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Chronology and Itinerary of the Career of James Reese Europe: Materials for a Biography

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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.

Of course, for Europe, the major biography by Reid Badger is the source everyone should turn to. The data here represent just the skeleton of the career, emphasizing certain elements including the early days in musical theatre, and the later days with the Hellfighters Band in Europe during WWI and immediately following. Newly searchable electronic newspaper databases provide little that is new to Badger's account, but clarify, for example, how seldom Europe's name appears anywhere in the professional news before 1904/1905/1906, and how swiftly he rose thereafter in his professional career and in the estimation of his peers.

James Reese Europe (1880-1919)

1880: Born February 24, 1880 in Mobile, Ala.

The family lived at 1705 8th St. NW in DC in 1893-1898 (Henry Europe died in 1899) so they *possibly* knew the Cooks then (Will Marion Cook's mother and step-father seem to have lived elsewhere during those years). Later they lived just two blocks away to the west. Cook's children would have known the Europe family members and have been taught by (or surely had contact with) younger sister Mary (1885-1947) at M Street High/Dunbar High, where she worked from 1903 to 1944.

The entire family, including James (mother Lorraine plus siblings Ida, James, John, Mary) is listed at 1008 S St. NW in DC in the 1919 DC city directory, and had been there since ca. 1913.

1902-1903

1903 SONGS

"Arizona," chorus: "Neath the rosy tinted skies of Arizona," lyrics Estren, music James Reese Europe (NY: Sol Bloom, 1903)

1903-1904

1904 SONGS

"Blue-eyed Sue," word and music James Reese Europe (NY: Sol Bloom, 1904); intended for or interpolated into Mother Goose (1903)

"Come, Cinda, Be My Bride!," lyrics Estren, music Europe (NY: Sol Bloom, 1904)

"My heart goes thumping and bumping for you," words and music James Reese Europe (NY: Sol Bloom, 1904)

"Zola: Jungle Song" words Larkins, music Europe (Boston: Setchell, 1904) c. 11/23/04; sung by Mazie Yale, evidently, who is on the cover of the sheet music; (not from A Trip to Africa? Badger says there is no evidence for it.)

"Nubiana. A Nubian love song without words," music Europe (version for piano is publ. New York: Sol Bloom, 1904); see "A Nubian Love Song" on an orchestral program (Dallas Morning News, August 28, 1904, p. 4); "Nerbian Love Song, Nubiana," by James Europe, on a orchestral concert program (Fort Worth Star-Telegram, July 23, 1904, p. 5

SIX SEASONS IN MUSICALTHEATRE, 1904-1910

1904-1905

A TRIP TO AFRICA

1904, in October: A Trip to Africa

Larkins vehicle, probably revised from last year's A Trip to the Jungles; introduces Larkins to the stage as a solo star; James Reese Europe and Larkins write music and lyrics, acc. Freeman in October, but none with Europe music have specifically been identified; a musical farce comedy in two acts; opens in New York City on October 17 at the Third Avenue Theatre; James Reese Europe conducts it in NYC for one month, in October (he's roughly treated in an article and review by Sylvester Russell in Indianapolis Freeman, October 29, 1904, pp. 2, 5); runs 1904-1905, into April; when it goes on the road, Will Vodery takes over the podium

Songs in A Trip to Africa include those named in NY Dramatic Mirror, October 29, 1904, p. 16; Indianapolis Freeman, October 29, 1904, p. 2; Indianapolis Freeman, March 11, 1905, p. 5. It would appear that this was a compilation score, at least in respect to the most popular items to get mentioned, which are 1904 hits:

- The Blackville Volunteers (the chorus, perhaps just the male chorus)
- "I Wants a Loving Man," sung by Dora Patterson
- "Listen to the Big Brass Band" [Dave Reed, jr. march/coon big song hit for Witmark, 1904; re-publ. 1907; same title in 1908 Witmark anthology]
- "Make a Fuss Over Me," Morse and Madden (NY: Haviland, 1904)
- "Shame on You," lyrics Chris Smith, music Larkins, is in some accounts the show's biggest hit of the season (NY: Stern, 1904)
- "Water-melon Vine" [a big 1904 hit is "By the Watermelon Vine," Allen and Starmer, Boston: Watler Jacobs, 1904]
- "Without You" [words and music MacEvoy, NY: Hamilton S. Gordon, 1904], sung by Carrie Smith
- "Zono, My Congo Queen," Mack and Brymn [NY: Shapiro, Remick and Co, 1904], sung by Dora Patterson

- "Tilda From Old Savannah," by Smith and Larkins, is "the feature song in A Trip to Africa" and a popular song in 1904-1905 (NY Clipper, September 24, 1904, p. 716)

- "Will Vodery, our musical director, has written several new musical numbers which deserve a great deal of credit" (Indianapolis Freeman, March 11, 1905, p. 5)

NB: Richard Norton (2002), v. 1, p. 778, 1904.38 says book and lyrics are by Larkin, music Dave Peyton (who wrote songs for the 1909 version), musical direction by Will Vodery, and cites songs:

I wants a loving man
Zongo [sic], My Congo Queen
Without You

1904 SONGS

"Zola: Jungle Song," Europe and Larkins (Boston, 1904), not known if for A Trip to Africa, and there is no evidence for it, acc. Badger; copyright in US on November 23, 1904 and in Canada on December 29, 1904]; moreover, sung by Mazie Yale, evidently, who is on the cover of the sheet music, and she is a well-known white burlesque performer

1905, in February and April: Europe is on the staff of the Gotham Music Publishing Company, alongside Will Marion Cook, Chris Smith, Hogan, Lemonier, etc. (NY Clipper, February 11, 1905, p. 1205; NY Morning Telegraph, April 30, 1905, p. 9)

1905, in spring: ?? is he also probably paying the bills by playing in a pit orchestra ??

1905 SONGS

"Obadiah (You Took Advantage of Me)," words and music Hogan and Europe (NY: Gotham Music, 1905), copyright January 26, 1905, so a 1904-1905 season song; one of the two biggest hits for the brand new publishing house, along with Will Marion Cook's "There's a Place in the Old Vacant Chair" (NY Sunday Telegraph, February 5, 1905, p. 8; NY Clipper, February 11, 1905, p. 1205;); sung in Abyssinia in 1906, and sung in Smart Set and by other variety performers (see NY Clipper refs in 1906)

NB: an obituary for Will Marion Cook says he taught James Reese Europe how to conduct, though a 1906 newspaper remark says he got his schooling from Will Marion Cook friends (see below). James Reese Europe is probably working hard on his conducting skills from the end of 1904

through fall 1906.

