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Storyville: A Study of Artifacts

By Martha Quinn Fentress

INTRODUCTION

Operating from 1897 to 1917, sixteen blocks from the French Quarter district of New Orleans, Louisiana, several buildings were created to establish a legal red light district known as "Storyville." The area was named after its creator, Alderman Sidney Story, who enacted the applicable ordinances and helped to establish the district. The creation of Storyville was meant to bring regulation to the sex trade and organized crime. The creation of the sixteen blocks of the district was influenced by a diverse range of experiences, ranging from cheap "cribs," vibrant music halls, saloons, and lavish mansions filled with "top dollar" ladies. The Storyville district is estimated to have boasted approximately 230 brothels and nearly 2,000 sex workers during the height of its popularity. The district was not only known for its sex work, however. In addition, it was also well-known for the solid feminist entrepreneurship seen from the women who ran the high-end brothels, such as LuLu White and Josie Arlington. In fact, there are historians who argue that Storyville allowed for some of the first entrepreneurial women in New Orleans at a time when there were no other options. Storyville is also considered groundbreaking for a vibrant music scene that allowed musicians, such as Jelly Roll Morton, to gain popularity (Permenter, 2021).

However, after Storyville was abolished in 1917, New Orleans started slowly removing all buildings and disguising the fact that the district ever existed. While Storyville operated, the brothels would produce promotional postcards, guidebooks, and cameos of the girls. But, over the decades, many of these items have been considered lost or destroyed; most exist in few dedicated archives. This leads to the notion of Storyville's mystique. But, if you are walking around the city, you will not find any standing buildings and very little information about its history. Further, some people that grew up in New Orleans do not even know the area ever existed, which leads more to its lore (Permenter, 2021).

PURPOSE STATEMENT

The study examines the artifacts available in The Historic New Orleans Collection Archives about The

Storyville District, the city of New Orleans' red-light district during a period ranging from 1897 to 1917.

RESEARCH QUESTIONS

- R1. What types of artifacts about Storyville exist?*
- R2. What subcategories are included in the Storyville artifacts?*
- R3. What local people are mentioned in the artifacts?*

DEFINITIONS

Alderman: a member of a city legislative body (Merriam-Webster, 2022).

Artifacts: a usually simple object (such as a tool or ornament) showing human workmanship or modification as distinguished from a natural object (Merriam-Webster, 2022a).

New Orleans District: city and port in southeastern Louisiana between Lake Pontchartrain and the Mississippi River, population 343,829 (Merriam-Webster, 2022b).

Ordinance: an authoritative decree or direction (Merriam-Webster, 2022c).

Red Light District: A district in which houses of sex work are frequent. (Merriam-Webster, 2022d).

Sex work: the act or practice of engaging in promiscuous sexual relations especially for money (Merriam-Webster, 2022e).

DELIMITATIONS

This study is a historical research study of the Storyville red light district in New Orleans, Louisiana, that legally operated between 1897-1917. It specifically looks at the most prominent figures depicted in artifacts and research about Storyville, where one can find artifacts on the subject, and what information the artifacts tell the researcher. The articles used will be located through The Historic New Orleans Collection.

ASSUMPTIONS

How the catalog at The Historic New Orleans Collection is calibrated assumes that the institution is accurately indexed and complete. It is also assumed that the institution of The Historic New Orleans Collection is the premier history and archive sites that maintain and collect authentic artifacts and historical information.

LITERATURE REVIEW

New Orleans city Alderman Sidney Story proposed a new city ordinance and legislation to try and contain the sex trade in New Orleans. He believed that by centralizing the trade in one area, the city would be able to regulate the industry and contain the “lewd” people in the city. Located in the streets between Iberville, Basin, St. Louis, and North Rampart, it became nicknamed the “Storyville district”, named after the alderman. This district was comprised of high-end mansions operated by famous madams, jazz bars and saloons, cheap “cribs” for low-end sex workers, shops, and a church. Storyville operated legally between 1897 and 1917; it is believed that at its height, Storyville had 230 brothels and around 2,000 sex workers between the ages of 12 and 57 (Platt and Hill, 2014).

When collecting the literature of historical studies done on The Storyville District in the past ten years, most do not study the artifacts left behind. The studies done in the past ten years seem to revolve around the idea of the impact of race in the creation and downfall of The Storyville District. The second published paper is the historical research on the creation of jazz, the impact that Storyville had on the development of jazz, and how the closing of Storyville caused the musicians to leave and travel, taking jazz music with them (Seiferth, Arceneaux & Lawrence, 2017).

