a three-bay masonry building in the Greek Revival style. Its front is decorated with pilasters and a simple entablature, and the pediment contains the Masonic symbol. The double-paneled front door with Eastlake arched transom is the most ornate part of the building. Once surrounded by the shotguns and Creole cottages of the Tremé neighborhood, Perseverance Hall now sits within Louis Armstrong Park. It was saved from demolition in the 1970s by preservationists led by the New Orleans Jazz Club, and is listed on the National Register of Historic Places. Today it is part of the New Orleans Jazz National Historical Park, which reopened the building in June of 2011. On Saturday mornings, local jazz musicians hold classes for neighborhood children learning to play the music that was born in the streets surrounding this building.

- Compiled by Karen Armagost, May, 2012



**Perseverance Hall**

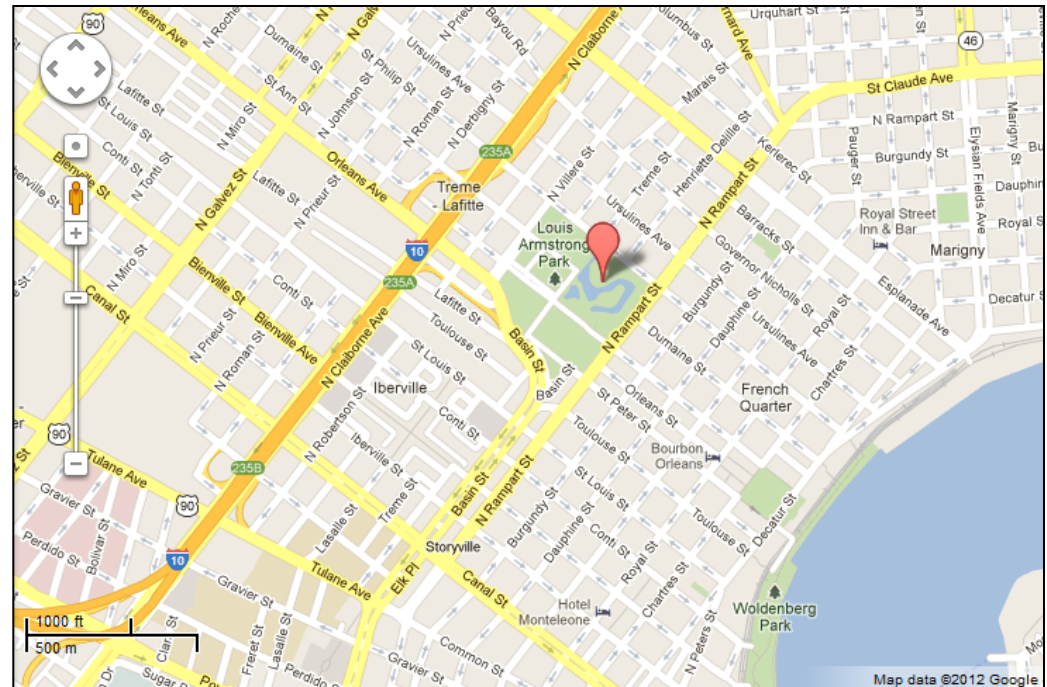
Photograph by Karen Armagost, May 2012



**Perseverance Lodge No. 4, 1958**

Photograph by Ralston Crawford

Source: Hogan Jazz Archive



## Sources:

Crawford, Ralston. "Perseverance Hall #4." Louisiana Digital Library.

[http://www.louisianadigitallibrary.org/cdm4/item\\_viewer.php?CISOROOT=/p16313coll4&CISOPTR=251&CISOBX=1&REC=1](http://www.louisianadigitallibrary.org/cdm4/item_viewer.php?CISOROOT=/p16313coll4&CISOPTR=251&CISOBX=1&REC=1) (accessed May 10, 2012).

National Register of Historic Places. "Perseverance Hall." Louisiana Office of Cultural Development, Division of Historic Preservation.

<http://www.crt.state.la.us/hp/nationalregister/nhl/document2.asp?name=36079001.pdf&title=Perseverance+Hall> (accessed May 10, 2012).

Woodruff, Ann. "Society Halls in New Orleans: A Survey of Jazz Landmarks, Part I." *The Jazz Archivist* XX (2007): 11-27.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol20\\_2007.pdf#halls](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol20_2007.pdf#halls) (accessed March 24, 2012).

## Society of Inseparable Friends Hall (Les Amis En Separable Lodge)

1820 North Robertson Street

**Les Amis En Separable Lodge**, in the Tremé neighborhood, is a former dance hall, now being used as a reception and meeting room attached to the Charbonnet-Labat Funeral Home. The Society of Inseparable Friends (*La Société des Amis Inseparables de la Nouvelle Orleans*) was organized in 1878 by Creoles of color and provided medical benefits to its members into the 1930s. The Society purchased the site of their hall in 1894 and by 1908 had built a larger hall than the one they purchased. Sylvester Coustaut, a trumpet player with the Onward Brass Band, lived with his family in a building behind the hall in the late 1800s and early 1900s. In addition to probable performances by Coustaut and the Onward Brass Band, the hall would have been the site of many other musical events as well.

