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**A Chronology and Itinerary of the Career of George E. Dulf:  
Materials for a Biography**

Peter M. Lefferts  
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This document is one in a series---"Chronology and Itinerary of the Career of"---devoted to a small number of African American musicians active ca. 1900-1950. They are fallout from my work on a pair of essays, "US Army Black Regimental Bands and The Appointments of Their First Black Bandmasters" (2013) and "Black US Army Bands and Their Bandmasters in World War I" (2012). In all cases I have put into some kind of order a number of biographical research notes, principally drawing upon newspaper and genealogy databases. None of them is any kind of finished, polished document; all represent work in progress, complete with missing data and the occasional typographical error. I invite queries, amplifications, and corrections, which may be directed to plefferts1@unl.edu. The present document is a first draft of July 2016.

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**George Edmund Dulf (1872-1943)**

Chicago-based conductor, cornettist, theatre-orchestra musician, musicians union leader. In his 20s---in the 1890s---he moved from Springfield to Chicago. After some time with professional travelling bands, he married and settled down in Chicago as a professional musician and, later, as a postal employee.

NAME: The surname is sometimes printed as Duff, and even when printed as Dulf, optical character recognition software sometimes will read Dulf as Duff. It is also spelled Dulph.

1872, in April: A Springfield, Ill. native. Born in Illinois on April 10, 1872.  
Father is William H. Dulf, and mother is Parthenia Dulf (ca. 1841 - April 8, 1913). In the 1880 census the family was in Springfield, Ill.

1888, in January: He is one of the officers (librarian) for the Clipper Band  
(Springfield Daily Illinois State Journal, January 13, 1888, p. 4)

- 1891, in August: John and George Dulf, formerly of this city but now of Chicago, are visiting the Clipper Band from Chicago to play with them, and they are engaged to return to Springfield on September 22 (Springfield Daily Illinois State Journal, August 13, 1891, p. 5; Springfield Daily Illinois State Journal, August 16, 1891, p. 1)
- 1892, in June: "The Clipper band has reorganized with George Dulf as director" (Springfield Daily Illinois State Journal, June 6, 1892, p. 5)
- 1892, in August: Dulf leads the Springfield Monumental Band of 18 pieces in concert (Springfield Daily Illinois State Journal, August 12, 1892, p. 4)
- 1892, in September: "Prof. George Dulf went to Decatur last week to assist the Monitor Band for two or three days" (Springfield, Ill., State Capital, September 10, 1892, p. 5). Given the "Professor," Dulf is already making a name for himself as a twenty-year old.
- 1894, in June: "The Clipper band has reorganized with George Dulf as director" (Springfield Daily Illinois State Journal, June 5, 1894, p. 5)
- 1894: Led the Black Hussar Band travelling with a troupe called "The New Orleans Students," a group of northern theatrical professionals ("Dulph"; Abbott & Seroff, Out of Sight, p. 338)
- 1890s: Travelled with Primrose and West's Minstrels
- 1890s: Travelled with Haverly's minstrels (Springfield Daily Illinois State Register, December 30, 1919, p. 2)
- 1898: Dulf was solo cornettist and Principal Musician under Alexander Armant (1867-1915) in the Eight Illinois N.G. Band, which grew out of Armant's Knights of Pythias Band of Chicago; the Knights of Pythias band was inducted into the army as the 8th Illinois Band in 1898; (Eileen Southern, A History, 1997, p. 307; Southern, Biographical Dictionary (1982); BMRJ art.; Encyclopedia of African American Music, ed. Price, Kernodle, Maxile (2010); Indianapolis Freeman, December 18, 1915, p. 5);  
Armant is conducting the band of the 8th in 1903, and he was also

touring with "Armant's Famous Chicago Band and Vaudeville Co." in the summer of 1903; he later led a dance orchestra in Chicago.

1898-1899: The regiment and its band are in Cuba, based at San Luis near Santiago; drum major is Jesse Cash.

1899: Dulf is in a Chicago directory in 1899.

1901: Dulf married Ina Mae Betts (c. 1880-1917) on July 4, 1901 in Chicago. By 1910, children Lucile (1901- ), Edmund (1903-1998) and Leah (1904-1927). Ina dies on July 19, 1917 in Chicago.

1902: Along with Armant and others, Dulf is a founding member of the A. F. of M. Local 208 (Chicago's African American musicians union local) and its first secretary; he "struggled to keep it afloat and regularly covered its day-to-day operating expenses from his own pocket" (BMRJ art.; Kusmer, 1991, p. 226); he also served as president and as member of the Board of Directors

1903: One of the interesting features of the Eighth I.N.G. is its band of sixty musicians (Chicago Tribune, August 1, 1903, p. 8)

## THEATRE MUSICIAN

1912, in April: When J. Leubrie Hill brought My Friend From Dixie to Chicago's Alhambra theater on April 14, "owing to dissensions in the two Chicago musical unions the white musicians did not serve" and George Bailey negotiated the engagement of a colored orchestra, which played under the troupe's musical director, James J. Vaughn, who was at the piano; the rest of the orchestra---altogether eight local men---were first violinists Joe Jordan and Frank Tate; second violin G. R. Bowman; trombone George W. Bailey; cornet George Dulf; clarinet, B. S. Gaton; bass violin Harry Hull; and trap drummer Harry Haston (Indianapolis Freeman, April 20, 1912, p. 5).