Platt and Hill’s (2014) historical research paper used the research approach to look into the history of Storyville and its impact on feminism and business. This angle allowed them to display, through research, how Storyville created a generation of sex workers and madams in making their world of business. These newly established social norms of sex work created a master class for women participating in the industry

to run their businesses and move up in the ranks of the hierarchy. With the little economic opportunity for women in this period, the job options were low-paid sewing, factory, or housework. Platt and Hill also look at not only the monetary impact it had on feminists, but also the creation of marketing that these women utilized at a time when there were little to no options for work. In essence, women were self-made in a self-regulating economy entirely run by women (Platt and Hill, 2014).

Several scholars discuss madams or women who ran the high-price mansion brothels in Storyville throughout their research. However, they are discussed in different views. One thing that is consistent through the study is that the most talked about madams are LuLu White and Josie Arlington. Arceneaux’s (2017) paper, *A Window on The Underworld*, looks at LuLu White through a few artifacts that have been preserved, such as the stained-glass windows in the front door of her mansion Mahogany Hall, as well as a postcard drawing of the mansion. Arceneaux (2017) takes a historical research approach in this paper, but shows Lulu White not as a feminist as Platt and Hill (2014) did, but as a woman ready to do whatever it takes to be successful in The Storyville District. Arceneaux does this without artifacts or first-hand accounts by reshaping some old research. One aspect that both Platt and Hill and Arceneaux agree on in their study is that these women cultivated and created marketing initiatives and plans through the district’s *Bluebooks*, a guidebook to the district and how patrons would find information about music, bars, and what type of girls were in each house. Both authors discuss how these women were some of the first in the United States to not only create marketing strategies for their business, but be highly successful with them (Arceneaux, 2017).

Historical research papers by Fitzmorris (2013) and Epstein Landau studied how the creation of the area was impacted by race and how race was the eventual demise of The Storyville District. Epstein Landau (2103) begins by looking at how the United States Supreme Court ruling of Plessy v. Ferguson influenced how the Jim Crow south created more racially divided parts of cities (Fitzmorris, 2013).

With New Orleans being a city where wealthy white men would interact with women of color, sex workers, and musicians, Epstein Landau shows through research how this interaction created a perceived problem with segregationists. Therefore, she believes Storyville was initially built as a “safe” space for these men to interact while still being able to live in a racially divided area. In Fitzmorris’ research, it shows how Sidney Story, the city Alderman that created the ordinance for the district that it was, claimed that they wanted to try and control organized crime and regulate the vibrant sex industry that was happening in New Orleans (Epstein Landau, 2013.) Still, Fitzmorris even cites Epstein Landau in his research, showing that more modern research through the lens of race in the south shows this was based on race, not sex. The same rationale is used for the closing of the district. Fitzmorris argues that the reason for closing Storyville is usually based on the fact that during World War I, the United States Navy had a large base in the area, and New Orleans was a port for moving soldiers, leading to the concern of the spreading of sexually transmitted illnesses; however, both Epstein Landau and Fitzmorris show in their research how the increasing pressure of Jim Crow racial segregation and the radicalization of white supremacy at the turn of the century was the main impact on the closing of Storyville in 1917 (Fitzmorris, 2013).

Several papers used the historical research methods to demonstrate the impact that The Storyville District had on the development of jazz. Seiferth (2017) notes that Storyville was not just a sex work district. Rather, they had several saloons, jazz halls, and high-end houses offering musical performances. The best houses were required to have music to distinguish themselves. The best piano players were often given the name of “Professor” and their surname or stage name. Musicians in the district had to be ready to play recommendations from the audience, ranging from local songs to popular show tunes and Ziegfeld follies. There was even a hierarchy of musicians, with the “professors” at the top. They played for tips and were also given a base salary by the madam of the house, leading to the possibility of making a significant amount of money. This environment of musical freedom and fun allowed for the

development of the distinctive jazz we hear today. Thus, Storyville is claimed to be the birthplace of jazz. The first jazz record by The Original Dixieland Jazz band featuring the songs Dixieland jazz Band One-Step and Livery Stable Blues is credited as being recorded in the Storyville district in March of 1917. This record was the first jazz hit and helped to introduce the world to jazz music at the dawn of World War I (Seiferth, 2017).