Originally the Hall was a wooden Queen Anne and Italianate style, single shotgun building, set back from the street. Once decorated with drop siding, quoins, brackets, a paneled center door, and scroll-sawn trim, the exterior was altered beyond recognition in the 1960s when an entrance foyer, a second floor with a mansard roof, and a brick façade were added to the original front of the building. The Coustaut residence was demolished and a rear addition was added to the Hall. However, many of the original interior features have been retained. The Funeral Home, which purchased the hall from the society in 1961, repaired the building after the flooding in 2005. Community groups still use the hall as a meeting place.

- Compiled by Karen Armagost, May, 2012



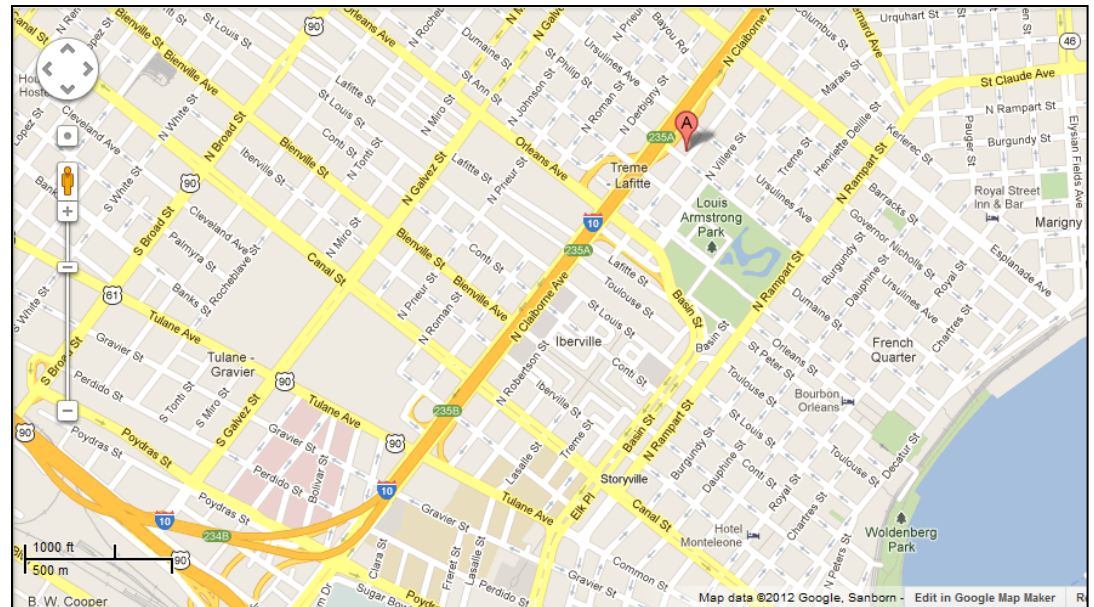
**Society of Inseparable Friends Hall**

Photograph by Karen Armagost, May 2012



The Society of Inseparable Friends Hall, 1962  
(photo by Bill Russell, courtesy Hogan Jazz Archive)

Source: *The Jazz Archivist*, "Society Halls in New Orleans, Part II."



### Source:

Woodruff, Ann. "Society Halls in New Orleans: A Survey of Jazz Landmarks, Part II." *The Jazz Archivist* XXI (2008): 19-36.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol21\\_2008.pdf#society](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol21_2008.pdf#society) (accessed March 24, 2012).

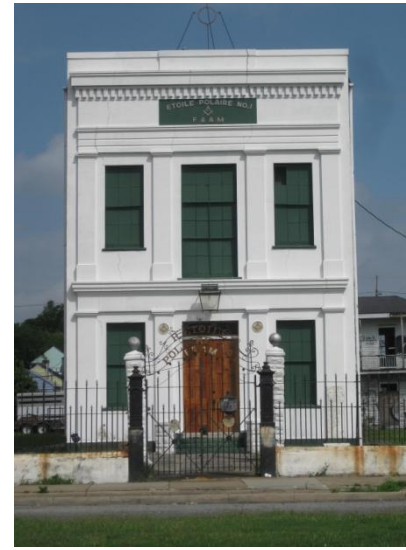
# Etoile Polaire, Polar Star, Lodge No. 1

1433 North Rampart Street

**Etoile Polaire (Polar Star) Lodge No. 1** is the second oldest Masonic hall building in the state. The lodge was founded on this site in 1794, and the current building was constructed around 1840. The lodge was a prominent Creole association, whose members included W.C.C. Claiborne, Louisiana's first governor. Dances and other social events were held here, and would have featured early jazz musicians. The second floor was reserved for private events. The lodge rituals performed here were conducted in French until 1957. Until their hall was built, the Perseverance Masonic Lodge No. 4 met at the earlier Etoile Polaire lodge building on this site.