1914, in February: The Pekin Theater, which just closed abruptly, had a six man orchestra led by Joe Jordan, with William Taylor, pianist; Nelson Kinkaid, clarinet, George Bailey, trombone, Harry Haskins, drums, and George Dulf, cornet (Indianapolis Freeman, February 14, 1914, p. 5).

1914, in September: George E. Dulf is the leader of the 12th Regiment Band with a Chicago delegation of Odd-Fellows in Boston (Chicago Defender, September 26, 1914, p. 1 ff.)

1915, in January: The band at the States theater is under the charge of pianist Edward F. Bailey and includes violinist William A. Tyler, cornet George E. Dulf, clarinet Jesse S. Dockett, and drums Charles Mitchell (Chicago Defender, January 9, 1915, p. 6)

Pre-War Roster of Dulf Bandsmen: A picture of the band, taken on October 11, 1917, was published in 1919 (Chicago Broad Ax, February 15, 1919, p. 5); 33 men there; it may be the band as they were being federalized; this pre-war photo was undoubtedly published as they were returning. Many of them may not have been part of the band that went overseas. Loid W. (Will) Lawson, though, definitely served overseas with the regiment (acc. his Tribune obit).

## **DULF AS U.S. ARMY BANDMASTER**

1917-1919: Band leader of Old Eighth I.N.G. = 370th Infantry Regiment; Dulf reported for duty July 25, 1917, was assigned to company on July 30, 1917, formally enlisted on July 30, 1917, was appointed Band Leader July 30, 1917, mustered in on August 3, 1917, and was discharged on February 24, 1919.

The band of the Old Eighth was led by George Edmund Dulf, a prominent figure for decades in black minstrel shows who had been associated with it since 1898 as cornet soloist and Principal Musician (for how long?), and again ca. 1914-1917 [check]. Under his baton, it was involved with jazz from an early date. In 1916, the regiment swung into camp in Texas to “a tune that was freighted with homesickness for Chicago troops . . . . It was just the “Jaz band” of the Eighth Illinois infantry making light the steps to camp for the Negro doughboys.” (Chicago Broad Ax, July 8, 1916, p. 4 (“Eighth Troops Swing In Camp to “Jaz” Music”). This is an early appearance of the word “jaz,” and, characteristically, it is associated with Chicago musicians. In fact, the earliest known application of the term to music is from the Chicago

Tribune, July 11, 1915, p. E8 ("Blues is Jazz and Jazz is Blues"). New Orleans theatrical musicians in later 1916 were reported as irate that Chicago musicians were being credited with discovering the new form of music known as the "jaz band." (See New Orleans States, November 12, 1916, p. 32 New Orleans States, November 14, 1916, p. 4, New Orleans States, November 22, 1916, p. 10, and New Orleans Times-Picayune, November 22, 1916, p. 6.)

The regiment was brought into war service in the fall of 1917 and redesignated as the 370th in December of that year. (Rosters of WWI army bands are extremely hard to come by. Fortunately, around the time of its return to the states, an earlier photo and roster for the band of the Eight Illinois from October 11, 1917 were printed in the Chicago Broad Ax, February 15, 1919, p. 5; a similar printed roster of that ensemble is now available on-line in Army records. See below.)

The regiment and its band trained far from home, first at Camp Logan near Houston, in which city the band led the Great Parade of the Eighth Regiment on November 7, 1917. It also played under Dulf at events like a concert at the Houston city auditorium for the benefit of the Y.W.C.A. recreation center for colored girls (Springfield Daily Illinois State Register, February 28, 1918, p. 8). The regiment and its band then relocated to Camp Stuart, near Newport News, where the band led the Washington Birthday parade of several thousand military personnel through Norfolk, Virginia in February, 1918. The 370th went to France in April 1918.

Chicago Tribune, Tuesday, Feb. 18, 1919, p. 1; see Frank E. Roberts, The American Foreign Legion: Black Soldiers of the 93rd in World War I (Annapolis, MD.: Naval Institute Press, 2004), p. 25 for the march in Norfolk.

George Dulf's great Chicago band of the Old Eighth Illinois, now the 370th, was particularly famed for its experience close to the action. On October 13, 1918 troops of Chicago's 370th were the first to enter "the French city of Laon when that fortress fell after four years of German occupation . . . . [and] Bandmaster Dulf led the band that marched at the head of the regiment into Laon" . . . . "playing French national airs as it marched, and finally breaking into "The Star Spangled Banner," then "Yankee Doodle," and finally "Dixie." (Kansas City Sun, February 15, 1919, p. 1) Then, in the drive on the Rhine in November it was the only band to go over the top (at Metz), and "played 'Illinois' in the very teeth of German guns."

Another often-told anecdote recounts how they held a concert in what was supposed to be a quiet sector, at Bar-le-Duc, near Verdun, while an unexpected airplane battle raged overhead between French and German aviators and it rained down shrapnel. In later November, in ceremonies after the Armistice, they played at the particular request of Marshalls Foch and Petain and General Pershing. They also gave a special concert at Brest for General Pershing before he sailed home to the States.