The impact of Storyville did not just influence jazz, but also the musicians who played there. Many famous New Orleans musicians started in Storyville, including Jelly Roll Morton, Louis Armstrong, Manuel Manetta, and Rosalind Johnson. There was even a section of the advertisement Bluebooks for the district discussing music, such as where specific musicians played, what type of music was played at certain establishments, and what locations were considered the best spots for listening to music versus the best places to dance (Seiferth, 2017). As the city of New Orleans became more distinct through racial divides as the years went on in Storyville, these were some of the last places in the city that allowed performers to perform not just what they wanted but for a diverse audience of men of different classes (Seiferth, 2017). After its official closing on November 12, 1917, sex work did not entirely stop in the district. Many madams, like Lulu White, continued to operate out of their brothels; White even dabbled in selling liquor during prohibition. Still, by the 1920s, the area was extremely run down, and slowly the area began to be redeveloped. Storyville's buildings started to be demolished, and by 1949, Mahogany Hall was the last building to be torn down (Arceneaux, 2017). The leveling of the old Storyville area has given the district a mystique. Some claim that the district's closing is why many of the musicians then left and began to spread jazz music across the world. While New Orleans is credited as the birthplace of jazz, Storyville is often hidden from many history books leading to the mysticism of its nature as a place that no longer exists physically or metaphorically. However, some jazz musicians state they did not leave just because of the closing of Storyville. This was also during the same period as the great migration when large numbers of black families migrated away from the south’s Jim Crow laws to bigger cities with more economic

opportunities. This migration also helped spread jazz music, not just the musicians (Raeburn, 2015).

After evaluating the studies completed in the historical research method, there have been several studies on Storyville in the past ten years. Still, these studies have looked at the history of Storyville from the lens of music, race, or general accounts. Only the articles by Platt and Hill (2017) and Arceneaux (2017) discuss artifacts from Storyville. The artifacts discussed were the marketing blue book guides to Storyville and the stained-glass window from Lulu White's Mahogany Hall. The lack of discussion of artifacts leads to the importance of this study. There needs to be a way to evaluate the artifacts of Storyville. What are they? And, where are the majority of these artifacts housed or located?

METHODOLOGY

The study methodology of historical research uses The Williams Research Center at The Historic New Orleans Collection. The study details the research conducted about The Storyville District in New Orleans and the artifacts and people from the community. The data was collected from the digital archives and physical archives at The Williams Research Center. All data from The Historic New Orleans collection was recorded and stored in

Microsoft Excel. Within Microsoft Excel, the research questions were used to subcategorize artifacts by year, title, owner, and sub-genres.

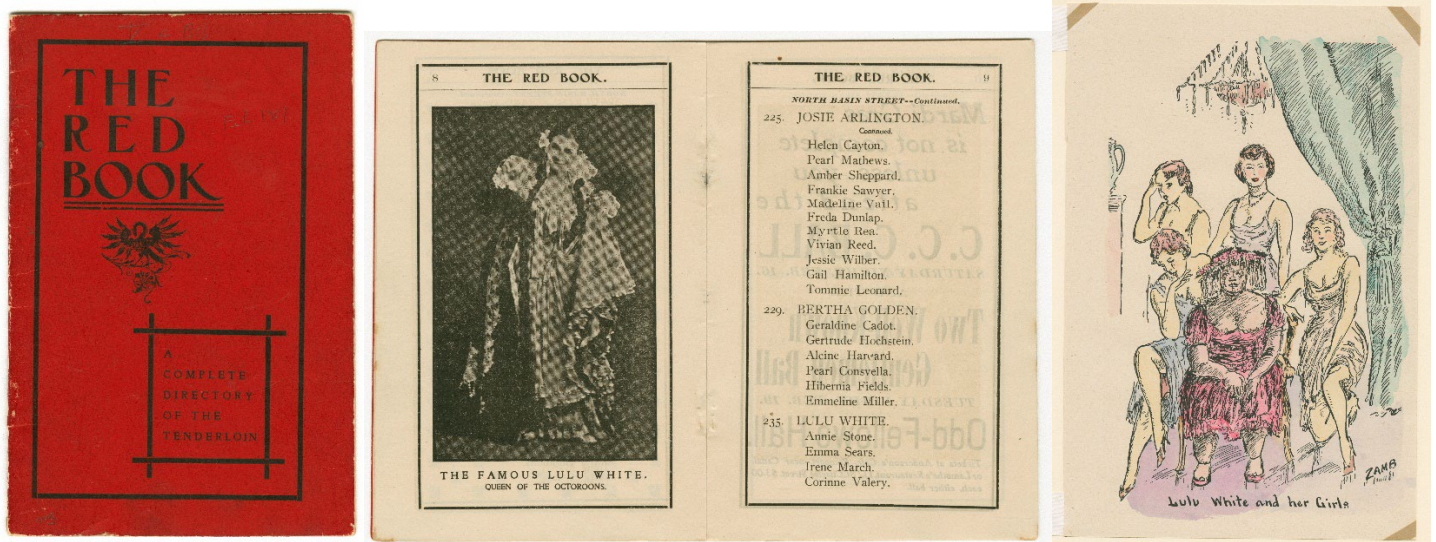
LIMITATIONS

All the artifacts used in this study were found in the resources through the digital library of The Historic New Orleans Collection catalog and their Williams Research Center. Any artifacts not accurately cataloged would not have been found through the online catalog by searching Storyville.

RESULTS

R1. What types of artifacts about Storyville exist?