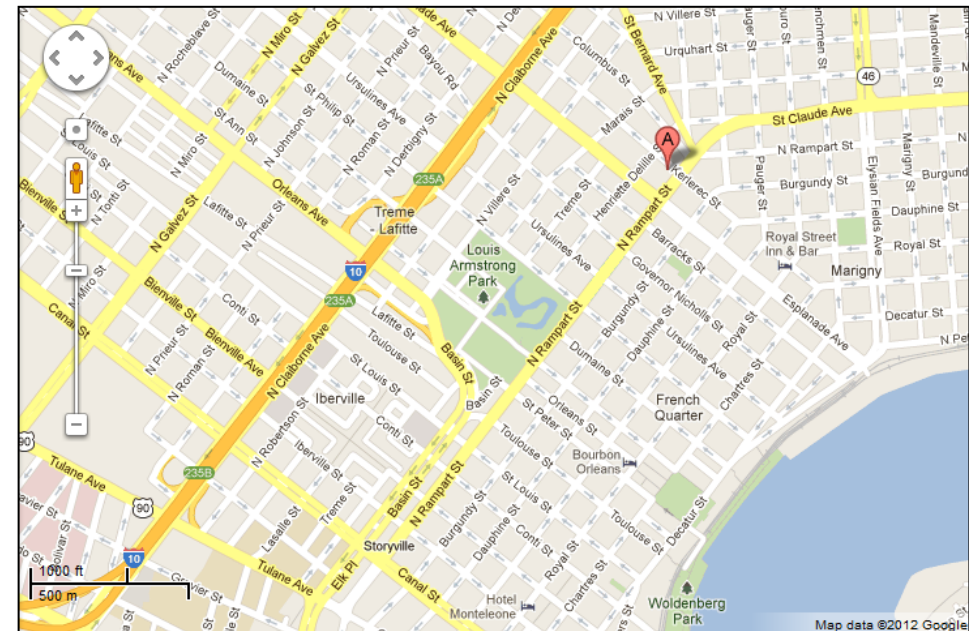
The lodge building is a striking, three-bay, two-story Greek Revival structure made of masonry. On each level, there are pilasters topped by cornices. There is a flat parapet which conceals a hipped roof. Along Rampart Street, there is a cast iron gate from the 1880s, containing symbols of the masons. Masonic symbols also adorn the building itself. Along Kerlerec Street, the white of the masonry is contrasted with tall, dark green shutters, which appear to be original, all along the lower floor.

- Compiled by Karen Armagost, May, 2012



## Etoile Polaire, Polar Star, Lodge No. 1

Photographs by Karen Armagost, May 2012



### Sources:

Woodruff, Ann. "Society Halls in New Orleans: A Survey of Jazz Landmarks, Part I." *The Jazz Archivist* XX (2007): 11-27.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol20\\_2007.pdf#halls](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol20_2007.pdf#halls) (accessed March 24, 2012).

# Equity Hall / Jeune Amis Hall

1477 North Robertson Street

This building in New Orleans' 7<sup>th</sup> Ward neighborhood served as the home to two nineteenth-century Creole-of-color benevolent societies. The site was purchased by *La Société Bienfaisance Mutuelle L'Equité* in 1879. The building itself was built in 1880 or 1881. The City Directory often had separate listings for the society and the hall, suggesting that the hall was available for rent by other groups. By 1917, the Equity organization had run into financial difficulty and the hall was purchased by *Les Jeunes Amis de Bienfaisance et d'Assistance Mutuelle*.

*La Société des Jeunes Amis* was formed on August 1, 1867 and incorporated on March 2, 1874. The first members of the Young Friends organization were French-speaking men of color and many of them were cigar makers. In 1889 the organization boasted two hundred members from downtown Creole society. L. J. Joubert, one of Homer Plessey's allies, was the president and Tommy Lafon, the philanthropist, was a member. Jeunes Amis continued to operate well into the twentieth century, disbanding only in the 1970s. Before Jeunes Amis purchased this building, they operated out of two other halls in the Tremé neighborhood, both of which were in the footprint of Louis Armstrong Park and are no longer standing.

Many musicians, in oral histories collected at the Hogan Jazz Archives, remember playing at the Equity or Jeunes Amis Hall. Unfortunately, it is not always clear if they mean this building or an earlier building owned by the Jeunes Amis organization. Musicians who spoke of playing at L'Equité or Jeunes Amis Hall include Lizzie Miles, the singer, "Wooden" Joe Nicholas, Hypolite Chares, the drummer Booker T. Glass, and Isidore Barbarin. Barbarin called L'Equité Hall "one of the best looking halls in town." During the jazz revival of the mid-twentieth century, several sessions were recorded by Riverside at Jeunes Amis Hall and photographed by Ralston Crawford. Sweet Emma recorded there as did Peter Bocage, once with The Love-Jiles Ragtime Orchestra and once with His Creole Serenaders. The two Bocage sessions were issued on the Riverside album RLP 379 and the album cover featured Crawford's photograph of the hall's original façade.