(Chicago Tribune, February 15, 1919, p. 10; San Francisco Chronicle, October 5, 1919, p. E5; Grand Forks Herald, December 24, 1919, p. 10; Cheyenne State Leader, January 7, 1921, p. 5)

## **ON TOUR**

### **with the Band of the 370th/Old Eighth Illinois/Black Devils**

After ten months away, the regiment and its band were welcomed home to Chicago in a great celebration on February 17, 1919. The regiment demobilized around February 26, 1919, and the band reorganized on March 3 for its tour, according to one later account (Greensboro Daily News, May 18, 1919, p. 6); see also a helpful letter from Dulf to Tony Pastor at the Chicago Defender, dated Petersburg, Va., May 17, 1919 (Chicago Defender, May 24, 1919, p. 9).

Dulf took his “Black Devils” of the 370th on the road for over two months from mid March through late May 1919, expecting to hit as many as 50 major cities. From New Orleans they headed north, then swung east through Columbus, Toledo, and Cleveland into Pennsylvania, and then down the East Coast from Baltimore and Wilmington at least as far south as Greensboro and Richmond. The band was assisted by another Chicagoan, the nationally-famed African American coloratura soprano Anita Patti Brown (1881-1950), along with Frank A. Dennie, tenor soloist, and Charles A. Brady, cornet virtuoso. Their show also featured the decorated war hero Lieut. Samuel S. Gordon, himself awarded the Croix de Guerre, who narrated stories of the exploits of the regiment and its band. On their stop in Cleveland, “Selections from grand opera were appreciated by the audience . . . but when the boys played the popular jazz music the audience became so excited that, had it not been Sunday, there might have been dancing. Many encores were demanded. They were always answered with more jazz.” (Cleveland Gazette, April 12, 1919, p. 3)

### **Dulf and the 370th on Tour in Spring 1919**

soloists on the 370th's spring tour:

Mme. Anita Patti Brown, accompanied by Miss Nathalie Doxoy

Frank A. Dennie, tenor

Charles E. Brady, cornet virtuoso (sometimes Charles H. Brady)

1st Lieut. Samuel S. (S. S.) Gordon, narrator



Programs included an aria from "La Traviata" and popular items such as "Havanola," "Livery Stable blues," and "Ja Da."

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March 16 New Orleans (in vaudeville as an extra feature, so hard to track)

March 24 Chicago

[possibly a gap before they go out again on the road]

Louisville ("last week," in an April 4 newspaper)

March 29 Columbus

March 30 Toledo

March 31 Detroit

April 2 Cleveland

April 3 Cleveland, morning parade

April 3 Youngstown

April 6 Cleveland, return engagement at Gray's Armory on Sunday

April 8 Cleveland, at Dreamland Hall on Tuesday

April 9 Washington, Pa.

April 12 Reading

April 13 Philadelphia

April 14 Philadelphia

After Philadelphia they were headed South, bound for Baltimore and Washington.

April 26-May 3: they were booked by the Philadelphia Victory Loan Committee for eight days beginning April 26 and running through May 3; they were feted at Scott's hotel on Tuesday, April 29; Mme Anita Patti Brown sang in the organ loft at Wanamaker's

Greensboro (NC) Record, May 20, 1919, p. 3 says "Recently this fine organization was taken off its concert tour by the government and sent to Philadelphia where it played during the Victory Loan campaign in that city."

Their manager was in Washington in the week of April 28-May 2 (guesstimate from ref. in NY Age) to arrange bookings, and was headed back through NYC with band soloists to Chicago

May 8 back in Chicago playing at a parade

Then out on the road again:

Baltimore (before or after Chicago?)

Wilmington (before or after Chicago?)

May 11 Washington, D.C., at the Howard, on Sunday afternoon

May 11 Washington, D.C., Sunday evening, at the War Camp Community Service Club No. 3

May 12/13 Norfolk

May 13/14 Newport News

May 15 or 16 Suffolk, Va. (and parade with ex-Confederates)

May 19 Richmond, Va. (Richmond newspaper)

May 20 Richmond, Va. (acc. Dulf letter remark & LoC newspapers)

May 21 Raleigh

May 22 Greensboro, NC at Municipal Theater (evening)

(Durham at Colonial Theater, rather than Greensboro, was earlier plan, acc. Dulf letter remark)

[NB: On June 3, Anita Patti Brown was to sing in Springfield, Ill. at the State Arsenal with Centennial Chorus and no band; postponed on account of a storm to June 16; tour is obviously over by end of May]

Staying together after the tour either as the "Black Devils" or as the "Famous Eighth Illinois Band," they continued to take engagements that summer, playing, for example, in St. Louis on Friday, August 15, 1919 for the annual meeting of the National Negro Business League, and then playing at the Lexington, KY, Colored Fair for a week beginning August 17, 1919. (They were to return to this Lexington venue in August 1920.)

Later summer 1919 appearances:

June 28 Justice Park, Willow Springs, Ill (outside Chicago)

August 17-23 Lexington, KY (Lexington Colored Fair)

## **THE AMERICAN SYNCOPATED ORCHESTRA (1919-1921)**

Most important to the survival of Dulf's long-standing band, though, is the creation in September 1919 of a second spinoff of the former New York Syncopated Orchestra in the United States by Will Marion Cook, which he called the American Syncopated Orchestra [ASO]. (Confusingly, the New York Syncopated Orchestra's first offshoot, the Southern Syncopated Orchestra, was occasionally called the American Syncopated Orchestra by British papers, sometimes as a title, and sometimes meaning simply the Syncopated Orchestra from America.) The ASO was based in Chicago, conducted by Dulf, and was represented in newspaper stories as a direct continuation of the 370th. It was to have played privately for President Wilson in Wichita on September 29, 1919 to kick off its first extended tour, but that opportunity was lost due to Wilson's stroke and sudden return to Washington by train from Wichita on the 27th. Cook returned from Europe so that he and Dulf could share conducting duties with the ASO from late November 1919 to mid January 1920, after which he returned to Europe. Dulf kept the ASO going for a second winter season over 1920-1921, touring nationally at least into February 1921.