1905-1906

1905, from mid-June into the fall he is playing in (not conducting) the pit orchestra for Hogan's Memphis Students, Hogan's farewell tour in vaudeville before entering musical comedy with The Birth of the Minstrel (a.k.a. Rufus Rastus)

1905, in December: while Will Marion Cook and Abbie Mitchell are with the summer's troupe in Europe, and Hogan is in Rufus Rastus, James Reese Europe is rehearsing "Ernest Hogan's Memphis Students . . . for another engagement in vaudeville" and "we wish him continued success in his new organization" (Indianapolis Freeman, December 16, 1905, p. 6)

1906, in spring: ?? possibly with the "Memphis Students" he had been rehearsing, under some name

1906, in March: Note closeness of James Reese Europe and Will Marion Cook, who together visit Rufus Rastus and their pal Hogan in NYC (Indianapolis Freeman, March 17, 1906, p. 6)

1906 SONGS

"I'm Happy Now," lyrics Europe, music Hogan (Chicago: Chas. K. Harris, 1906); copyright in September, so likely for Hogan vehicles Memphi Students or Rufus Rastus

1906-1907

THE SHOO-FLY REGIMENT

1906, August: Cole & Johnson, The Shoo-Fly Regiment, three-act farce, music Cole & Johnson, with one Joe Jordan song and one Jim Europe song, the big hit "On the Gay Luneta" (Indianapolis Freeman, November 5, 1907, p. 2); this show runs two seasons, 1906-1907 and 1907-1908, with Europe in the pit as music director for the greater part of the first season only; it opens at the Majestic in DC on August 21, 1906 and is a Cumberland, Md. on August 27.

Europe "has been for more than a year perfecting himself to take the command of the music for Messrs. Cole and Johnson this season, first under the direction of Mr. Melville Charlton and later with Mr. H. T. Burleigh" (NY Age, July 26, 1906, p. 6), which would mean mid-summer 1905, while he was in the pit orchestra with Hogan show; perhaps he was sensitive about the 1904 embarrassment; James Reese Europe had been asked to direct the orchestra and chorus as early as December 1905, acc. Badger

"On the Gay Luneta," lyrics Bob Cole, music James Reese Europe (NY: Stern, 1906), LoC copyright 8/23/06; verse begins "When the moon was shining over Manila Bay," with choral interjection "Over Manila Bay"

1907, in February: in mid season James Reese Europe leaves his position as musical director with Shoo-Fly Regiment to move over to the Smart Set; Harry Williams takes over the show in February; "Prof. Harry A. Williams left Saturday for New York to join Cole & Johnson's "Shoo-Fly" Regiment Co. as musical director" (Cleveland Gazette, February 23, 1907, p. 3); an ad in the Indianapolis Freeman, March 9, 1907, p. 5 says Shoo-Fly is under the direction of Prof. Harry Williams, and an article in same issue says something about previous difficulties and disorders on the tour, and describes Mr. Harry Williams as a vocal teacher from Cleveland, Ohio; Henry Williams, the music director, is a prize (Indianapolis Freeman, March 23, 1907, p. 5)

1907, in March: James Reese Europe joins Dudley's Smart Set, from late in year 1 of The Black Politician; reference in Badger, p. 34, says he joins Dudley to develop a new musical play, but what he ultimately will do is replace Brymn, who jumped to the Pekin, as musical director for year 2 of The Black Politician; Sylvester Russell has big column on The Black Politician, as played March 13 in Bethlehem, Pa.---it is freshly revised by Dudley, and "the music was all by different writers not on the bill", without any mention of Europe, though obviously this could mean that Europe was tinkering with the show towards the end of season 1 and contributed songs (Indianapolis Freeman, April 6, 1907, p. 5)

1907 SONGS

1906-1907: Jolly John Larkins with Black Patti, in a mini, A Royal Coon for which there is:

"A Royal Coon," lyrics Larkin, music James Reese Europe (Chicago: Rossiter, 1907); copyright June 1, 1907

1907-1908

THE BLACK POLITICIAN

1907, September: James Reese Europe is on board for the Smart Set's second season of The Black Politician, from September 14, 1907 to April 1908; Indianapolis Freeman Oct. 12 art praises him, so he's made a huge leap forward.

For the second season, the show's book has been partly rewritten by Dudley and S. B. Casson; 18 songs; James Reese Europe writes some new songs with Cecil Mack, and he travels with show as music director for the full season's run; his pet hobby is the choral department; Indianapolis Freeman October 12 column identifies Europe and Mack as authors of music and lyrics.

(Indianapolis Freeman, October 12, 1907, p. 5; and pretty nearly weekly, incl. Indianapolis Freeman, October 19, 1907, p. 6, Indianapolis Freeman, November 2, 1907, p. 5, Indianapolis Freeman, November 30, 1907, p. 5, Indianapolis Freeman, February 22, 1908, p. 5, etc.)

The Reid Badger biography identifies a set of songs for this season, but misunderstands Europe's relationship to them, as many are not his (and are first season songs, and thus likely by Brymn). The fact that many songs appearing for the first time this season do not get published, and do not get mentioned in the press, suggests that they weren't particularly memorable.

Similarly, Peterson, Century of Musicals, p. 46, reports musical numbers without noting what season, but saying that Europe and Mack are the authors. However---to repeat---a couple of songs are season one items.

For the list for 1907-1908, see Indianapolis Freeman, October 12, 1907, p. 2 and p. 5, plus Indianapolis Freeman, October 19, 1907, p. 6; Indianapolis Freeman, October 19, 1907, p. 6 adds "Swanee River" for Rose Lee Tyler and chorus in Act III; Trenton Evening Times, March 24, 1908, p. 4, names 8 songs; Reid Badger bio. of James Reese Europe cites 18 songs, including those from a program of the Bijou Theatre in Pittsburgh for February 24, 1908 with some different selections. Badger attributes all the Year 2 songs to James Reese Europe, but some are Year 1 and some are just popular songs of the moment. Lester Walton, in his column for the NY Age,

observes: "It is a surprise to note that a large number of songs can be heard almost everywhere," and asks why it is that James Reese Europe has so few original songs in this show. (NY Age, April 2, 1908, p. 6)

Year 2 numbers:

Act I

Potpouri of vocal gems

When I Rule the Town

Spooney Sam/Spoony Sam [the popular "Ever Loving Spoony Sam," hit for Fred Fischer and Andy Rice (NY: Von Tilzer, 1907)]
[Freeman, October 12, 1907, p. 5]

The Darktown Band YEAR ONE [the opening chorus; Freeman, October 12, 1907, p. 5] [Badger says replaced in 1908 by "Election Time"]

Help Yourself [Freeman, October 12, 1907, p. 5; Trenton Evening Times] "Just Help Yourself" is a popular coon song (Harry Von Tilzer and Andrew Sterling, NY: Von Tilzer, 1907)

Don't Take Him Away YEAR ONE [Freeman, October 12, 1907, p. 5] [Badger cites alternative title as "Take Him Away, the Law Commands It"]

Act II

Races, Races [Freeman, October 12, 1907, p. 5]

Likin' Ain't Like Lovin' (Liking Ain't Like Loving), words and music James Reese Europe (NY: Victoria Music, 1907); copyright Nov. 1907, but at Pekin in Jan. 1907; [Freeman, October 12, 1907, p. 5]; [Badger says replaced in 1908 by "When the Moon Plays Beek-a-boo"; see also Trenton Evening Times; NY Age, April]; sheet music cover says "As featured by Isabelle D'Armond in Chas. B. Dillingham's production "The Hoyden"," which ran on Broadway Oct 1907 - Feb. 1908

Down Manila Bay ("Down in Manila Bay") [Freeman, October 12, 1907, p. 5]

Hezekiah Doo YEAR ONE [with this full title; Dudley vehicle, a big duet with Jennie Pearl; Indianapolis Freeman, October 12, 1907, p. 5]