The building has been greatly altered over the years. Originally, the wood-frame building was fronted by a three-bay, late-Italianate portico. The impressive façade was adorned with drop siding, pilasters, and a paneled double door. The Christian Missionary Baptist Church, which purchased the building in the late 1970s, removed the original façade and covered the front with a brick veneer.

- Compiled by Karen Armagost, May, 2012



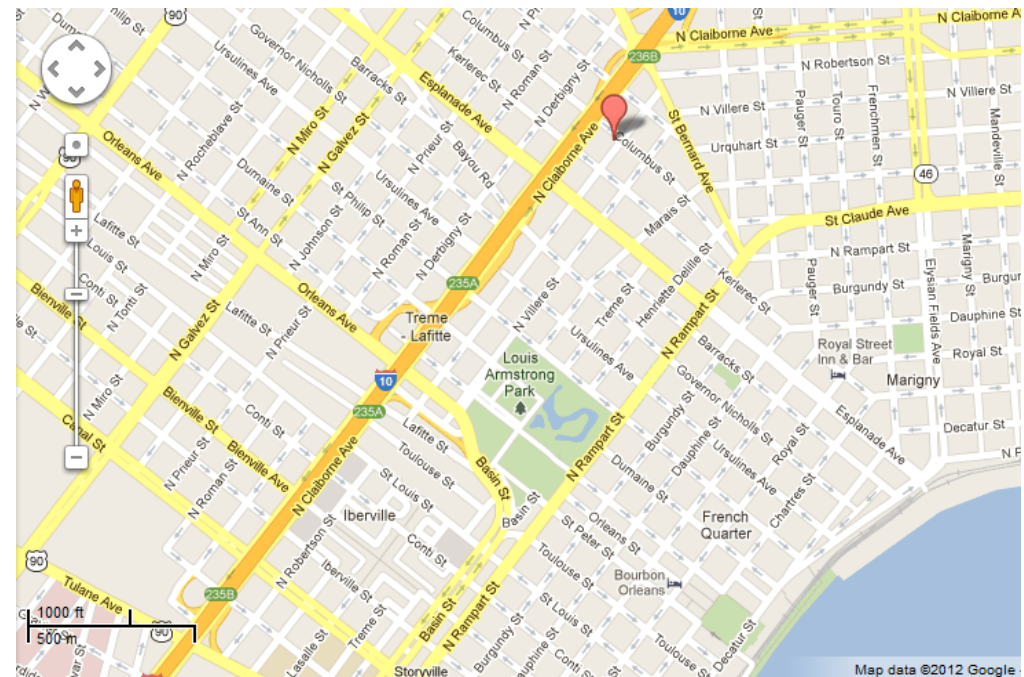
**Equity Hall /Jeune Amis Hall, now the Christian Missionary Baptist Church**

Photograph by Karen Armagost, May



Equity / Jeunes Amis Hall, 1961 (photo by Bill Russell, courtesy Hogan Jazz Archive)

Source: *The Jazz Archivist*, "Society Halls in New Orleans, Part II."



## Sources:

Woodruff, Ann. "Society Halls in New Orleans: A Survey of Jazz Landmarks, Part II." *The Jazz Archivist* XXI (2008): 19-36.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol21\\_2008.pdf#society](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol21_2008.pdf#society) (accessed March 24, 2012).

# Perseverance Society Hall

1644 Villere Street

**Perseverance Society Hall** is of particular importance, both because of the musicians who are known to have played there and because the building maintains its historic appearance. The building played a central role in the community and represents the social dance hall environment that fostered much of early jazz development. The original structure was built in the Seventh Ward in the 1880s by the Perseverance Benevolent Mutual Aid Association (*La Société de la Persévérance*), which was formed by Creoles of color in 1853. The sponsorship of early jazz by such organizations was critical to the development of the music. Important early jazz musicians who played at society banquets here include Joe “King” Oliver, Sidney Bechet, Kid Rena, “Big Eye” Louis Nelson, “Wooden” Joe Nicholas, Buddy Petit, Freddie Keppard, Chris Kelly, and Sam Morgan. Isidore Barbarin also played there and lived on Urquhart Street, behind the hall. His son, drummer, composer, and bandleader Paul Barbarin, remembers hearing the band playing for Monday banquets. According to a summary of an interview on March 27, 1957 at the Hogan Jazz Archive, “one Monday his mother told him Buddy Bolden was playing that day, and she remarked further that one day Bolden would ‘blow his brains out’ on the horn, as he played too loud.”

