

## Annotated Bibliography

### **Primary Sources**

(Please scroll to see Secondary Sources)

### **Images**

369th Infantry Regiment in March Formation, Crossing a Bridge in New York City, c. 1917.  
*Schomburg Center for Research in Black Culture*,  
[digitalcollections.nypl.org/items/c0532ca7-419f-88cb-e040-e00a18064619](https://digitalcollections.nypl.org/items/c0532ca7-419f-88cb-e040-e00a18064619). Accessed 17 Jan. 2020.

This photo from the Schomburg Center for Black Research in Culture shows the regiment marching in formation across a bridge. This photo can be found on the "Band" page of my website.

*Bert Williams and George Walker*. 1899. *National Portrait Gallery, Smithsonian Institution*,  
[www.si.edu/object/npg\\_NPG.2016.118](http://www.si.edu/object/npg_NPG.2016.118). Accessed 13 Jan. 2020.

This is a cover of "Album of Gems, Introduced by Williams and Walker and Their Own Big Company". The cover features Bert Williams and George Walker, African-American performers who took material from white minstrel performers and customized it. They used to darken their faces while performing, and simultaneously enforced stereotypes of African-Americans, but did so for the opportunity to work within the industry to create change. I chose to use this photo on my website because it exemplified the many difficult choices and sacrifices black entertainers had to make in order to enter the industry and change it. This photo can be found on the "Minstrelsy" page of my website.

Blake, Camille. *A photograph of jazz pianist James Reese Europe projected above the musicians performing Jason Moran's James Reese Europe and the Absence of Ruin*. 2018. NPR,  
[www.npr.org/2018/12/07/674440715/a-century-later-an-illuminated-eulogy-for-a-jazz-pioneer](http://www.npr.org/2018/12/07/674440715/a-century-later-an-illuminated-eulogy-for-a-jazz-pioneer). Accessed 22 May 2020.

This is a photo of Jason Moran performing his show, *James Reese Europe and the Absence of Ruin*. This photo was used by NPR with courtesy from JazzFest Berlin in 2018. Jason Moran's show is a testament to the impact of Europe's contributions. This photo can be found on the "Impact" page of my website.

Bracklow, Robert L. *Hammerstein's Victoria Theatre of Varieties*. 1910. *Museum of the City of New York*,  
[collections.mcny.org/Collection/%5BHammerstein%27s-Victoria-Theatre-of-Varieties%5D-2F3XC5QMRNK.html](https://collections.mcny.org/Collection/%5BHammerstein%27s-Victoria-Theatre-of-Varieties%5D-2F3XC5QMRNK.html). Accessed 16 Jan. 2020.

This photo, sourced from the Museum of the City of New York, shows Hammerstein's Victoria Theatre. With the Castles, James Reese Europe and his orchestra performed at the theatre despite opposition from segregationists. This is why I chose to display this photo on the "Castles" page of my website,

Carnegie Hall program and invitation to a "Concert of Negro Music," presented by the Clef Club, 1912. 1912. *Carnegie Hall*, [www.carnegiehall.org/Blog/2012/05/Welcome-to-Day-One-of-Jazz-at-Carnegie-Hall](http://www.carnegiehall.org/Blog/2012/05/Welcome-to-Day-One-of-Jazz-at-Carnegie-Hall). Accessed 16 Jan. 2020.

These two photos from the Carnegie Hall website are of the program and invitation to the Clef Club's monumental performance at Carnegie Hall in May 1912. These photos explain to me how important playing genuine African-American music was to James Reese Europe and more about the type of music that was played at the concert. This photo can be found on the "Clef Club" page of my website.

*Clef Club with James Reese Europe*. 1912. *Carnegie Hall*, [www.carnegiehall.org/Blog/2012/05/Welcome-to-Day-One-of-Jazz-at-Carnegie-Hall](http://www.carnegiehall.org/Blog/2012/05/Welcome-to-Day-One-of-Jazz-at-Carnegie-Hall). Accessed 3 Jan. 2020.

This photo of the Clef Club was on the Carnegie Hall website, courtesy of the Eubie Blake Collection at the Maryland Historical Society. This picture was taken in 1912 and can be found on the "Clef Club" page of my website.