When searching the catalog of The Historic New Orleans Collection for the term Storyville, there are a total of 568 artifacts that are returned. The different types of artifacts listed from the most of that collection type to least: photography (186), prints and printmaking (113), Books/pamphlets/serials (86), oral histories (85), ephemera (39), documents & correspondence (11), carnival materials (10), archival and special collections (6), drawings (5), audio (4), cartography (2), moving images (2), musical artifacts (2), paintings (2), personal accessories (2), architectural materials (1), ceramics (1), currency/coins/exchange media (1), furniture (1), and textiles (1). Images 1-3 are examples of the printed artifacts from Storyville.



Images 1-3: Example of printed materials from Storyville advertising women working there. Used with permission from The Historic New Orleans Collection — Williams Research Center

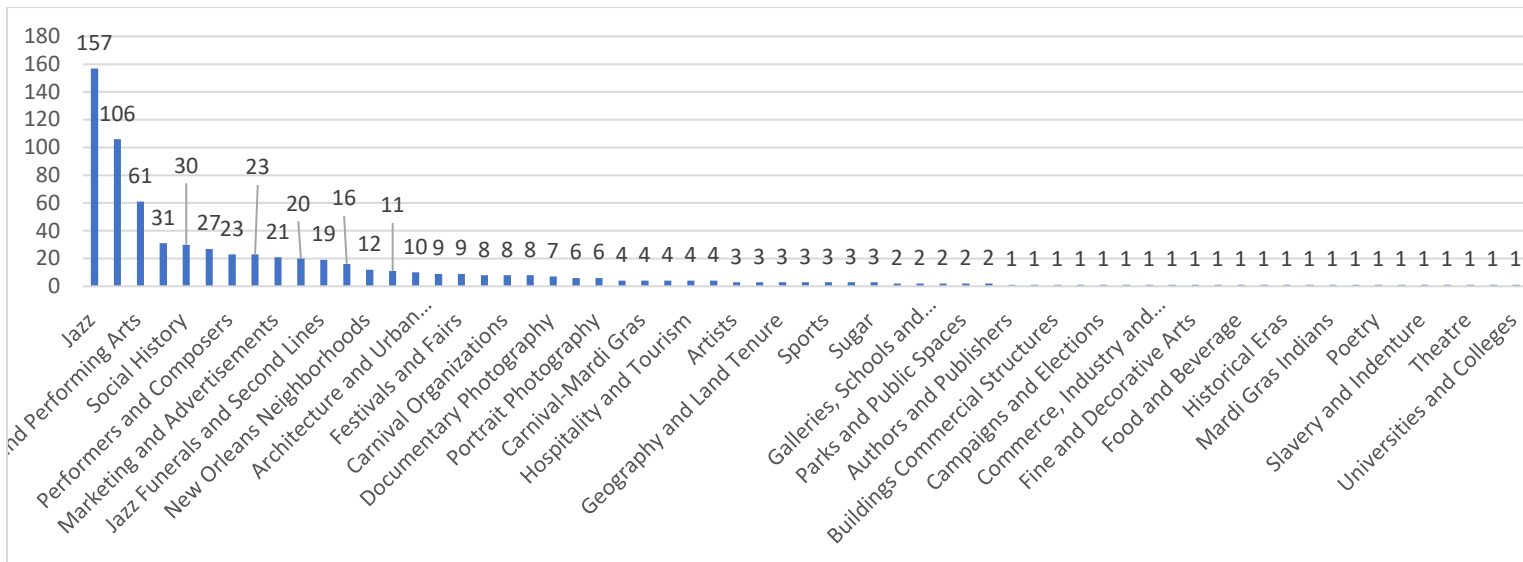


Figure 1. Subcategories and number of items

R2. What subcategories are included in the Storyville artifacts?

When searching the catalog of The Historic New Orleans Collection for the term Storyville, there are 63 subcategories within the Storyville collection at The Historic New Orleans Collection. The top subcategories are jazz (157), sex work (106), music and performing arts (61), local life and customs (31), and social history (30). The rest of the categories can be viewed below in Figure 1.

R3. What local people are most mentioned in the artifacts?

When searching the catalog of The Historic New Orleans Collection for the term Storyville Out of the 568 items in the Storyville collection at The Historic New Orleans Collection, 266 individuals/makers/creators are mentioned in the subgenre of people associated with the Storyville artifacts. The top five most said individuals from the collection are William Russel (86), Manuel Manetta (61), Ralph Collins (36), Ernest J. Belllocq (27), and Glenn Miller (15), all of the other individuals associated with the Storyville collection can be seen below in Table 1.