The 1880s building consisted of a single-story wooden rectangle with a two-story rear service wing and galleries. Around 1927 the service wing was replaced with a camelback, and a new front section and façade, with a Spanish mission style arched parapet, was added. The façade has a recessed entry way with double doors and colored glass windows, characteristic of the period. The interior of the hall is decorated with wainscoting from the 1880s and 1920s. The camelback was damaged during Hurricane Katrina and the entire building was threatened with demolition. Preservationists worked with the Holy Aid and Comfort Spiritual Church of Eternal Life, which bought the hall in 1949 and still worships there, to save the hall itself, with only the camelback being demolished.

- Compiled by Karen Armagost, May, 2012

## Sources:

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

New Orleans Jazz Commission. “New Orleans Jazz History Walking Tours: Treme – Vieux Carre - Storyville.”

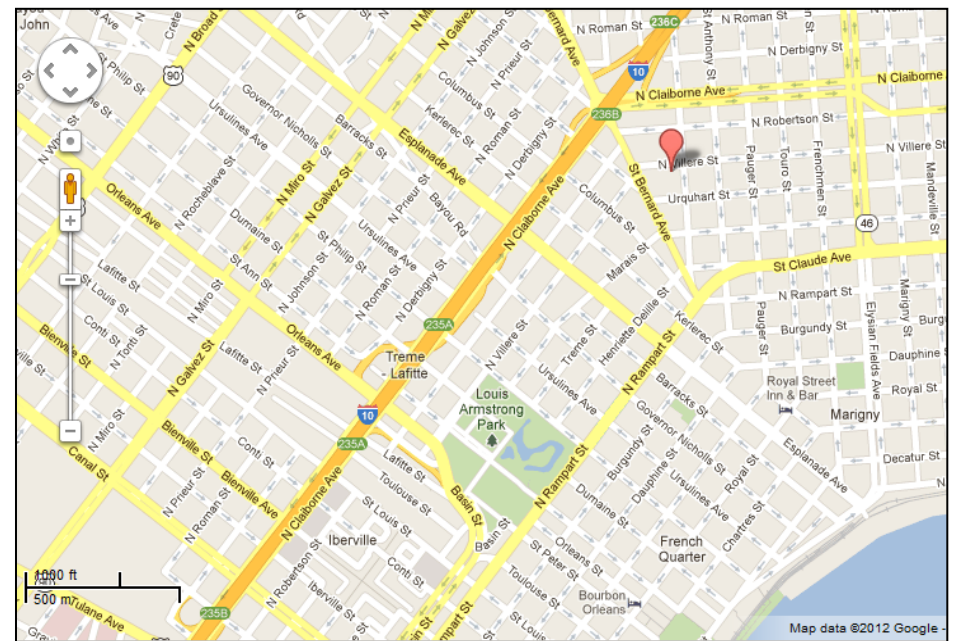
Woodruff, Ann. “Society Halls in New Orleans: A Survey of Jazz Landmarks, Part I.” *The Jazz Archivist* XX (2007): 11-27.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol20\\_2007.pdf#halls](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol20_2007.pdf#halls) (accessed March 24, 2012).



**Perseverance Hall, now the Holy Aid and Comfort Spiritual Church of Eternal Life**

Photograph by Karen Armagost, May 2012



# Francs Amis Hall

1820 North Robertson Street

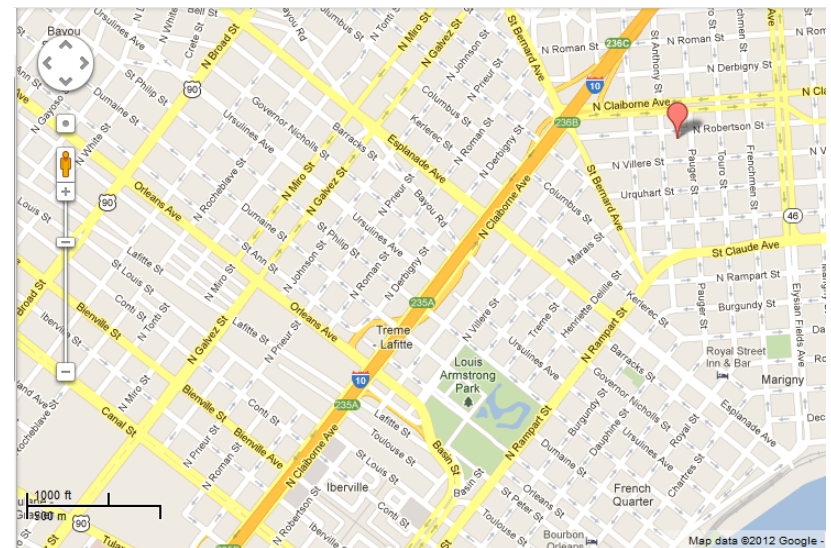
**Francs Amis Hall** was a social dance hall, primarily for wealthy and light-complexioned Creoles of color, where nationally significant jazz musicians played. Guitarist Johnny St. Cyr called it “a place of dignity” for downtown Creole society. It usually featured polite dance bands such as the John Robichaux Orchestra, the Superior Orchestra, and the Olympia Orchestra, but “hotter” uptown bands that included Pops Foster and Lee Collins reportedly played there as well. The club was popular with musicians, who earned \$2.00 and ate and drank free, according to Ricard Alexis, who played with Kid Rena. “Wooden” Joe Nicholas, Hypolite Charles, and singer Lizzie Miles also performed there.