DeCrew, Jason. The 369th Experience, a WWI tribute band sponsored by the U.S. WWI Centennial Commission [...] The band, which is made up of musical HBCUs across the U.S., play the musical repertoire of New York's legendary 369th Regiment "Harlem Hellfighters" Regimental Jazz Band. 2019. *The Philadelphia Tribune*, [www.phillytrib.com/entertainment/369th-experience-band-ties-hbcu-musicians-to-wwi-black-history/article\\_d75be8a7-dcdf-5fbc-80cb-9ec323e6b369.html](http://www.phillytrib.com/entertainment/369th-experience-band-ties-hbcu-musicians-to-wwi-black-history/article_d75be8a7-dcdf-5fbc-80cb-9ec323e6b369.html). Accessed 22 May 2020.

This is a photo of the 369th Experience performing at Rockefeller Center. The full description/caption provided for the photo is as follows: "The 369th Experience, a WWI tribute band sponsored by the U.S. WWI Centennial Commission, performs in May in Rockefeller Center during Fleet Week New York, which this year is commemorating World War I. The band, is made up of music students from HBCUs across the U.S., play the musical repertoire of New York's legendary 369th Regiment 'Harlem Hellfighters' Regimental Jazz Band." This photo can be found on the "Impact" page of my website. The photo was taken for the U.S. WWI Centennial Commission.

Douglas, Aaron. *Song of the Towers*. 1966. *New York Times*, [www.nytimes.com/2008/09/12/arts/design/12doug.html](http://www.nytimes.com/2008/09/12/arts/design/12doug.html). Accessed 19 Jan. 2020.

This is a painting by Aaron Douglas, a 1966 version of his *Song of Towers*. It shows a man holding up a saxophone to the Statue of Liberty. I chose to display this painting on the "Impact" page of my website because the first version of this painting was painted during the Harlem Renaissance and I feel that it depicts the struggle of musicians.

Ellis, Harry C. *Photograph of Jim Europe's 369th Infantry Harlem Hellfighters Brass Band*. Ca. 1918. *Smithsonian National Museum of African American History and Culture*, [nmaahc.si.edu/object/nmaahc\\_2011.57.39?destination=explore/collection/search%3Fedan\\_q%3D%252A%253A%252A%26edan\\_fq%255B0%255D%3Dp.edanmdm.indexedstructured.name%253A%2522369th%2520Infantry%2520Regiment%2522%26edan\\_fq%255B1%255D%3Dtopic%253A%2522Photography%2522%26edan\\_local%3D1](https://nmaahc.si.edu/object/nmaahc_2011.57.39?destination=explore/collection/search%3Fedan_q%3D%252A%253A%252A%26edan_fq%255B0%255D%3Dp.edanmdm.indexedstructured.name%253A%2522369th%2520Infantry%2520Regiment%2522%26edan_fq%255B1%255D%3Dtopic%253A%2522Photography%2522%26edan_local%3D1). Accessed 27 Dec. 2019.

This is a photograph of the 369th infantry's brass band performing at the American Red Cross Hospital Number 5 in Paris, France. They are performing outdoors, in chairs around James Reese Europe. This photograph shows me the type of services the infantry's band provided during the war. It also shows me the size of the band and the type of environment they would perform in. This photo is from the Collection of the Smithsonian National Museum of African American History and Culture and can be found on the "Memo" page of my website.

Europe, James Reese. *All of No Man's Land Is Ours*. 1918. M. Witmark & Sons, New York, 1919. *Library of Congress*, [www.loc.gov/resource/ihas.200202031.0?st=gallery](http://www.loc.gov/resource/ihas.200202031.0?st=gallery). Accessed 16 Feb. 2020.

This was a piece composed by James Reese Europe while in service in the military. The cover of this piece can be found on the "Band" piece of my website. This piece was performed by the 369th band in France and at home.

---. *Castle House Rag*. 1914. Jos. W. Stern & Co., New York, 1914. *Library of Congress*, [www.loc.gov/resource/ihas.100010641.1](http://www.loc.gov/resource/ihas.100010641.1). Accessed 15 Jan. 2020.

This is a piece composed by James Reese Europe for the Castle's in 1914. This is the music score for the oboe, and can be found on the "Ragtime" page of my website. I decided to display this score because it was an example of James Reese Europe's own ragtime composition. It can also be found on the "Process Paper" page of my website.

---. *The Clef Club Grand March*. 1910. F.B. Haviland Pub. *Temple Digital Collections*, [digital.library.temple.edu/digital/collection/p15037coll1/id/7566/](http://digital.library.temple.edu/digital/collection/p15037coll1/id/7566/). Accessed 22 May 2020.

This is the score of *The Clef Club March* which was composed by James Reese Europe. I found this score from Temple University's digital collections. This piece was composed in 1910 and I decided to show the cover of this score on the "Clef Club" page of my website.