The Smart Set Carbineers

Act III

Society

Lolita [Freeman, October 12, 1907, p. 5] [Badger says replaced in 1908 by "Suwanee River"; see also Trenton Evening Times and NY Age, April]

I Don't Like Care for School [Freeman, October 12, 1907, p. 5] [Badger cites alternative title as "School Days"; also "School Days" in Trenton Evening Times]

[Old Black] Crow YEAR ONE [Freeman, October 12, 1907, p. 5; Trenton Evening Times]

Grand Medley Finale/ Grand Finale Medley [Freeman, October 12, 1907, p. 5]

Freeman, October 19, 1907, p. 6 adds "Swanee River" for Rose Lee Tyler and chorus in Act III

Trenton Evening Times adds
"Old Kentucky Home"
"Got No Time"

Songs from this show that are surely by James Reese Europe and new here:

"When I rule the town," says Reid Badger
"Election Time," says Reid Badger

1907, November: outside the show, Isabelle D'Armond introduces the brand new song by Europe, "Likin' Ain't Like Lovin'." (NY Dramatic Mirror, November 9, 1907, p. 6)

1908, in May: after the Smart Set season, James Reese Europe jumps companies and returns to direct the orchestra for Cole & Johnson when they go into vaudeville for the summer at the end of their run in Shoo-Fly Regiment (NY Age, May 14, 1908, p. 6); Brymn will return to The Black Politician for year 3

1908, in July: Founding of the Frogs

1908, in August: first annual "Frolic of the Frogs" at the Manhattan Casino, August 17, 1908; as a summer show, it runs annually at least for six years, from 1908 to 1913 (Sotiropoulus, Staging Race, p. 202 is one of those who says 1914, but I find no traces in NYC papers or elsewhere for that year)

1908-1909

RED MOON

1908, in August: Cole & Johnson, The Red Moon; after the summer gig together, James Reese Europe stays with the Cole & Johnson company for for one full season, 1908-1909, for The Red Moon, a musical comedy in three acts, with book and lyrics Cole and music J. Rosamond Johnson, with additional lyrics Charles A. Hunter and additional music James Reese Europe; Europe is in the pit as music director from August 1908 to May 1909; he writes something like five (5) songs for the show over its two seasons, three (3) for year one and two (2) for year two; Abbie Mitchell is in this production; they are in Pittsburgh and Cleveland in September; Europe is busy keeping the polish on the chorus in December
(NY Age, September 10, 1908, p. 6; NY Age, October 1, 1908, p. [6]; NY Age, December 10, 1908, p. 6; NY Age, December 24, 1908, p. 3)

FIRST SEASON SONGS

"Ada, My Sweet Potater," lyrics Chas. A. Hunter, music Bob Cole and Europe (NY: Stern, 1908); LoC copyright 9/22/08
"I Ain't Had No Lovin' in a Long Time," music James Reese Europe, lyrics Cole (NY: Stern, 1908); copyright Aug. 1908 = c. 8/24/08
"Sambo," music Europe, lyrics Cole (NY: Stern, 1908); copyright Nov. 18, 1908

and "Red Moon." (Is this just another name for Year I "Bleeding Moon" or "Red Shawl"? (Bauman ref. and Peterson ref. probably both from Walton NY Age art.); 1909, acc. Walton and Sylvester Russell; Norton (2002) says it is an additional song associated with the show, by James Reese Europe; for Abbie Mitchell as Minnehaha

1908, in September: James Reese Europe is one of the attendees at Abbie Mitchell's 25th birthday party on September 25, while on the road with The Red Moon; also there were other big names from the company including Bob Cole and J. R. Johnson (NY Age, October 1, 1908, p. [6])

1909, in June: second annual "Frolic of the Frogs" at the Manhattan Casino, June 14, 1909

1909, in August: on August 12, 1909, CVBA holds its first dance at Manhattan Casino

1909-1910

1909, in August: RED MOON again; James Reese Europe begins with Cole & Johnson for second season of The Red Moon, which starts in Jersey City on August 28; it is a "new Red Moon," with Ada Overton Walker replacing Abbie Mitchell; James Reese Europe contributes at least one new song, acc. Reid Badger; he's definitely still on board in November through to the end of the Chicago run (Chicago Broad Axe, November 20, 1909, p. 1), and in Sylvester Russell's Notes from Chicago in Indianapolis Freeman, December 4, 1909, p. 5; he leaves after half the season, in mid December when he jumps to Bert Williams's Mr. Load of Coal (see below); he is replaced by H. Lawrence Freeman (NY Age, December 30, 1909, p. [n.p.]; possibly he did not go out of Chicago on the subsequent tour to Indianapolis, etc. from December 13

"Picanninny Days," lyrics Bob Cole, music Europe (NY: Remick, 1909), Nov. 1909 = copyright 11/24/09
for Ada Overton Walker (Indianapolis Freeman, November 27, 1909, p. 6)

"Pliney, Come Out in the Moonlight," lyrics Bob Cole, music Europe (NY: Remick, 1910) copyright 1/10/10

MR. LOAD OF KOAL

1909, in December: Europe takes over the baton from music director James J. Vaughan for Bert Williams's Mr. Load of Koal from mid December 1909 to March 1910; this is his last gig in musical comedy, but he will work in 1911-12 with Ada Overton Walker in vaudeville; [meanwhile, Vaughan is rumored to be jumping to His Honor the Barber, replacing Brymn (NY Age, December 30, 1909, p. [n.p.]) but evidently this does not happen]

1910, in April: shortly after the Load of Koal gig ends, the Clef Club founded on April 11, 1910

1910, in May: first big [semi-annual] Clef Club concert and dance
("Melange and Dancefest") at Manhattan Casino on Friday, May 27,
1910

1910, in June: the third annual "Frolic of the Frogs" at the Manhattan Casino
on June 27, 1910

1910 SONGS

"Sweet Suzanne," lyrics Henry Troy, music Europe (NY: Haviland,
1910) c. 8/29/10; same publisher as James Reese Europe's "Clef
Club: march and two-step"

TEN YEARS AS BANDLEADER, 1910-1919

1910-1911

1910, in October: second big Clef Club concert and dance ("Melange and Dancefest") at Manhattan Casino on October 20

1911, in March: conducts 10th Cavalry band at the 69th Regiment Armory on Saturday, March 25, when they did the Clef Club march (NY Age, March 30, 1911, p. [6])

1911, in April: Walker Memorial Concert at Howard in DC

1911, in May: third semi-annual Clef Club concert and dance ("Monster Melange and Dancefest"), at Manhattan Casino, on Thursday, May 11, with Tyers and Will Marion Cook

1911, in June: fourth annual "Frolic of the Frogs" at the Manhattan Casino, June 26, 1911

1911-1912

1911, in August: he signs on to be musical director for Ada Overton Walker and Company (NY Age, August 24, 1911, p. 6); this company is a big deal for Ada Overton Walker, who has not previously been all that keen on vaudeville, and Lester Walton makes a fuss over it (NY Age, July 20, 1911, p. 6); the tour comes in Thanksgiving Week to the Howard Theater in DC (Indianapolis Freeman, December 2, 1911, p. 2); Europe's gig runs to February, 1912 when Brymn replaces him (Chicago Broad Axe, February 17, 1912, p. 2); Europe stays close to Ada, though, and is a pallbearer at her October 1914 funeral

1911, in November: fourth big Clef Club concert, on November 9, with added brass section under E. E. Thompson

1912, January: Frogs show (NY Age, February 1, 1912, p. 5)

1912, in February: Europe leaves Ada Overton Walker and Company at the start of its western swing over the Orpheum circuit, and Brymn immediately takes over (Chicago Broad Ax, February 17, 1912, p. 2)

1912, in May: big May 2, 1912 Clef Club concert, fifth big event; the concert is a benefit for Music School Settlement for Colored People at Carnegie Hall; Will Marion Cook plays in orchestra and preps chorus. NYC newspaper column of May 11, 1912 printed in

Oregonian, May 12, 1912, discusses the orchestra and concert, says Will Marion Cook led a chorus of 150. See also NY Age, May 30, 1912, p. 6.