The lot, in the Seventh Ward, was purchased in 1861 by *La Société des Francs Amis* (roughly, The Society of True Friends). Homer Plessy, whose challenge to segregation resulted in the Supreme Court’s infamous *Plessy v. Ferguson* decision, was an officer of the society. The 2-story, rectangular wooden building reflects its late 19<sup>th</sup> century origin in its Queen Anne or East Lake architectural details, such as saw-tooth cornice trim, brackets, and window cornices. The exterior was subsequently covered with a brick veneer. The gothic arched windows were probably early twentieth century additions. The Genesis Missionary Baptist Church worships in the building, which it has owned since 1963.

- Compiled by Karen Armagost, May, 2012



**Francs Amis Hall, now the Genesis Missionary Baptist Church**  
Photograph by Karen Armagost, May 2012



## Sources:

National Park Service, United States Department of the Interior. *New Orleans Jazz: Special Resources Study: Suitability/Feasibility Study & Study of Alternatives; Environmental Assessment*. Denver Service Center, 1993.

Woodruff, Ann. “Society Halls in New Orleans: A Survey of Jazz Landmarks, Part I.” *The Jazz Archivist* XX (2007): 11-27.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol20\\_2007.pdf#halls](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol20_2007.pdf#halls) (accessed March 24, 2012).

# Jelly Roll Morton House

1443 Frenchman Street

**Jelly Roll Morton**'s home is a four-bay Creole cottage with a large Greek Revival portico and a second-story dormer. The home was renovated after Hurricane Katrina by Jack Stewart, a general contractor and preservation activist. It is divided into two 2-bedroom apartments, which are rented to musicians.

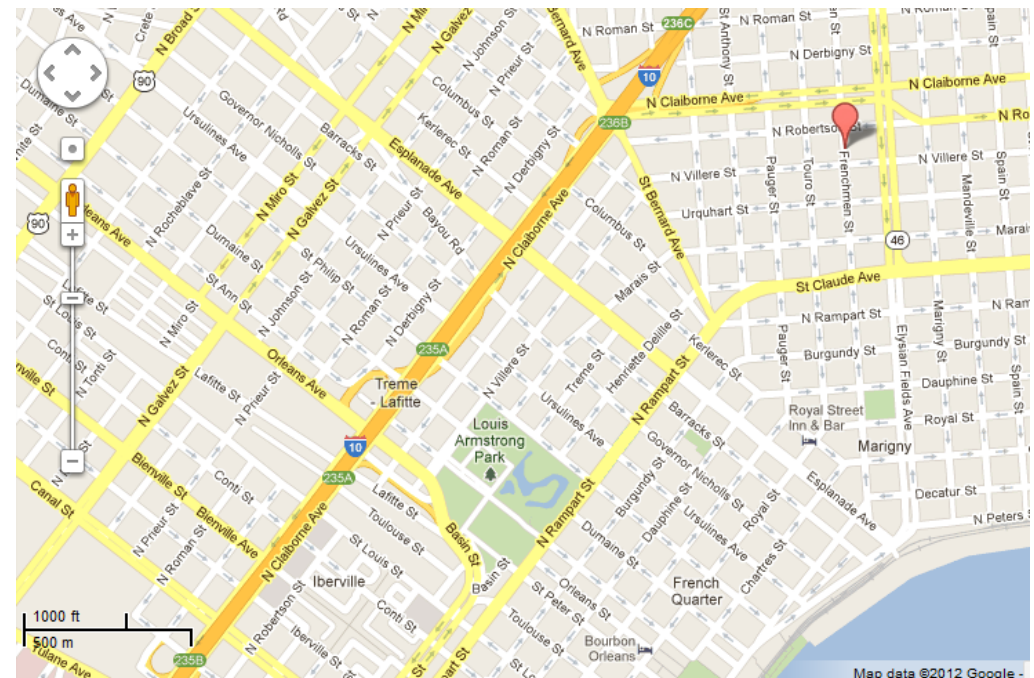
Jelly Roll Morton was a piano player and composer during the early days of jazz. He started his musical career as a piano player in the brothels of New Orleans' Storyville district in 1902. Some of his best known recordings were made by the Victor company with Jelly Roll Morton's Red Hot Peppers in 1930. That band included George Mitchell, Kid Ory, Omer Simeon, Johnny Dodds, and Baby Dodds. He boasted that he had "invented jazz in 1902" and complained that many compositions had been stolen from him. While he no doubt overstated his role in the development of jazz, in the 1950s Dave Brubeck said that "You can't really call today's jazz progressive, because Jelly Roll Morton was doing the same thing thirty years ago." He left a lasting legacy not only in his music, but in the spoken autobiography which he recorded in 1938 with Alan Lomax for the Library of Congress.