Table 1. List of people in the collection by items

Individual, Maker, Creator	Items
Russell, William, 1905-1992 (86)	86
Manetta, Manuel, 1889-1969 (61)	61
Collins, Ralph (36)	36
Bellocq, Ernest J., 1873-1949 (27)	27
Miller, Glenn, 1904-1944 (15)	15
Unknown (13)	13
West, Christopher Porché , b. 1958 (13)	13
Tarantino, Judy Rabouin (12)	12
Dreyfous, Felix Julius, 1896-1975 (11)	11
Crown International Pictures, Inc. (10)	10
Churchill, Wiley Sylvester, 1900-1987 (9)	9
Smith, Michael P., 1937-2008 (9)	9
Paramount Pictures Corporation (8)	8
Cahn, Jules L., 1916-1995 (7)	7
Clark, A. G. (6)	6
Laughlin, Clarence John, 1905-1985 (6)	6
Maurus, Ninette (6)	6
McBride, Francisco (6)	6
Huber, Leonard Victor, 1903-1984 (5)	5
Campbell, Bob (5)	5
Allen, Richard B., 1927-2007 (4)	4

Jeffrey, Noel Robert, 1925-1977 (4)	4
Meiersdorff, Leo, 1934-1994 (4)	4
Russell, William, 1905-1992 (4)	4
DeVore, Charlie (4)	4
United Artists' Corporation	4
Baquet, Harold, 1958-2015 (3)	3
Barbarin, Paul, 1899-1969 (3)	3
Dinkins, Stephanie (3)	3
Durr, George Ernst, 1888-1957 (3)	3
Mendes, John Tibule, 1888-1965 (3)	3
Moore, C. Bennette, 1879-1939 (3)	3
Carew, Roy, d. 1967 (3)	3
Sabcock, George (3)	3
Arceneaux, Pamela D. (2)	2
Asbury, Herbert, 1891-1963 (2)	2
Booksh, Dustin (2)	2
Carpenter, Bernard J. (2)	2
Chase, John Churchill, 1905-1986 (2)	2
Coleman, Howard C. (2)	2
Cruise, Boyd, 1909-1988 (2)	2
Flaherty, A. J. (2)	2
Friedlander, Lee, b. 1934 (2)	2
Jahncke, Herbert Grant, 1941-2007 (2)	2
Kahn, Julie (2)	2
Mason, C. B. (2)	2
Miner, Nancy Ewing (2)	2
Morgan, Elemore Madison, 1903-1966 (2)	2
Resnic, Danny (2)	2

After evaluating the research and data gathered in this study, the findings have demonstrated that Storyville's lasting legacy should be remembered as one of music. Three of the most mentioned people in the Storyville collection (i.e., William Russell, Manuel Manetta, and Glenn Miller) were all musicians in Storyville. The subcategories in the collection (i.e., jazz, Music and Performances, Social Life and Customs, and local life and customs) were in the top five most common subcategories.

Rother, Michael (2)	2
White, Lulu, 1868-1931 (2)	2
Garland, Ed, 1885-1980 (2)	2
Kay, George W. (2)	2
Picou, Alphonse, 1878-1961 (2)	2
Scherman, Dave	2

The complete list is found in Appendix A.

DISCUSSION

The operation of Storyville from 1897 to 1917 is often forgotten, pushed to the back of the history of the city of New Orleans. And, if discussed, the topic of Storyville is usually brought up as a funny side note, detailing the fact that New Orleans had a legal sex work district. Regarding Storyville's legacy, most people would believe that the district is remembered for sex work. However, more studies and information are being developed about the Storyville district through the lens of today's climate. Over the past few decades, more research and articles have been written about Storyville's impact on jazz and the Jim Crow racial segregation laws. The official reason Storyville was closed was that the United States Government was worried about the spread of sexually transmitted diseases, and New Orleans was a large port and gathering place for soldiers during the first World War. However, the idea that an increase of Jim Crow laws and racial segregation that was not as prevalent in New Orleans as in other parts of the south began to have a more significant impact on the city, leading to the pressure of the people of color in the district as it was a place for people of all backgrounds to congregate together. The district's closing leads many musicians to migrate from New Orleans and disseminate jazz music worldwide.

Storyville is not often associated with the birth of jazz, but as findings in this study suggest, Storyville's impact on jazz that Storyville's development of jazz and the district's closing allowed the musicians to travel and take jazz to the population of the world.

Today historians are trying to take women's history out of the shadows and portray their stories truthfully. This study has shown that the people with the fewest artifacts are the working women or the sex workers of Storyville. The primary artifacts relating to the

women of the district are artifacts associated with LuLu White and Josie Arlington. Still, they were some of the few madams running mansions in the district. They were different from when holding up the economic backbone of the district, with the current renewed interest in studies and information coming out about women in history, the hope of new studies being done to bring more information and knowledge of the actual working women. While many of The BlueBooks survive in the archives describing the "working personalities" of the district, few documents give details of the actual women working as sex workers in the district. Records and oral histories from the women of Storyville would allow for a more well-rounded picture of the district. But most women who lived and worked in Storyville artifacts are not located at The Historic New Orleans Collection or have been lost to history. This is especially apparent when looking at Bellocq's photographs, many women's faces have been defaced so that their bodies and scenes from Storyville exist, but their faces have been erased—displaying how people felt after the fall of Storyville not wanting to preserve the women's story. Little history and artifacts have been preserved about these women.