(The Ogden (UT) Examiner, January 11, 1921, p. 4; etc., etc., to San Jose, Cal. Evening News, Feb. 9, 1921, p. 7 and Feb. 17, 1921, p. 2; San Jose Mercury News, Feb. 6, 1921, p. 14 and Feb. 17, 1921, p. 8)

In both seasons it essentially traced the same general route as the Western vaudeville circuits of the Orpheum and Pantages organizations, which ran from Chicago north through the Twin Cities into Canada, then west to the Pacific Coast and south from Vancouver and Seattle to Los Angeles and San Diego. Of all the black regimental bands back from Europe, Dulf's travelled the farthest and enjoyed the most geographically diverse audience.

### **Dulf and Cook (and what was represented as the Bandsmen of the Old Eighth Illinois) touring as the ASO:**

The group initially is advertised as WMC and 40 musicians, with Dulf as assistant conductor, but Cook was on board only from late November 1919 through mid January 1920. Always represented as a continuation of the 370th, and called the Black Devils, Cook is in fact said to have selected personnel

from the original NYSO, Dulf's Black Devils, and Jim Europe's band. The instrumentation included violins, banjos, double basses, clarinets, flutes, saxophones, trombones, and tympani, while ten of the men could become a chorus. (San Francisco Chronicle, October 5, 1919, p. E5); they are 35 in number in November 1919 ( San Diego Evening Tribune) and 30 in number in January & February 1921 (Boise Idaho Statesman; San Francisco Chronicle)

September 29 Wichita (acc. San Francisco Chronicle, October 5, 1919, p. E5, the special ASO concert at Wichita for President Wilson "last Friday" was cancelled due to presidential illness---this is, in fact, Wilson's stroke)

September 29-October 11 the ASO to appear during the first week of the International Wheat Show in Wichita, KS; the ASO is described with some exaggeration of the facts as "direct from London" and conducted by WMC (Liberal (KS), Liberal Democrat, October 2, 1919, p. 5)

October 5-19 Dallas (two weeks at Texas State Fair, called the Victory Fair)

October 20 Muskogee, OK

October 21 Tulsa WMC is to conduct "America's Premier Colored Musical Organization" (Tulsa (OK) Morning Tulsa Daily World, October 1919, p. 6)

October 28 Chicago, but without Cook and some thirteen of the former NYSO players who had been with him last year, and are not yet returned from Europe (Chicago Tribune, October 30, 1919, p. 15)

Nov. 1 the band leaves for the West in a day or so (with bookings in Australia and the Orient from January 1920!!)

November 5 Salt Lake City

November 8 Reno

[November 9?] Portland, Or. (Cook arrives around now)

November 10 San Francisco (personnel and program just as in Chicago), in Civic Auditorium

November 11 UC Berkeley

November 13-15 Los Angeles at Trinity Auditorium; review of Nov. 14 says they are playing on the 14th and 15th, but their farewell is Tuesday, Nov. 18

November 17 San Diego, at Spreckels, two performances

November 18 Los Angeles at Trinity Auditorium again ("last time"); their ad in the LA California Eagle calls their offering "American Music for Americans"

November 21 San Luis Obispo

November 23 San Francisco again, fresh program, at Curran theater  
November 25 San Jose  
November 27 Woodland, Cal.  
November 30 SF matinee in Dreamland Rink  
November 30 Oakland in eve., at Ye Liberty theater [Playhouse] (once scheduled for the 24th) (Berkeley Daily Gazette, November 29, 1919, p. 2)  
December 10, Portland (two Wednesday performances with different programs each performance, acc. Portland, Oregonian, Monday, December 8, 1919, p. 3, but apparently cancelled due to a storm)  
December 13 Portland, a return performance "on account of the storm"  
December 22-25 Winnipeg, Canada  
December 26 Grand Forks, ND  
December 28 Duluth  
December 29 Duluth

1920, in January: the Black Devils played his home town and a local newspaper paper gave him a long article (Springfield, Illinois State Register, January 11, 1920, p. 19)

January 11: Springfield, Ill. at the Arsenal with WMC and Dulf still sharing the podium (Springfield, Illinois State Register, January 11, 1920, p. 19)  
[Decatur??]

[Rockford?: In the late fall of 1919, Rockford papers say preliminary arrangements are being made to bring the ASO, first "this month," which would be November 1919, and then, a day later, the story had changed to say that the arrangements had been made for a visit in January 1920; Rockford Republic, November 6, 1919, p. 1; Rockford Daily Register Gazette, November 7, 1919, p. 19]

January 22: The band left Chicago on Saturday, January 22 for a ten-day engagement in Minnesota; WMC has gone back to England, and Dulf has full charge

January 23: feted in St. Paul at the Union Temple Hall on January 23

January 25-28: four-day engagement in Minneapolis at the Minneapolis Auditorium; four evening concerts and three matinees

February 10, 1920 Elkhart, Ind.