- Compiled by Karen Armagost, May, 2012



**Jelly Roll Morton House**

Photograph by Karen Armagost, May 2012



## Sources:

Associated Press. "Sidney Bechet's Home, Jazz Landmark, Razed in Rebuilding Push." *Nola.com*. January 7, 2011.

[http://www.nola.com/music/index.ssf/2011/01/sidney\\_bechets\\_home\\_jazz\\_landm.html](http://www.nola.com/music/index.ssf/2011/01/sidney_bechets_home_jazz_landm.html) (accessed October 17, 2011).

Feather, Leonard and Ira Gitler. *The Biographical Encyclopedia of Jazz*. New York: Oxford University Press, 1999.

Stewart, Jack. Interview by Karen Armagost. New Orleans, LA. November 3, 2011.

## 2501 Franklin Avenue

Camp No. 51 was a popular site for dances. Nick Larocca played there in the 1910s. Early in his career, drummer Monk Hazel played there four times a week with a band called Eckert's Jazzolas. Emile Barnes worked at the hall when African-American musicians were still allowed in. Bill Bourgeois and Dutch Andrus played there in the 1930s. Johnny Lala also played the hall. It was reportedly the site of Johnny Wiggs' 1954 recording session for "King Zulu Parade" and "If Ever I Cease to Love."

The façade of the two-story building appears to be made of rusticated concrete block. There is little ornamentation except for the flat arches with decorative keystones over the windows and a W.O.W. crest, which is visible above the door. The building now houses a church.

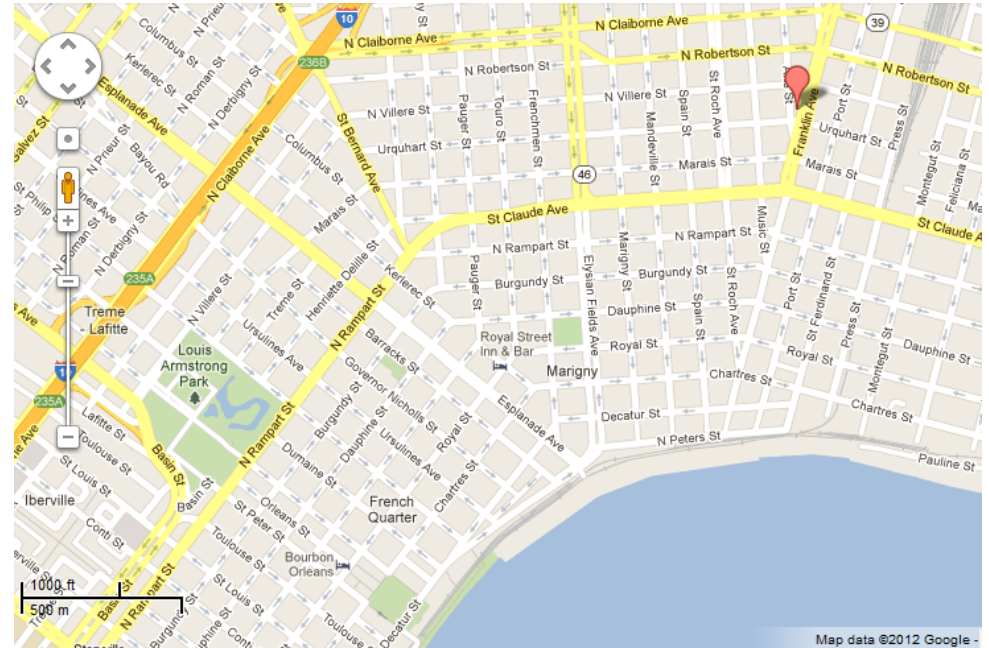
### Sources:

Woodruff, Ann. "Society Halls in New Orleans: A Survey of Jazz Landmarks, Part II." *The Jazz Archivist* XXI (2008): 19-36.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol21\\_2008.pdf#society](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol21_2008.pdf#society) (accessed March 24, 2012).



**Woodman of the World Hall, Acorn Camp No. 51, now Abiding Temple Ministries Full Gospel Christian Church**  
 Photograph by Karen Armagost, May 2012



## New Lusitanos Benevolent Association / Lusitania Dance Hall

2204-2212 Dauphine Street

This building, at the corner of Dauphine Street and Elysian Fields in the Marigny neighborhood, was built by the Lizardi family, who were commission merchants from Mexico City. It was built between 1844 and 1857, and it was home to the New Lusitanos Benevolent Association from 1881 to 1920. The name of the Association, which was incorporated in 1858, is Portuguese but the society's members were drawn from all nationalities within the white community of the day. The New Lusitanos society sponsored large anniversary parades, including several bands, and regularly hired brass bands to play at members' funerals through the 1890s.