Overall, it is important to note that most artifacts and people brought up in this study were men. From musicians to Ernest J. Bellocq's photographs, the five people most associated with the artifacts in the Storyville collection are men. Still, their lasting impact is nothing compared to the musicians the district produced, even though it was the women's sexual currency that was the economic backbone of the district and parts of New Orleans. This red-light district's impact goes far beyond just the idea of legal sex work. It impacted American culture and music across the world. The findings show that the city of New Orleans may try to shuffle the history of Storyville to the back of the history books.

CONCLUSION

The city of New Orleans always cited the United States Government as the reason for the closing of The Storyville District in 1917. However, the recent research by Seiferth in 2017, which coincided with the one-hundredth anniversary of the closing of Storyville, was one of the first to look at the district

for its impacts on the history of jazz and segregation. Seiferth walks the reader through the version of the closing of Storyville from the pressure of Jim Crow laws leading to segregation of the races in New Orleans.

This study has highlighted that one of Storyville's lasting legacies is music based on artifacts in the collection. The Storyville District helped to create the foundation for jazz music. After the ending of the Storyville experiment and the increase of Jim Crow laws in the south, many of these musicians left New Orleans and began to spread jazz worldwide. With renewed interest in racial relations and the history/of women, more studies should be conducted on the district to get an entire perspective, not just involving sex and women but interlacing with the history of jazz and the racial profile of the south and falling into Jim Crow rule. Because of this foundation, more history books should include Storyville because southern history would be able to teach the beginnings of Jim Crow and the history of music.

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“The Historic New Orleans Collection (THNOC) is a museum, research center, and publisher dedicated to the stewardship of the history and culture of New Orleans and the Gulf South.

Founded in 1966 through the estates of General L. Kemper Williams and Mrs. Leila Moore Williams, THNOC has helped local residents and visiting tourists better understand the multicultural history of the region through thought-provoking [exhibitions](#); original [books, periodicals, and articles](#); and its public [research center](#). In addition, it offers a robust [programming](#) schedule and an extensive array of [educational resources](#) for teachers and students of all levels.

THNOC operates three campuses in the heart of the French Quarter. In observance of our founders' request to make historical resources available to all, admission is free.” <https://www.hnoc.org/about>

Appendix A: Local People Listed in the Artifacts

<u>Individual, Maker, Creator</u>	<u>Items</u>
Russell, William, 1905-1992 (86)	86
Manetta, Manuel, 1889-1969 (61)	61
Collins, Ralph (36)	36
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Unknown (13)	13
West, Christopher Porché , b. 1958 (13)	13
Tarantino, Judy Rabouin (12)	12
Dreyfous, Felix Julius, 1896-1975 (11)	11
Crown International Pictures, Inc. (10)	10
Churchill, Wiley Sylvester, 1900-1987 (9)	9
Smith, Michael P., 1937-2008 (9)	9
Paramount Pictures Corporation (8)	8
Cahn, Jules L., 1916-1995 (7)	7
Clark, A. G. (6)	6
Laughlin, Clarence John, 1905-1985 (6)	6
Maumus, Ninette (6)	6
McBride, Francisco (6)	6
Huber, Leonard Victor, 1903-1984 (5)	5
Campbell, Bob (5)	5
Allen, Richard B., 1927-2007 (4)	4
Jeffrey, Noel Robert, 1925-1977 (4)	4
Meiersdorff, Leo, 1934-1994 (4)	4
Russell, William, 1905-1992 (4)	4
DeVore, Charlie (4)	4
United Artists' Corporation	4
Baquet, Harold, 1958-2015 (3)	3
Barbarin, Paul, 1899-1969 (3)	3
Dinkins, Stephanie (3)	3
Durr, George Ernst, 1888-1957 (3)	3
Mendes, John Tibule, 1888-1965 (3)	3
Moore, C. Bennette, 1879-1939 (3)	3
Carew, Roy, d. 1967 (3)	3
Sabbock, George (3)	3