No melange and dancefest this spring?

1912, in June: fifth annual "Frolic of the Frogs" at the Manhattan Casino, June 27, 1912

1912, in August: Ada Overton Walker appears in vaudeville at Hammerstein's Roof Garden, with Harry Houdini also on the bill; she is in a special scene, a revival of Salome with a number, "The Dance of Salome," in which she is the only colored artist, with original incidental music by James Reese Europe, played by an augmented symphony orchestra of 36 pieces under Signor Creatore, and the act is held over for another week
(Springfield Daily News, July 29, 1912, p. 8; Trenton Evening Times, August 4, 1912, p. 24; Trenton Evening Times, August 11, 1912, p. 23)

1912 SONGS

Beginning of several years of collaboration with Creamer:

"Droop Dem Eyes," lyrics Creamer, music Europe (NY: Waterson, Berlin, and Snyder, 1912) c. 6/11/12

"I've Got the Finest Man," lyrics Creamer, music Europe (NY: Waterson, Berlin, and Snyder, 1912) c. 6/12/12

"Oh, Silvery Star," lyrics Creamer, music Europe (NY: Stern, 1912) c. 11/18/12

1912-1913

1912, September: on Monday, September 2, at Young's Casino at 134th and Park, the Frogs put on a minstrel show, with James Reese Europe conducting Prof. Wm. Riker's Orchestra; the performers are a mix of professionals and amateurs, and everyone corked up; there was a first part and an olio but they did not end up doing the afterpiece (NY Age, September 5, 1912, p. [6])

1912, September: Dudley's Smart Set to go out in later September with a "reconstructed and greatly improved version" of Dr. Beans, with some new music composed by James Reese Europe (NY Age, August

22, 1912, p. [6])

1912, in November: sixth semi-annual Clef Club melange and dance fest at Manhattan Casino

1912, in November: for Thanksgiving week he is with Ada Overton Walker and her company of "ten classy artists" in a show at the Howard in DC (Indianapolis Freeman, December 2, 1911, p. 2)

1913, in February: second big Carnegie Hall concert, big event, on February 12, 1913, again as benefit for Music School Settlement for Colored People

1913, in March: Advertising a new song, "Someone's Writing Down in Tennessee," with Cecil Mack (Indianapolis Freeman, 3/8/1913, p. 6 advertisement; also Indianapolis Freeman, May 31, 1913 and Indianapolis Freeman, June 7, 1913, p. 6)

1913, in May: seventh semi-annual melange and dance fest at Manhattan Casino on May 8, 1913, with Reese and Tyers

THE OLD MAN'S BOY

1913, in May: A new travelling troupe gets going under the name The Negro Players, first performing at the Casino in Philadelphia on Monday, May 12, for two weeks. (They took some personnel from the cast and creative team---as well as laying claim to the original name of the house company---from the troupe begun at the Lafayette in March.) Their vehicle is The Old Man's Boy, a dramatic play in three acts with some musical numbers (songs and dances) that was evidently fairly compact in overall length. It is the dream of Alex Rogers and Henry S. Creamer, who both act as well as direct, and Harrison Stewart is the big star, while James Reese Europe conducts. Rogers wrote the book, while Creamer composed a number of the songs, and he created all of the dances. The formation of this company is announced May 1 (NY Age, May 1, 1913, n.p. [6]; NY Age, May 8, 1913, n.p. [6]; Brooklyn Daily Eagle, June 3, 1913, p. 8*; NY Sun, June 7, 1913, p. 7).

This will be a touring company, not a resident stock company, which solves the problem of the need to relentlessly create and rehearse new shows.

James Reese Europe leads the orchestra for the opening night in Philadelphia in their "initial bow before the public" on Monday, May 12, doing The Old Man's Boy; they are doing a play with music, and the last act has no songs at all, but is purely spoken drama (NY Age, May 8, 1913, p. [6]); it is the prodigal son story, with some interludes of song and dance, and the second act has no dialogue at all, but represents the rehearsal of some musical comedy numbers (Brooklyn Daily Eagle, June 3, 1913, p. 8*); reviewed at length by Lester Walton (NY Age, May 15, 1913, p. [6])

This show continues with James Reese Europe protegee, Marie Lucas, as musical director and conductor; NB: James Reese Europe had done the Philadelphia conducting and then turns over the baton to Marie Lucas, who will later conduct "Europe's Lady Orchestra" (NY Age, Thursday, December 3, 1914, n.p. [6])

NEEDS LIST OF MUSICAL NUMBERS (any by James Reese Europe??)

One is Tosti's "Good-bye to Summer" (Brooklyn Daily Eagle, June 3, 1913, p. 8*)

1913, in May: later in the month, James Reese Europe and a party of six musicians are performing in DC (Washington Bee, May 24, 1913, p. 5)

1913, in June: The Old Man's Boy leaves Philadelphia at the end of May and plays at the Empire in Brooklyn from June 2; it is "a little negro play with music," with an orchestra under the baton of Marie Lucas (NY Sun, June 7, 1913, p. 7; Brooklyn Daily Eagle, June 3, 1913, p. 8); then it is at the Lafayette from Monday, June 16, for a week, a special engagement with shows given twice a day as "the extra attraction," so it is tab-sized, i.e., "An Original Little Play in Three Acts" and "Positively a New Idea in Negro Shows" (NY Age, Thursday, June 12, 1913, n.p. [6]; NY Age, Thursday, June 19, 1913, n.p. [6]; Indianapolis Freeman, June 28, 1913, p. 5); at the Lafayette the players included lots of Harlemites, as Walton observes; they were Harrison Stewart, Viola E. Stewart, Charles Gilpin, Andrew Copeland, Henry S. Creamer, Robert Murray, Andrew Bishop, Harold Parker, Cassie Norwood, Bessie Payne, Lavina Rogers, Jessie Ellis, Alice Gorgas, etc., with an augmented orchestra under Marie Lucas; Henry Creamer staged the dance numbers

NB: some analysis of names would be in order; is there an intersecting set of personnel, or fairly distinct? Which group ends up at the core of the later Lafayette Players, if this is even a fair question?

1913, in June: sixth annual "Frolic of the Frogs" at the Manhattan Casino, Thursday, June 27, 1913

1913, in July: The Old Man's Boy is mounted one night only at a big benefit at the Manhattan Casino on Tuesday, July 22, with the same company, called the Negro Players in one announcement but now called "The Pioneer Negro Amusement Company" in another; at this event, the show is called a little playlet (NY Age, July 24, 1913, n.p. [6]).