Musicians reportedly called the building the Lusitania Dance Hall. Bands would play on the balcony to draw in business before starting a performance inside in the second floor hall. Though the society was restricted to white people, both white and black musicians played there, including: Christian's Band, Papa Jack Laine, 'Pantsy' Laine, Tony Parenti, Johnny Lala, and Emile Barnes with Buddy Petit's "Boys in Blue" Band. According to Barnes, even Louis Armstrong played here once. Musical performances at the hall ended in the 1930s.

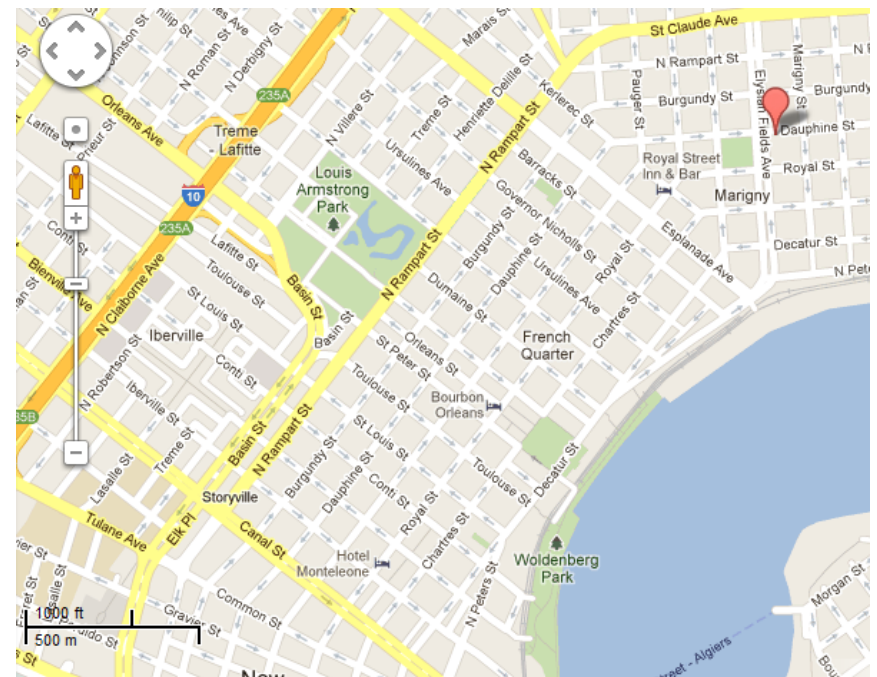
The two-story building was designed in the Greek Revival style popular in mid-nineteenth century New Orleans. The two-story structure is brick covered with plaster. Period ornamentation includes Greek/Egyptian "key-hole shaped" surrounds on the Dauphine Street doors and windows as well as a cast iron gallery that wraps around two sides of the building. On the Elysian Fields side there is a massive parapet, intended for signage. The building was renovated for commercial and residential purposes in the mid-twentieth century. The windows have been altered, and its gallery has no roof. Today the building houses a hardware store.

- Compiled by Karen Armagost, May, 2012



**Lusitania Dance Hall, now United Hardware**

Photograph by Karen Armagost, May 2012



### Sources:

Woodruff, Ann. "Society Halls in New Orleans: A Survey of Jazz Landmarks, Part I." *The Jazz Archivist* XX (2007): 11-27.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol20\\_2007.pdf#halls](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol20_2007.pdf#halls) (accessed March 24, 2012).

1020 Esplanade Avenue

The Hall was home to two rival musical groups: the Contessa Entellina Society Band, made up of Albanian-Sicilian Italian-Americans, and the Roma Band, of Sicilian Italian-Americans. Irving Fazola, the New Orleans Rhythm Kings, Punch Miller's band, and Chris Kelly's band all played here. In 1929, the Italian Union Hall was the site of the first racially-integrated recording in New Orleans: the Jones-Collins Astoria Hot Eight recording session with white clarinetist Sidney Arodin.

The architectural style of the building is Italian Renaissance. The stucco is scored to resemble stone blocks. There are Ionic columns on the second floor flanking an arched balcony opening and the façade is decorated with pilasters with Corinthian capitals. The balustrade is detailed with urns and a horn of plenty. The words *Unione Italiana* can still be seen on the building but the hall was converted to apartments in the 1970s and into condominiums in the 1990s.

### Sources:

New Orleans Jazz Commission. "New Orleans Jazz History Walking Tours: Central Vieux Carre."

Woodruff, Ann. "Society Halls in New Orleans: A Survey of Jazz Landmarks, Part II." *The Jazz Archivist* XXI (2008): 19-36.

[http://jazz.tulane.edu/sites/all/themes/Howard\\_Tilton/docs/jazz\\_archivist/Jazz\\_Archivist\\_vol21\\_2008.pdf#society](http://jazz.tulane.edu/sites/all/themes/Howard_Tilton/docs/jazz_archivist/Jazz_Archivist_vol21_2008.pdf#society) (accessed March 24, 2012).



Photograph by Karen Armagost, May 2012