February 12, 13, 14, Indianapolis (Musical America, February 28, 1920, p. 46)  
[Shelbyville, Ind.??]

Tour probably over by March, when one of the singers is announced as back in Chicago (Chicago Broad Axe, Saturday, March 6, 1920, p. 3)

1920, in May: The American Syncopated Orchestra and Singers, Inc., 3623 Pine Grove Ave., is on a published alphabetical list of Certified List of Domestic and Foreign Corporations For the Year 1920 Filed with the Recorder of Deeds in Compliance with Section 102 of the General Corporation Act of Illinois. Approved June 28. In force July 1, 1919. Springfield, Ill.: Illinois State Journal Co., State Printers, 1920. In Billboard, May 29, 1920, p. 55 there is an announcement of the incorporation. Possibly it is entirely out of WMC's hands at this point? Purpose: "The purpose is to maintain an orchestra composed of negro musicians."

1920, in August: Lexington, KY

1920-1921

**THE ASO was off in the fall but went on a ten-week tour of the west and southwest in early 1921:**

January 2 Springfield, Ill.

January 3 Topeka

[Pittsburgh, KS, acc. review quoted in Rye 2009]

January 5 Denver

January 7 Cheyenne

January 10 Ogden at Orpheum Theatre

January 11 Logan

January 13 Boise

January 18 Bellingham

January 19 Vancouver

January 20 Seattle

January 24 Portland

January 25, 26 Salem

[Berkeley around this time]

February 6 San Francisco (matinee)

February 6 Palo Alto (Stanford U.)

February 7-9 Oakland

February 13 San Francisco (concerts at two venues)

February 17 San Jose

February 25 Bakersfield

return engagement at Trinity auditorium in SF after Bakersfield

March 1 San Diego

LA Trinity Auditorium; same as Philharmonic Auditorium?; Chicago Defender has undated but evidently recent letter from LA musician in edition dated March 12, 1921 that mentions the ASO at LA's Philharmonic Auditorium

[Denver]

1921, March 19: they arrived a few days ago in Chicago from a ten weeks' tour of the west and southwest, including Berkeley and Denver; they are expected to continue east in the near future

1921, April 18: Chicago, at the Avenue Theater (an abbreviated version of the troupe, including the Excelsior Quintett, Henderson and Halliday, Clarence Lee, and Mrs. Gertrude Harrison) (Billboard, May 14, 1921, p. 45, on J. A. Jackson's Page)

## Personnel and Acts of the ASO on tour

Soloists for Fall 1919 touring (and through spring 1921):

Clarence Lee, violin  
James A. Lillard, tenor  
J. William Coleman, tenor  
J. P. Bryant, baritone  
William Dover, trombone  
Archie Bell, drums

SF Chronicle, October 5, 1919, p. E5, says Cook selected personnel from the original NYSO, Dulf's Black Devils, and Jim Europe's Band. The orchestra has violins, banjos, double basses, clarinets, flutes, saxophones, trombones, and tympani; ten of its men can become a chorus.

SF Chronicle, November 16, 1919, p. 5 has full roster with names of 21 in the orchestra, and none of these is a pre-war Dulf Band musician. There are only eight wind players, so in no way really equivalent to the 370th, even though so advertised. Nonetheless, the ASO seems to be based in Chicago. Here is a possibility to be considered, though: it may be the case that some (most?) of these men were the individuals who actually shipped out for France. A search of genealogy records turns up that most of the identifiable men below were Chicago residents, born between 1890 and 1900, and musicians in theater orchestras in 1920.

5 violins: Clarence Lee (soloist), Frank Woods, Otto Wade, Gilbert Munday,  
Wallace Peterson  
viola: J. Howard Offut  
cello: Henry Graves  
double bass: Charles Harkless  
2 banjos: Robert Shelby, Charles Scott  
flute and piccolo: William Neely  
clarinet: Oscar Lowe  
clarinet and saxophone: Walter Mays  
saxophone: Vernon Roulette  
saxophone, oboe, and bassoon: W. H. Tomkins  
2 cornets: Chauncey Murdock, Theodore McMurray  
trombone: William Dover



2 drums and traps: Archie Bell, Jimmie Bertrand  
pianist: Donald Haywood

Folk-Lore Quartet (in its eighteenth year)  
Excelsior Quartet (in its sixth year)  
William Coleman, James A. Lillard as vocal soloists

Which quartet is which?