NB: Some members of The Negro Players participated in the August 1913 tour of the Frogs (six men and six women doing Creamer's terpsichorean specialties), for which see just below (NY Age, August 14, 1913, n.p. [6]).

1913, in August: James Reese Europe and Will Vodery are musical directors for a big Frogs stage performance at Manhattan Casino, August 11, 1913 with James Reese Europe's Exclusive Society Orchestra, that is the kick-off for a major one-week road trip from NYC to Philadelphia, Baltimore, Richmond, Washington, with lots of big stars including Bert Williams and Ada Overton Walker, and an afterpiece, They Came Back, with Bert Williams, S. H. Dudley, Jesse A. Shipp, and Maggie Davis (see NY Age, Thursday, July 24, 1913, p. [6]; NY Age, Thursday, August 14, 1913, p. [6])

1913 SONGS

"Someone is Waiting Down in Tennessee," lyrics McPherson [Cecil Mack], music Europe (NY: Waterson, Berlin, and Snyder, 1913)
c. 2/21/13

1913-1914

1913, in October: the Clef Club plays at big Harlem Emancipation Celebration (Oct. 22-31) on October 29 program; also serves as kick-off for their tour

1913, in November: the Clef Club goes on a ten-day tour, including a stop at the Howard in DC on November 5

- 1913, in November: Clef Club has eighth semi-annual concert and dancefest on November 13, 1913 (thus two apiece each year from 1910 to 1913 under James Reese Europe)
- 1913, in December: James Reese Europe resigns from the Clef Club
- 1913, on January 4: James Reese Europe starts the Tempo Club
- 1913: Partnership between the Castles and Europe's Society Orchestra, running for two years, to April 1915
- 1914, in March: third big Carnegie Hall concert as benefit for Music School Settlement for Colored People, now not by Clef Club Orchestra per se (or by Tempo Club) but by Europe's new "National Negro Symphony Orchestra" or "National Negro Orchestra" on March 11, 1914
- 1914, in April: first big Tempo Club event, presents James Reese Europe and the National Negro Orchestra, April 8, 1914, at Manhattan Casino, with Tyers, J. R. Johnson, Joe Jordan, and E. E. Thompson, in a benefit for the orchestra, featuring the Castles, Abbie Mitchell, S. H. Dudley, etc.; the plan is for Castles to tour widely with the orchestra shortly thereafter
(NY Age, March 26, 1914, p. 1; NY Age, April 2, 1914, p. [6]; NY Evening Post, April 6, 1914, p. [?]; NY Age, April 16, 1914, p. [6])
- 1914, in April: James Reese Europe and the National Negro Orchestra, with Tyers and E. E. Thompson, play a benefit on April 26, 1914 at the Majestic Theatre in Brooklyn for the Howard Orphanage and Industrial School (NY Age, April 30, 1914, p. 1; Brooklyn Daily Eagle, April 27, 1914, p. [?])
- 1914, in April and May: touring with Castles from April 27 for four weeks through the end of May, with an eighteen-member band
- 1914, in June: Clef Club in ninth semi-annual concert, Thursday, June 4, 1914, at Manhattan Casino, without Europe; instead, with Brymn and Will Marion Cook, called "Fourth Anniversary Concert and Dancefest", and "everything new but the name" (NY Age, May 14, 1914, p. 1; rev. NY Age, June 11, 1914, p. [6]); and in November, the Clef Club under Brymn tours the south and then celebrates the Grand Climax of the Second Annual Tour with a concert and dancefest at the Manhattan Casino on November 19, 1914 (NY Age, November 12, 1914, p. 1)
- 1914, in June: on June 29 there is the annual Frolic of the Frogs at the Manhattan Casino (NY Age, July 2, 1914, p. [6])

1914 SONGS

"What It Takes to Make Me Love You, You've Got It," lyrics J. W. Johnson, music James Reese Europe (NY: Stern, 1914); LoC copyright 1/27/14; called "a novelty rag hit" and one of Stern's new song crop for 1914-1915 in NY Clipper, June 20, p. 23, and etc.

1914-1915

1914, in August: James Reese Europe is one of a group involved in African American theater who are talking about mounting a major production at the Lafayette, and perhaps taking it later to Broadway (NY Age, August 27, 1914, p. [6])

1914, in August: Jesse A. Shipp, Alex Rogers, James Reese Europe, Henry Troy, R. C. McPherson, Lester A. Walton and other interested parties are proposing to mount a big production that will run first at the Lafayette and then, if successful, transfer to Broadway; this is, in fact, a group associated with the Lafayette and with The Negro Players and The Old Man's Son of last season; it is hoped that this new production will reach the stage "before many months"; it will be a production "which will remind [folks] of the days of Williams & Walker"; those directly concerned with the project must take the chance to promote it; although Will Marion Cook is not named here, this sounds like what will become 1915's Darkeydom II (NY Age, August 27, 1914, n.p. [6]) NB: In the end, James Reese Europe has a role, but not a huge one, in the fall 1915 show. It becomes mainly the effort of Will Marion Cook.

1914, in October: second big Tempo Club event presents James Reese Europe and the National Negro Orchestra, with Tyers and Thompson, at Manhattan Casino on October 13, 1914, again featuring the Castles (NY Age, September 10, 1914, p. [6]); this ad may be the last appearance of the National Negro Orchestra under that name; Reid Badger (p.118) makes a fuss over the fact that for this concert the group is no longer called the National Negro Orchestra, but instead the Tempo Club Orchestra, and advertisements also say it will be Europe's Society Orchestra (see, for ex., NY Age, October 1, 1914, p. [6])

1914-1915, apparently playing with Castles at private parties, etc.

1915, in March: James Reese Europe, with Dabney and Tyers and Tempo Club Orchestra of 70, participates in a Howard Orphanage benefit at the Lafayette on Sunday, March 28, 1915 (NY Age, April 1, 1915, p. 1)

1915, in Spring: James Reese Europe did not play at the Carnegie Hall benefit for the Music School Settlement for Colored People this year; J. Rosamond Johnson takes over the school in October 1914 and holds the Carnegie Hall benefit April 12, 1915 using mostly talent from the school itself---the Choral Society and Glee Club, though the school orchestra was not ready so at short notice he pulled in the New Amsterdam Orchestra; and Roland Hayes is guest artist (rev. in NY Age, April 15, 1915, p. 1)

1915, in April: Tempo Club presents its Vernal Fete on April 22, 1915 at the Manhattan Casino, featuring the Castles and the Tempo Club Orchestra (NY Age, April 29, 1915, p. [6]); this is last time that the Castles and Europe work together. Vernon Castle leaves the touring company of Irving Berlin's Watch Your Step this year to earn his pilot's license and enlist in the Royal Flying Corps.

SONGS 1915

Europe and Creamer, who first teamed up in 1912, publish ten songs this year; eight mostly earlier in the year, all NY: Ricordi, 1915, and then "Cairo" and "Rat-a-Tat" for that fall's Darkeydom. The ten Creamer songs published in 1915 according to WorldCat are all to the music of James Reese Europe and no one else. A burst of them were copyrighted in May or July. [There are no Creamer songs in WorldCat from 1914 or 1916, so none in this range with Cook, for example.]