Arceneaux, Pamela D. (2)	2
Asbury, Herbert, 1891-1963 (2)	2
Booksh, Dustin (2)	2
Carpenter, Bernard J. (2)	2
Chase, John Churchill, 1905-1986 (2)	2
Coleman, Howard C. (2)	2
Cruise, Boyd, 1909-1988 (2)	2
Flaherty, A. J. (2)	2
Friedlander, Lee, b. 1934 (2)	2
Jahncke, Herbert Grant, 1941-2007 (2)	2
Kahn, Julie (2)	2
Mason, C. B. (2)	2
Miner, Nancy Ewing (2)	2
Morgan, Elemore Madison, 1903-1966 (2)	2
Resnic, Danny (2)	2
Rother, Michael (2)	2
White, Lulu, 1868-1931 (2)	2
Garland, Ed, 1885-1980 (2)	2
Kay, George W. (2)	2
Picou, Alphonse, 1878-1961 (2)	2
Scherman, Dave	2
Adams, Amzie (1)	1
Adams, Franklin, 1934-2008 (1)	1
Adelman, Skippy (1)	1
Albert, Tom, 1877-1969 (1)	1
Alessandrini, Franco, b. 1944 (1)	1
Alexahl, Nicholas (1)	1
Allen, Walter C. (1)	1
Amacker, Frank, 1890-1976 (1)	1
Apeda Studios (New York, N.Y.) (1)	1
Ashforth, Alden (1)	1
Associated Studio (Los Angeles, Calif.) (1)	1
Barker, Danny (1)	1
Battle, Lois (1)	1
Bedou, Arthur P. (1)	1
Bergan, Brooke (1)	1

Bergan, Mary Brooke (1)	1
Bigard, Barney, 1906-1980 (1)	1
Boesch, William E. (1)	1
Bogen, Joe (1)	1
Brantley, Jan White, 1952-2008 (1)	1
Brice, Bruce, 1942-2014 (1)	1
Burke, K. (1)	1
Campbell, R. Wright (1)	1
Carter, Hodding, 1907- (1)	1
Chilton, John, 1932- (1)	1
Cotner, Dan (1)	1
Crandle, Marita Woywod (1)	1
Crawford, Ralston, 1906-1978 (1)	1
Crawley, Wilton, (1)	1
Davis, Mary W. (1)	1
De Lerno, Manuel C., 1913-1999 (1)	1
Doleac, Benjamin Grant (1)	1
Dufour, Charles L., 1903-1996 (1)	1
Early, Eleanor (1)	1
Franklin Adams (1)	1
Friday, Freddy (1)	1
Friedman, Terry (1)	1
Gray, Danny Ryan , b. 1973 (1)	1
Heartman, Charles F. 1883-1953 (1)	1
Hemmerling, William, 1943-2009 (1)	1
Hermann, Bernard, b. 1941 (1)	1
Hicks, Peggy (1)	1
Hippenmeyer, Jean Roland, 1943- (1)	1
Ireland, John B. (1)	1
Jennings, Jerry Jeff (1)	1
Jones, R. D. (1)	1
Jones, Richard M., 1892-1945 (1)	1
Kimball, Nell, 1854-1934 (1)	1
Krist, Gary (1)	1
Kuhlman, John E. (1)	1
La Brew, Arthur R (1)	1
Landau, Emily Epstein (1)	1

Landau, Emily Epstein, 1969- (1)	1
Laredo, Maria (1)	1
Lavelly, James H (1)	1
Lawson, Frederick Lee (1)	1
Le Veque, Mollie (1)	1
Lithgow, Timothy J. (1)	1
Lomax, Alan, 1915-2002 (1)	1
Long, Alecia P (1)	1
Long, Alecia P., 1966- (1)	1
Longstreet, Stephen, 1907- (1)	1
Lorenzo Bergen (1)	1
Luttrell, George B., Mr., II, 1936-2000 (1)	1
Lynn, Stuart Moore, 1906-1997 (1)	1
Mackey, Thomas Clyde (1)	1
Miller, McGowan (1)	1
Miller, Paul Eduard, 1903-1972 (1)	1
Mir, Jasmine (1)	1
Moynahan, J. M (1)	1
Murphy, Emmett (1)	1
Nevinger, Libby (1)	1
Ozols, Auseklis, b. 1941 (1)	1
Ozumi, Keijiro (1)	1
Paddio, Villard, ca. 1895-1947 (1)	1
Paul Maurer (1)	1
Pemberton, John Peter, 1873-1914 (1)	1
Perry, Don (1)	1
Philippoff, Mischa, b. 1942 (1)	1
Ramsey, Frederic, 1915- (1)	1
Reddick, Ron (1)	1
Reeves, Thurman W (1)	1
Reilley, John J (1)	1
Relf, Richard J., b. 1883 (1)	1
Roach, Joseph R., 1947- (1)	1
Ron Picou (1)	1
Rose, Al, 1916-1993 (1)	1
Rosen, Ruth (1)	1