The Folk-Lore Quartette does spirituals: James Lillard, William Coleman,  
William Dixon, William Crawford  
The Jubilee Singers do folk songs: Charles Alexander, Charles Williams, T. P.  
Bryant, H. T. Jackson

1921 programs have the following:

Laurel Hall, soprano, Marion Harris, mezzo; [= Marion Harrison, daughter of  
Mr. and Mrs. Richard B. Harrison---accomp. by Mrs. R. B. Harrison]  
William Coleman, tenor  
William Hawkins, basso profundo  
Harrison Emanuel, violin  
Jimmie Bertrand, drums  
William Dover, trombone  
Quartette doing spirituals: James Lillard, William Coleman, William Dixon,  
William Crawford  
Jubilee Singers, doing folk songs: Charles Alexander, Charles Williams, T. P.  
Bryant, H. T. Jackson

## Sample Concert Programs: Dulf and ASO

ASO in LA, November 1919:

### "American Music for Americans"

ORCHESTRA "Swing Along," Cook  
ORCHESTRA "Moaning Trombone," Characteristic  
QUARTETTE (Spirituals)  
ORCHESTRA "Call of the Woods," Tyers  
FOLK SONG "I Got a Robe"  
ORCHESTRA (a) Plantation Melody, Lannen  
(b) Hungarian Dance No. 5, Brahms  
  
ORCHESTRA  
AND SOLOISTS, "Listen to the Lambs," Dett  
ORCHESTRA "Arabian Knights," David  
ORCHESTRA "Exhortation," Cook  
ORCHESTRA "Suwannee Ripples"  
SOLO "Mammy o' Mine," Pinkard

### Part II

DRUM SOLO  
MASSED CHORUS In Modern Part Songs  
ORCHESTRA (a) Humoresque, Dvorak  
(b) "Admiration," Tyers  
  
TENOR SOLO "Mammy," Cook  
ORCHESTRA "Russian Rag"  
TROMBONE SOLO "Ad Lib"  
ORCHESTRA "Mid the Pyramids," Jones  
ORCHESTRA "Dixieland in France," Henry Saparo  
ORCHESTRA "Ramshackles"  
ORCHESTRA "Rain Song," Cook

Oakland, November 1919

1. "Rain Song," Cook
2. "Moaning Trombone," Characteristic  
Wm. Dover, Trombone Soloist
3. Spirituals (a) "Swing Low, Sweet Chariot," Traditional  
(b) "Roll, Jordan, Roll!" Traditional  
(c) "It's Me, O Lord," Burleigh  
Folk-Lore Quartet
4. Orchestra "Call of the Woods," Tyers
5. "Mammy O' Mine," Pinkard  
J. William Coleman and Chorus
6. Orchestra (a) "A Plantation Melody," Lannen  
(b) Hungarian Dance No. 5," Brahms

Intermission

7. Orchestra (a) "Deep River," Burleigh  
(b) "Garden City Rag," Williams
8. Tenor Solo, "Mammy," Cook  
James A. Lilliard
9. Orchestra (a) "Humoresque," Dvorak  
(b) "Admiration," Tyers
10. Negro Sermon, "Exhortation," Cook  
J. William Coleman and Double Quartet
11. Orchestra "Arabian Knights," David
12. Folk Songs (a) "Noah Built the Ark," Traditional  
(b) "I Got a Robe," Morgan  
Excelsior Quartet
113. Violin Solo, Selected  
Clarence Lee
14. "Swing Along," Cook  
Double Quartet and Orchestra

San Francisco, November 1919 (similar to Oakland)

1. Orchestra and Double Quartet: "Swing Along," Cook
2. "Moaning Trombone" Characteristic  
Wm. Dover, Trombone Soloist
3. Negro Spirituals: Excelsior Quartet
4. Orchestra: "Call of the Woods," Tyers
5. Tenor solo: "Mammy," Cook  
James A Lilliard
6. Orchestra: Arabian Nights
7. Archie Bell and Orchestra: "Oh, You Drummer"
8. Orchestra: "Humoresque," Dvorak
9. Orchestra and Double Quartet: "Rain Song," Cook
10. Orchestra: Lucille
11. Folksongs: Folklore quartet
12. Violin Solo, Selected: Clarence Lee
13. Double Quartet: "Mammy O' Mine," Pinkard
14. Orchestra: Hungarian Dance No. 5, Brahms
15. Orchestra: "Jas As Is"
16. Orchestra and Double Quartet: "A Dream of the South"

SF return in later November 1919

1. Orchestra and Singers: "The Vamp"
2. Orchestra: "Ringtail Blues"
3. Excelsior Quartet: "I Got a Robe"
4. Excelsior Quartet: "It's Me, Oh Lord"
5. Orchestra: "Mid the Pyramids"
6. Trombone solo: "Sally," William Dover
7. Solo and chorus: "Mammy 'O Mine," William Coleman and singers
8. Orchestra: "Arabian Nights"
9. Drum solo: Jimmie Bertrand
10. Tenor solo: "Who Knows," J. A. Lilliard
11. Orchestra: "Lonesome Road"
12. Folklore Quartet: "What Kind of Shoes You Gwine to Wear?"; "Deep River"
13. Violin solos: "Kiss Me Again"; "At the Ball" Clarence Lee
14. Finale Ensemble: "Russian Rag," Double Quartet and Orchestra

Springfield, January 11, 1920:

1. Orchestra and Singers: "Swing Along," Cook
  2. Trombone solo: "Sally," William Dover
  3. Quartet: Spirituals
  4. Orchestra: "Call of the Woods," Tyers
  5. Tenor solo: "Mammy," J. A. Lillard
  6. Orchestra: "Arabian Nights," David
  7. Drum solo: "Oh You Drummer," Archie Bell
  8. Solo and Chorus: "Negro Sermon (Exhortation)," Cook
  9. Orchestra: "Humoresque," Dvorak
- Intermission
10. Orchestra and Singers: "Rain Song," Cook
  11. Orchestra: "Lucille," Wadsworth-Arden
  12. Orchestra: "Hungarian Dance No. 5," Brahms
  13. Quartet: "Folk Songs"
  14. Violin solo, selected: Clarence Lee
  15. Orchestra: jazz selections, "Jazz as Is"
  16. Baritone solo: J. P. Bryant
  17. Grand Ensemble: "A Dream of the South," Lams