"Father's Gone to the War," music Europe, lyrics Creamer (NY: Ricordi, 1915) c. May 3/May 4, 1915; copyright renewed in 1942 by Mary Europe

"Follow On (March Song)," music Europe, lyrics Creamer (NY: Ricordi, 1915) c. 7/8/15

"I Must Have Someone Who Loves Me," music Europe, lyrics Creamer (NY: Ricordi, 1915) c. 5/13/15

"I'll Hit the Homeward Trail (Molly May)," music Europe, lyrics Creamer (NY: Ricordi, 1915) c. 5/3/15

"Some Day You'll Want a Home of Your Own," music Europe, lyrics Creamer (NY: Ricordi, 1915) c. 7/8/15

"Syncopated Minuet," music Europe, lyrics Creamer (NY: Ricordi, 1915) c. 9/21/15

"Tinkle a Little Tune," music Europe, lyrics Creamer (NY: Ricordi, 1915) c. 10/26/15

"Wait for Me," music Europe, lyrics Creamer (NY: Ricordi, 1915) 5/13/15

"At That San Francisco Fair," music Jerome Kern, Ford Dabney, and James Reese Europe, lyrics Schuyler Greene (NY: Harms, 1915); c. 4/19/15

"Boy of Mine," music Dabney and Europe, lyrics Gene Buck (NY: Harms, 1915); c. 7/10/15, for Ziegfeld's Midnight Frolic, sung by Nora Bayes

"Cairo," Darkeydom second act song, [for Fanny Wise], music James Reese Europe, lyrics Henry Creamer (NY: Ricordi, 1915); not in original Reid Badger list but in Coll. Works

"Rat-a-Tat Drummer Boy," Darkeydom [for Helen Baxter] music James Reese Europe, lyrics Henry Creamer (NY: Ricordi, 1915); copyright issued to Ricordi on September 24, 1915

1915-1916

1916-1917

1916, in October: James Reese Europe and his cabaret band of ten men played at the Lafayette last Sunday

1917-1918

James Reese Europe's Hell Fighters' Band

CHRONOLOGY of Band and Service and Touring

June 2, 1913 Regiment is authorized

June 16, 1916 Col. William (Bill) Hayward appointed by governor, and regiment ordered formed.

Active recruiting by the first week of July 1916 (i.e., Tuesday, July 4; see Atlanta Independent, July 8, 1916, p. 1, citing the New York Age, including "Plans are being laid by Colonel Hayward and Captain Spencer to form a regimental band that will compare favorably with any in the National Guard." (Acc. Stephen Harris, first night of recruitment was June 27.) [Acc. New York Age in March 17, 1917, they mustered in on July 1.]

E. E. Thompson appointed bandmaster (see also Badger, 142-43)

Jim Europe enrolls in N.Y.N.G. on September 16, 1916. Noble Sissle also does within the week.

The regiment is reviewed by the Governor and received its Colors on October 1, 1916.

James Reese Europe is commissioned 1st Lieutenant on December 11, 1916, with date of entry and federal oath on December 13, 1916.

Regular Army on August 5, 1917.

April 6, 1917 US declares war

April 8, 1917 Federal "recognition" of the regiment, acc. Little chrono

New York Age, September 28, 1916, p. 1: ad for October 12 Tempo Club concert under Europe, Tyers, and Dabney with E. E. Thompson's Military Band

New York Age, October 5, 1916, p. 1: ditto for the ad, plus mention in an article on last Sunday's parade of "the regimental band of 65 under Chief Musician Edw. E. Thompson [sic]"

New York Age, October 5, 1916, p. 4: editorial discussing last Sunday's parade [October 1] and getting the colors, says "Col. Hayward and his officers deserve much credit for what they have accomplished in to short a time. And special mention must be made of Chief Musician Thompson and his band."

New York Age, October 5, 1916, p. 6: compliments to the band under Chief

Musician Edward E. Thompson [sic] and an ad for a dance they will play for the Martin-Smith Music School sponsored by its Music Lovers Club, at the Manhattan Casino at 155th and 8th on Friday, October 20.

New York Age, October 26, 1916, p. 6: big column on the band concert on the 20th, their first concert appearance. Many of its instrumentalists were just assigned their instruments and were learning them; Thompson worked with untrained material.

Freeman, November 4, 1916, p. 4 mentions the October 20 concert, in "Jack Trotter's New York Notes of Stage and Sports": "He [E. E. Thompson] again proved that he is the peer of all the colored bandmasters and can be compared without much exaggeration with the best of the white."

Europe's recollection to Grenville Vernon is that he was approached about the band by Hayward when he had just passed his officer's exam (see also Badger, pp. 142-43). Sissle memoir explicitly remembers discussing the band with Europe in December 1917 before Europe went to Palm Beach in January 1918 with two dance orchestras for the Royal Poinciana Hotel. He was there on and off, apparently, until April. Sissle says the plan to go to Puerto Rico was hatched then and postponed only on account of the Florida obligations. He was finally free and back in NYC about April 1, 1917. Sissle says he hired 15 musicians.

1917, January and February: James Reese Europe at Royal Poinciana Hotel in Palm Beach

New York Age, March 28, 1917, p. 1: about an event this coming Sunday, March 31, to help bring the regiment up to full strength.

New York Age, April 5, 1917, p. 1: about the event last Sunday.

New York Age, April 5, 1917, p. 6: an ad for another Tempo Club event under Europe, Tyers, Dabney, with 2 bands, one of which is E. E. Thompson's military band.

New York Age, April 12, 1917, p. 1: big article saying that the 15th has not yet been fully "accepted" but it is happening soon, and when it happens, they'll be newly and completely equipped.

Thompson resigns and Europe leads N.G. band. Mikell is bandmaster.

New York Age, April 19, 1917, p. 1: big article saying that the 15th has been accepted by the War Department. [Note that this is upon or not long

after the 9-month anniversary of the unit.] “Plans are on foot to organize a regimental band of sixty-five pieces. E. E. Thompson has resigned as bandmaster. An effort will be made to get together one of the finest military bands in the country.”

Col. Hayward’s statement about the band, from this article: “It may not be generally known that although Mr. Thompson who has resigned as bandmaster, worked hard, he was unable to get the members of his band to enlist. The band that the public has seen and heard was composed only in part of enlisted men. The others being civilians whose services were paid for from time to time, and on every occasion, including recruiting duty, excepting three. Of course, the non-enlisted men were of no use to us when the regiment went into service. I do not think that the failure to secure enlisted men for the band was through lack of diligent and earnest efforts on Mr. Thompson’s part. He had a difficult task. I felt, however, that progress would be made by making a new start from the beginning.”

First ad for musicians with Europe’s name on them. An ad right below the article announces: “An Opportunity for Musicians” / Crack Colored Musicians wanted for the famous 15th Infantry Band of N. Y.” Write or wire Reese.

New York Age, April 26, 1917, p. 1: up until now no enlisted men had been getting any pay; only now that the 15th N.G. has been “federalized” is there the possibility of some pay for participation in guard activities. For problems with bandsmen and pay, see also Badger, pp. 142-43 and Grenville Vernon March 1919 interview with Europe.

New York Age, April 26, 1917, p. 6: far from dead, Thompson’s military band is going to play at the Manhattan Casino for an enormous event for railroad men (porters, waiters, chefs). This event is reviewed in the New York Age, May 10, 1917, p. 1, with a mention of the band.