Schwartz, Samuel I. (1)	1
Seegers, J. E. Molly (1)	1
Seidenberg, Jean (1)	1
Seidenberg, Jean, b. 1930 (1)	1
Singer, Max (1)	1
Skinner, Glenda D (1)	1
Smith, David Preston (1)	1
Stall, Gaspar (1)	1
Taylor, Troy (1)	1
Toussaint, Allen, b. 1938 (1)	1
Trethewey, Natasha D., 1966- (1)	1
Tyler, Alvin, 1925-1998 (1)	1
Widmer, Mary Lou, 1926- (1)	1
Williams, Elizabeth M. 1950- (1)	1
Yerby, Frank, 1916-1991 (1)	1
bonje, Lyle (1)	1
Bourgeau, Joseph, 1891-1975 (1)	1
Brunies, George, 1902-1974 (1)	1
Cahn, Jules (1)	1
Campbell, Brun (1)	1
Carew, Roy (1)	1
Chevrier, Henri L. (1)	1
Cohen, George W. (1)	1
Conner, Gordon (1)	1
Crawford, Ralston (1)	1
Davis, Myron H. (1)	1
De Koven, Reginald (1)	1
Dietrich, Mrs. R. G. (1)	1
Ertegun, Nesuhi, 1917-1989 (1)	1
Evans, Walker (1)	1
Fehring, Raymond (1)	1
Foster, John (1)	1
Foster, Pops, 1892-1969 (1)	1
Franck, Charles L. (1)	1
Friedlander, Lee (1)	1
Gleason, Ralph J. (1)	1
Glenny, Albert, 1870-1958 (1)	1

Gower, Walt (1)	1
Guesnon, George, 1907-1968 (1)	1
Hatcher, Sam (1)	1
Hatfield, Fred (1)	1
Hennessey, Dave (1)	1
Hess, Otto F. (1)	1
Hillyer, Haywood, 1937-2010 (1)	1
House, Dick (1)	1
House, Shirley (1)	1
Huheey, James F. (1)	1
Hyden, Gene (1)	1
Jackson, Virginia (1)	1
Jacobson, Merritt (1)	1
Jaffe, Allan (1)	1
Jaffe, Sandra (1)	1
Johnson, Rosalind (1)	1
Joly, Marcel (1)	1
Jorgenson, John (1)	1
Jungheim, Ralph (1)	1
Kemble, C. W. (1)	1
Keppard, Louis, 1888-1986 (1)	1
Kinney, George (1)	1
Kline, Hoyte D. (1)	1
Kraut, Eberhard (1)	1
Larson, Paul A. (1)	1
Lawless, Ed (1)	1
Levin, Floyd, b. 1922 (1)	1
Lychou, Hans (1)	1
MacMurray, Mona (1)	1
Manetta, Jenny Frank, ca. 1894-1970 (1)	1
Mares, Joe (1)	1
Marrero, Lawrence, 1900-1959 (1)	1
Mars, Florence (1)	1
McClanahan, Peter (1)	1
McClanahan, Preston (1)	1
McCoy, Dan (1)	1

Metcalf, W. L. (1)	1
Miner, John (1)	1
Moore, C. Bennette (1)	1
Moosbrugger, Bernahrd (1)	1
Morton, Jelly Roll, 1890-1941 (1)	1
Murphy, Audrey (1)	1
Nicholas, Wooden Joe, 1883-1957 (1)	1
Ostrum, Bob (1)	1
Painter, Williams (1)	1
Palmisano, Anthony (1)	1
Perry, Don (1)	1
Peterson, Charles (1)	1
Pitt, James N. (1)	1
Reed, John E. (1)	1
Reid, John (1)	1
Ringqvist, Claes (1)	1
Rose, Al (1)	1
Rosen, Charles, 1872-1957 (1)	1
Rosenberg, Sam (1)	1
Rosier, Dennie (1)	1
Schiedt, Duncan P.	1
Schilling, George Happy, 1886-1964	1
Schneider, Rainer	1
Smith, Charles Edward	1
Smith, Tacoma	1
Soderberg, Ron	1
Sonnebend, Roger	1
Souchon, Edmond	1
Spaulding, Philip	1
Spivak, Irwin	1
Stearns, Bob	1
Stearns, Ronald	1
Steinau, Bernard M.	1
Steiner, John, 1908-2000	1
Stern, Bert	1
Storyville, Inc.	1
Street, S. L.	1

Taber, W.	1
Talbert, Dick	1
Tolbert, Richard W.	1
Toyamo, Yoshio	1
Twentieth Century Fox Film Corp.	1
Weegee	1
Weil, Bud	1
Whitesell, Pops, 1876-1958	1
Wiggs, Johnny, 1899-1977	1
Williams, Eugene	1
Willick, George C.	1
Wolfe, Francis	1
Zardis, Chester, 1900-1990	1