Minneapolis, Jan. 1920, Sunday and Tuesday

[1] Orchestra and Singers, "Swing Along," Cook

[2] Orchestra, "Shimmie King," Grainger

[3] Orchestra, "Tell Me Why," Rose

[4] Quartette, "Spirituals,"

James Lillard, William Coleman, William Dixon, William Crawford

[5] Orchestra, "Call of the Woods," Tyers

[6] Trombone Solo, "Sliding Trombone," William Dover

[7] Solo and Chorus, "Mammy O' Mine," Pinkard

William Coleman

[8] Orchestra, "Lonesome Road," Nash

[9] Orchestra, "Ringtail Blues," Robinson and Williams

[10] Drum Solo, Jimmie Bertrand

[11] Tenor Solo, "My Lady's Lips," Cook

James A. Lillard

[12] Orchestra, "Lucille," Wadsworth-Arden

[13] Orchestra, "Libonatie," Libonatie

[14] Quartette, "Folksongs"

Charles Alexander, Charles Williams, T. P. Bryant, H. T. Jackson

[15] Violin Solo, (a) "Kiss Me Again"

(b) "At the Ball"

Clarence Lee

[16] Orchestra, "Some Jazz"

[17] Grand Finale, "Rain Song," Cook

Minneapolis, Jan.1920, Monday and Wednesday

[1] Orchestra and Singers, "The Vamp"

[2] Orchestra, "Rainbow Land," Hand

[3] Orchestra, Bassoon Solo, W. H. Tompkins

[4] Quartette, "Spirituals"

James Lillard, William Coleman, William Dixon, William Crawford

[5] Orchestra, "Humoresque," Dvorak

[6] Trombone Solo, "Sally"

William Dover

[7] Solo and Chorus, "Exhortation," Cook

William Coleman

[8] Orchestra, "Arabian Knights," David

[9] Orchestra, "Clarinet Marmalade," Wilkins

[10] Drum Solo, Jimmie Bertrand

[11] Orchestra, "Hungarian Dance No. 5," Brahms

[12] Orchestra, "Russian Rag"

[13] Quartette, "Folksongs"

Charles Alexander, Charles Williams, T. B. Bryant, H. T. Jackson

[1] Violin Solo (Selected), Clarence Lee

[15] Orchestra, "Jazz as Is"

[16] Grand Finale, "Dream of the South," Lampe

Arranged by George Edmund Dulf and William Coleman

Extra and Encore Numbers as suits the "Syncopaters" Fancy.



## AFTER ALL THE TOURING

Dulf settles down with a post office job (retiring in the 1930s), but is still active in as a performing musician, in leadership roles in the musicians' union, and with the V.F.W. He gives an informative interview about the musicians' union in 1939 (see Halker art. in BMRJ).

1899 Chicago directory musician

1900 US Census musician

1910 US Census musician

1914 Chicago directory musician

1920 US Census musician

1930 US Census postal clerk

1940 US Census; no occupation given

1920s-1930s: conducts a ladies orchestra in Chicago---"Harmony Ladies Band/ In Chicago is the Harmony Ladies band, composed of excellent musical timber. The band is under the direction of George Dulf, a very able musician and one of the charter members of Local 208. Most every instrument in the music family is played by the ladies, who have a promising future." (Chicago Defender, November 12, 1927, p. 6); "George Dulf is the capable trainer of the famous ladies' band and orchestra in Chicago and has whipped them into A1 shape." (Chicago Defender, November 24, 1928, p. 6);

1923-1943: bandmaster for Chicago's Knights Templar Band (Masonic), acc. Southern, Biographical Dict.

1926, in March: Dulf is director of the Women's Pioneer Orchestra, which performed March 16 "under the auspices of the Oliver Baptist Church Choir" (Chicago Broad Ax, March 27, 1926, p. 4)

1928: Dulf is on the board of Directors of Local 208; further, he is running free rehearsals in the local rehearsal hall of Local 208, to get musicians ready for job calls (e.g., Chicago Defender, December 10, 1927, p. 6; Chicago Defender, January 14, 1928, p. 6)

1928: Dulf runs again for the directorate of Local 208 (Chicago Defender, November 24, 1928, p. 6)

1938-1943: conducts the Charles I. Hunt Post Band = Post 2024 V.F.W. band, with Albert Blue as drum major (e.g., Chicago Defender, August 13, 1938, p. 12; Chicago Defender, August 20, 1938, p. 1, 2)

1943: Dies on June 19, 1943, in Chicago, age 71. Buried in Lincoln Cemetery at 123rd and Kedzie, with a military marker.

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Kusmer, Kenneth L., ed. Black Communities and Urban Development in America 1720-1990: Overviews, Theory, and Historiography (Garland, 1991)

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## **APPENDIX: ROSTERS OF THE "OLD EIGHTH"**

There are a 1916 roster and a 1917 roster in the "U.S. Adjutant General Military Records, 1631-1976."