Acc. Sissle and Hayward accounts, Hayward raises \$10,000 for the band from Daniel G. Reid. This is affirmed by St. Louis Post-Dispatch article of June 10, 1918 (quoted in Reminiscing With Sissle and Blake, p. 67-68): “Subsidized by D. G. Reid with a check for \$10,000.” Other accounts imply more contributors. A Trenton NJ Sept 7, 1917 newspaper article says, rather, that the officers started a band fund, to which they all contributed, and a total of \$10,000 has been raised. Money was for instruments and cash bonuses. NY Herald letter to editor, Monday, April 17, 1918, by E. H.

Sothorn, says "Colonel Hayward raised among his own friends \$10,000 to provide instruments for his regimental band."

Europe had been working in Florida in April, and may have met some musicians from Puerto Rico there. He goes to Puerto Rico, leaving in late April and arriving in San Juan on May 2. He apparently stayed only three days in San Juan and left on May 5. On May 11, 1917 Europe returns to NYC on the S. S. Caracas, after just three weeks away, with a dozen Puerto Rican musicians. [Badger says 13, but manifest has 12, while later web-hit roster has 16, Sissle says 15, and a couple of sources cite the number 18. What seems to be happening is that relatives are joining.]

Sissle says he has only three to five other men upon Europe's return!

May 13 Immediately went to Peekskill for eighteen days, to the end of the month. Took subway and then marched to train depot in Manhattan; the band, now Jim Europe's, played at the head of the column. Little says the order was for two weeks, and that they eventually broke camp on May 30 and got back to NYC just in time for the parade.

May 30 Marched in NYC for Memorial Day Parade on May 30.

New York Age, May 24, p. 1: in art. on the regiment in Peekskill, comment that band is of nearly thirty and half are Puerto Ricans, but it soon will be enlarged to 65.

1917, on June 22: Big 15th Regiment Pageant. Badger explains, following Sissle memoirs (p. 150), that Europe had promised the musicians full-time salaries (\$35-40 per week, or pretty standard professional band wages) and was exhausting the band fund, so they needed to concertize, hence plans for a concert in NYC at the Manhattan Casino.:

New York Age, June 7, 1917, p. 6: big ad for a band concert and ball on Friday, June 22 at the Manhattan Casino, featuring the 15th Regiment Band under Europe; he is to be assisted by Frank DeBroitte. Ad for same event in New York Age, June 14, 1917, p. 6, replaces DeBroitte's name with Eugene F. Mitchell [sic]. A short article on the next day's concert in New York Age, June 21, 1917, p. 1 says now that Europe will be assisted by Bandmaster Eugene F. Mikell [sic]. New York Age, June 28, 1917, p. 6: big article reviews the first public concert of Europe's regimental band, assisted by F. E. Mikell. It is a band of over 40, including a dozen or more Puerto Ricans who make

up the reed section. (See also Chicago Defender, June 30, 1917, p. 3)

July 15, 1917, mustered into active service, acc. Badger, and went to Camp Whitman, near Poughkeepsie, from July 16 to August 15. This is the first time they all are full-time. Mustered into US service on July 25, acc. Little in his chart, but he also says July 15 on p. 23

August 5, 1917 James Reese Europe formally called into active service in US Army, acc. military records. James Reese Europe is a First Lieutenant.

After 5 weeks, at the end of August, units broken up and leave Poughkeepsie for various places. Third Battalion and Band go to Camp Dix in New Jersey. Band gets written up in Trenton papers on Friday, September 7. Band of 40. It plays for Mikell's old school on Monday, September 10, and this gets a mention in Trenton papers on September 14.

Oct. 8 begin travel to Camp Wadsworth in Spartanburg, SC, arr. Oct. 10. There were serious racial troubles, etc., and they left for NYC after just two weeks, on October 24.

November 8: Central Park parade and band concert

Nov. 11: left for Hoboken and sail for first time on November 12, but then halted.

December 12, 1917: Sailed for France, arr. January 1, 1918.

Jan. 1 to Feb. 12 at St. Nazaire; band under Mikell. Regiment does manual labor.

1918, Mid-February to Mid-March: from February 12 to March 20 the band toured, and it thus was absent 37 days from the regiment (Little, p. 135); band plays at Aix-les-Bains, and makes a run over to Chambery, under Europe, with several days of touring at either end of the engagement. Little, p. 133, says it travelled almost 2000 miles in France and played in more than 25 cities or towns.

Band was detached so it could meet the first US soldiers going to the leave area at Aix-les-Bains on Washington's Birthday. Band orders (Little, p. 126) speak of two officers and 56 men. Left on Feb. 12 and travelled three days, until Feb. 15. Played at Nantes on Feb. 12, Angers, Tours, Saincaize, Moulins, Bessay, La Ferte, Verennes, Crechy, St. Etienne, Lyon, Culoz, St. Germain des Fosses (Little, p. 131). In residence at Aix, it also plays at Chambery. Does concerts mostly, but also a minstrel show at Chambery

(and in Aix??). Return trip starts late on March 17. Band returns to its regiment over three days again, via stops at "Lyon, Dijon, Langres, Chaumont, Romilly, and at many less important towns" (Little, p. 142), arriving at Connantre on March 20. Then finally back to unit on March 21, by train and foot to Noirlieu.

1918, April to mid-August: Europe is away on active combat serviced for almost five months. Europe later remembers being away from the band from February to August, and remembers his concern at rejoining the band in August after having been so long away.

Under Mikell, they play funerals and concerts, and do vaudeville for soldiers; play for visiting dignitaries, newsmen, French townies, etc. (Badger bio, p. 183).

New York Age, June 15, 1918, p. 6: Bandmaster Mikell is presented with a baton by a French regimental bandmaster, and there is a program of a concert under Mikell, with Frank DeBroite as Assistant Bandmaster.

Europe is gassed and hospitalized in late June. He returns to his regiment in early July, but not to active duty in the trenches, then enjoys a leave in Paris at the end of July and into early August, with some time travelling as far as Nice and Marseilles. Thus he is neither with band nor in combat for a stretch of six or seven weeks or more, from late June to mid-August.

1918, Mid-August to mid-October: band in Paris for about eight weeks, mainly under Europe.

By one account, Europe and the 369th band of 40 pieces was in London. They paraded to Buckingham Palace, disbanded, and proceeded to the parade ground and gave a one-hour concert, for the "American Day Celebration" of the signing of the armistice. (Cleveland Gazette, November 23, 1918, p. 1) No ref. in Reid Badger book, and this in highest probability is a reference to the band of the 814th.

For four months from mid October 1918 to mid February 1919 the band is back with the regiment, first in the Vosges Mountains, then to the Rhine for three weeks from Nov. 17-18 into December; then they headed to port and home from Dec. 14; in Le Mans January 4; in Brest January 11; regiment embarking January 31 and arriving in NYC on February 9 and 12. The Stockholm, with the band aboard, arrived February 12. They do not seem to have done much that is

documented.

1919, February 12: last men arrive home, including the band, and big NYT article about their return printed on February 13, p. 6; service records also state that overseas service ended on February 12, 1919.

1919, February 17: Welcome Home Parade; 2900 men march in long parade of some seven miles up 5th and Lenox Avenues in NYC, from 23rd and 5th to 145th and Lenox; see NY Times, February 18, 1919, pp. 1, 6.

Hayward says his farewell to troops at Camp Upton, LI on February 19; see NYT, February 20, p. 6

James Reese Europe himself is honorably discharged on February 25, 1919. By February 28, 1919 mustering out of service of this unit is completed.

SONGS: 1918 and 1919 songs by Europe, Sissle, and Blake for the band's shows, esp. as vehicles for Sissle to sing:

"Good-bye My Honey, I'm Gone" (copyright NY: Stern, 1918 in ms; c. 11/10/18)

"I've the Lovin'es' Love For You" (copyright NY: Stern, 1918 in ms; c. 11/10/18)

"Mirandy, That Gal O'Mine" (copyright NY: Stern, 1918 in ms, 1919 in print; c. 11/10/18)

"All of No Man's Land is Ours" (NY: Witmark, 1919; c. 5/26/19); recorded

"Goodnight, Angeline" (NY: Witmark, 1919; c. 4/30/19) [sheet music cover says music Blake, lyrics Sissle, with no mention of Europe]

"On Patrol in No Man's Land" (NY: Witmark, 1919; c. 4/30/19); recorded

1919 Sheet music cover for "On Patrol in No Man's Land" has a formal posed portrait of Europe and his band (Brooks, p. 279), and there are easily 65 or more in the photo, including double basses.

1919 According to Tim Brooks, p. 556, n. 31, "A picture of Europe's band in the Fifth Avenue parade shows about ninety musicians (Talking Machine World, April 15, 1919, 153), and eighty or more were advertised as participating in his concerts." I suspect that if there

were as many as 90, then about 30 were in a kind of drum and bugle extension to the core musicians. Brooks (p. 284) mentions 85 members playing in the homecoming tour. Ads for the tour usually give the number as 65.

1919, in March and May: March 3-14-ish, and then May 7, four recording sessions, with 24 tracks recorded, plus more vocal, just after mustering out. Only about 18-22 musicians, according to Badger and Brooks. CD liner notes give about 30 names as all the names that can be associated with the band ever---not just those at recording sessions.

1919, in March: March 16, 1919 just over two weeks after officially mustering out, the band begins a ten-week tour of US eastern and midwestern cities with concert in NYC at Manhattan Opera House; then it went on the road, first in Philly; intended to finish with May 10 grand finale back in NYC. Felix Weir was assistant conductor.

1919, in March: NY Age, March 9, 1919, p. 8: "Jim Europe's Band to Revisit Europe". They plan to hit all the big cities in the US and Canada and then go back to Europe. [NB: Brymn's band also expected to return to Europe.]

1919, in March: New York Tribune, Sunday, March 30, 1919, p. 5: Grenville Vernon art. about Europe and Jazz.

1919 HELLFIGHTERS TWO-MONTH SPRING TOUR

March 16 Manhattan Opera House (matinee and evening)

March 17 Easton, Pa.

March 18 Harrisburg

March 20 Philadelphia

March 21 Philadelphia

March 22 Brooklyn

March 23 NYC return engagement at Manhattan Opera House

March 26 Hartford

March 28 Boston

March 29/30 Worcester

March 31 Springfield

April 2 Albany
April 3 Albany
April 4 Binghamton
April 5 Auburn
April 6 Syracuse
April 8 Rochester
April 9 Rochester
April 10 Buffalo
April 11 Buffalo
April 12 Cleveland
April 13 Cleveland

DETAILS FOR ABOUT A WEEK ARE MISSING:

Dayton
Indianapolis
St. Louis

April 17 Evansville, IN

April 21 Terre Haute
April 22 Fort Wayne
April 23 Kalamazoo
April 24 Flint
 Battle Creek
April 27 to May 3 Chicago
May 4 Toledo
 Pittsburgh
May 6 Reading
May 7 Harrisburg
May 8 Philadelphia
May 9 Boston (intended as day 1 of three-day stay)

The Music of James Reese Europe reproduces the afternoon and evening programs for the final Boston concerts (p. 288).

1919, in May: Europe murdered in Boston in May 9, 1919. He was stabbed by a bandsman---drummer Herbert Wright---during the intermission of the first day's evening concert.

Mikell continues to lead the band intermittently in some form until 1925, and it continues in service into the WWII years.

Some remnant notes:

NB: Little, p. 357, notes that “black was not one of the colors of the rainbow,” for assembling Pershing's Rainbow Division.

NB: Persistent modern claim, without any foundation, that Bill “Bojangles” Robinson was the drum major, and led the February 17 parade. He is NOT in NY State Archives Muster Rolls.

Reid Badger bio., p. 197, provides another name for the drum major after Sissle, i.e., Gillard Thompson. Googling him provides a full service record from NY State Archives, a “Muster Roll Abstract.” (He’s also in Little and Harris books, as Google shows.) He was the Hell Fighters drum major, and later the drum major of the Monarch Elks band and very active in Elks affairs.

Muster Rolls can only be searched by known name, not by unit, apparently, so it is not the way to find everyone in the regiment or its band. They are at

<http://iarchives.nysed.gov/dmsBlue/searchDMS>

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Badger, et al, eds.: Complete Music (Instrumental and Songs)

DISCOGRAPHY

- 1995 Lieut. Jim Europe's 369th U.S. Infantry "Hell Fighters" Band: The Complete Recordings. The 24 1919 tracks. Memphis Sounds. Memphis Archives MA 7020. 1995
- 1999 James Reese Europe Featuring Noble Sissle. The 24 1919 tracks. IAJRC Records CD 1012
- 2003 Black Manhattan [sound recording] : theater and dance music of James Reese Europe, Will Marion Cook, and members of the legendary Clef Club. Paragon Ragtime Orchestra. New World Records. Recorded Anthology of American Music. 2003 NWR 80611-2
- 2005 Lost Sounds: Blacks and the Birth of the Recording Industry. Archeophone Records ARCH 1005. 2005.

Songs, 1903-1919 contains: Arizona; Blue eyes Sue; My heart goes thumping and bumping for you; Come, Cinda, be my bride!; (verse only); Zola (Jungle song); Obadiah (You took advantage of me); I'm happy now; On the gay Luneta from The shoo-fly regiment; A royal coon; Likin' ain't like lovin' from The black politician; Ada, my sweet potater from The red moon; I ain't had no lovin' in a long time from The red moon; Picanninny days from The red moon; Pliney, come out in the moonlight from The red moon; Sambo from The red moon; Sweet Suzanne; Droop dem eyes; I've got the finest man; Oh, silvery star; Someone's waiting down in Tennessee; What it takes to make you love me, you got it; Ballin' the jack

(piano version); At that San Francisco fair from Nobody home; Boy of mine; Father's gone to war; I'll hit the homeward trail (Molly May); Wait for me; I must have someone who loves me; Tinkle a little tune; Cairo; Follow on march song; Someday you'll want a home of your own; Syncopated minuet; Rat-a-tat drummer boy; Good-bye my honey, I'm gone (original lead sheet); I've the lovin'es' love for you (original lead sheet); Mirandy, that gal o' mine (original lead sheet); Mirandy, that gal o' mine (publication); All of No Man's Land is ours; On patrol in No Man's Land; Goodnight, Angeline.