1916 Band of the Old Eighth under William E. Berry, at least these 32:

Alexander, Charles, Band Sgt.  
Armstrong, John, Mus. Third Cl.  
Berry, William E., Band Leader  
Bias, Clinton, Mus. Second Cl.  
Blue, Albert C., Drum Major  
Brown, Frank, Mus. Third Cl.  
Dorsey, Charles, Band Corp.  
Graham, Gerald, Mus. Third Cl.  
Knox, Henry, Band Corp.  
Lawrence, James, Mus. Second Cl.  
Lawson, Loid, Mus. First Cl.  
Madison, Arthur, Mus. Third Cl.  
Menns, Robert, Mus. Third Cl.  
Mosely, George, Mus. Third Cl.  
Nixon, James, Mus. Third Cl.  
Perry, Oliver, Band corp.  
Pinkney, William, Band Corp.  
Randle William, Band Sgt.  
Ray, Joseph, Mus. Third Cl.  
Smith, Halley, Mus. First Cl.  
Smith, James, Mus. Second Cl.  
Smith, Walter, Mus. Second Cl.  
Spriggs, Richard, Mus. Third Cl.  
Swift, Harry, Mus. First Cl.  
Swift, Hugh, Band Corp.  
Troutman, Robert, Band Corp.  
Tucker, James B., Asst. Band Leader  
Walker, Charles, Bugler  
Walker, Palmer, Mus. Second Cl.  
Williams, George, Mus. Third. Cl.  
Williams, Scott, Band Corp.  
Woodfork, James, Band Corp.

There are a 1916 roster and a 1917 roster in the "U.S. Adjutant General Military Records, 1631-1976."

1917 band of the Old Eighth under Dulf in the Muster Roll, these 28:

Alexander, Charles, Band Sgt.  
Bias, Clinton, Band Corp.  
Buckner, James, Mus. Third Cl.  
Carroll, Donald, Mus. Third Cl.  
Dennie, Frank, Mus. Third Cl.  
Dorsey, Charles, Asst. Band Leader  
Dulf, George E. Band Leader  
Graham, Elwood, Mus. Third Cl.  
Graham, Gerald, Mus. Second Cl.  
Hilliard, William, Mus. Third Cl.  
Hodge, Samuel, Mus. Third Cl.  
Instant, Peter, Mus. Third Cl.  
Lawrence, James, Mus. Second Cl.  
Lawson, Loid, Mus. First Cl.  
Lowe, John, Mus. Second Cl.  
Miller, Thomas, Mus. Third Cl.  
Mills, Lewis, Mus. Third Cl.  
Mosely, George, Band Corp.  
Perry, Oliver, Band Sgt.  
Porter, Lamont, Mus. Third Cl.  
Ray, Joseph, Band Corp.  
Ross, Henry, Mus. Third Cl.  
Sherman, Felix, Band Corp.  
Smith, William B., Mus. Third Cl.  
Tucker, James B., Mus. First Cl.  
Walker, Charles, Bugler  
Washington, George W., Mus. Third Cl.  
Williams, George, Mus. Second Cl.

**Pre-War Band image (1917, publ. 1919) with 33 names**

Alexander, Charles, Band Sgt., tuba  
Bias, Clinton, Band Cpl., trombone [US Census 1920 Chicago laborer]  
Brady, Charles H., Mus. Third Cl., cornet [soloist, US Census 1920 Chicago musician]  
Buckner, James, Mus. Third Cl., cornet  
Carroll, Donald, Mus. Third Cl., alto  
Dennie, Frank A., Mus. Scnd Cl., saxophone [soloist; 1919 passport as singer]  
Dorsey, Charles, Asst. Band Leader, cornet  
Dulf, George E., Band Leader  
Ellis, Charles D., private, clarinet  
Glover, Swanie, private, piccolo  
Govern, James, private, piccolo  
Graham, Elwood, Mus. Third Cl., cornet [US Census 1930 Chicago musician]  
Graham, Gerald R., Mus. Scnd Cl., alto  
Greenlee, Harry, private, cymbals  
Gross, Manlius L., Mus. Third Cl., tuba  
Harris, Frank, private, drums  
Hilliard, William, Mus. Third Cl., cornet  
Jackson, Rudolph, private, clarinet  
Lawrence, James H., Mus. Scnd Cl., bass drum  
Lawson, Loid W., musician, clarinet [N. Clark Smith's brother-in-law]  
Mason, Richard H., private, drums  
May, Lloyd, private, alto  
Miller, Thomas J., Mus. Third Cl., cornet  
Milner, Marshall, private, trombone  
Mosley, George, Band Cpl., alto  
Perry, Oliver E., Band Sgt., baritone  
Porter, Lamont, Mus. Third Cl., clarinet  
Ray, Joseph, Band Cpl., cornet  
Ross, Henry, Mus. Third Cl., alto  
Sherman, Felix, Band Cpl., trombone  
Smith, William B., Mus. Third Cl., baritone  
Tucker, James B., Mus. First Cl., tuba  
Williams, George, Mus. Scnd Cl., snare drum

Plus references to :

Albert W. ("Happy") Caldwell (1903-1978), clarinet and saxophone

William Washington Buchanan, trombone

Ed. H. Burton

John B. Forrester

Charles Jackson

There are 25 men in a wartime photo taken in the field.

Images:

Emmett J. Scott photo of Drum Major F. Blue of the 370th

(Note: Blue, Albert C., was Drum Major in 1916, and in the 1930s/40s)