---. *On Patrol in No Man's Land*. 1919. M. Whitmark & Sons, 1919. *Library of Congress*, [memory.loc.gov/natlib/ihls/service/wwi-sheetmusic.5/200202032/0001v.jpg](http://memory.loc.gov/natlib/ihls/service/wwi-sheetmusic.5/200202032/0001v.jpg). Accessed 20 Jan. 2020.

One of Europe's most popular compositions, composed while in a hospital in France in 1919, *On Patrol in No Man's Land* was published in 1919 by Pathe with the 369th regiment band. This source from the Library of Congress is the piece's cover and can be found on the "Legacy" page of my website and a page of the sheet music can be found on the "Song" page of my website.

Europe, James Reese, et al. *Good-bye my honey I'm gone*. 1919. Jos W. Stern & Co, 1919. *Library of Congress*, [www.loc.gov/resource/ihls.200198911.0](http://www.loc.gov/resource/ihls.200198911.0). Accessed 20 Jan. 2020.

This was composed by James Reese Europe along with Noble Sissle and Eubie Blake in 1911. The cover of this score can be seen on the "Interviews" page of my website.

Europe, James Reese, and Chris Smith. *Ballin' the Jack fox trot*. 1914. Os. W. Stern & Co., 1914. *Library of Congress*, [www.loc.gov/resource/ihls.100010182.6/?sp=1](http://www.loc.gov/resource/ihls.100010182.6/?sp=1). Accessed 20 Jan. 2020.

This is the piano part of a score composed by James Reese Europe along with Chris Smith called *Ballin' the Jack fox trot* which was published in 1914. This can be found on the "Annotated Bibliography" page of my website.

Green. *Lieutenant James Reese Europe*. 1917. *The New York Public Library Digital Collections*, [digitalcollections.nypl.org/items/67ff2492-13cd-25dc-e040-e00a18067664](http://digitalcollections.nypl.org/items/67ff2492-13cd-25dc-e040-e00a18067664). Accessed 21 May 2020.

I found this photo in the New York Public Library's Digital Collections. Additionally, I viewed this photo in person at the Schomburg Center for Research in Black Culture during my visit there. This photo shows James Reese Europe dressed in his military uniform holding a baton. I thought this photo aptly portrayed both aspects of his service during the war, as a cultural ambassador and as an officer. This photo was taken in 1917 and can be found on the "Legacy" page of my website.

*Haverly's European Mastodon Minstrels*. 1898. *Library of Congress*, [www.loc.gov/pictures/item/2014636992/](http://www.loc.gov/pictures/item/2014636992/). Accessed 12 Jan. 2020.

This is a poster from the Library of Congress' Posters: Performing Arts Poster collection which depicts Haverly's European Mastodon Minstrels performing at the inauguration of President Garfield on March 4, 1881. Another poster from the Library of Congress states that this minstrel group was hired by special invitation. I chose to show this poster on my website because I thought it helped exemplify how much minstrelsy was embedded in American culture. This photo can be found on the "Minstrel" page of my website.

Hodgson, 111 Fleet Street & Turner & Fisher. *Jim Crow*. C. 1835. *Library of Congress*, [www.loc.gov/pictures/item/2004669584/](http://www.loc.gov/pictures/item/2004669584/). Accessed 20 May 2020.

This is a print from the Library of Congress that depicts the minstrel character Jim Crow. By viewing this print, I was able to see the demeaning stereotypes that African-Americans were subjected to. This print is estimated to be made between 1835 and 1845. This print can be found on the "Minstrel" page of my website.

Hulton Archive. *Tin Pan Alley*. 1 Jan. 1905. *Vox*, Vox Media, [www.vox.com/2015/6/17/8796289/summer-song-history](http://www.vox.com/2015/6/17/8796289/summer-song-history). Accessed 16 Jan. 2020.

This photo is of Tin Pan Alley in 1905, which was a publishing area for music in the early 1900s. James Reese Europe often frequented the area which is why I thought it was relevant to place on my website. This photo can be found on the "Early Life" page of my website.

*James Reese Europe and the 369th Infantry Regiment Band playing outside an American Red Cross Hospital, Paris*. 1910. *Schomburg Center for Research in Black Culture*, [digitalcollections.nypl.org/items/7f1baeb4-9607-6757-e040-e00a180627cf](http://digitalcollections.nypl.org/items/7f1baeb4-9607-6757-e040-e00a180627cf). Accessed 17 Jan. 2020.

This photo is from the James Reese Europe portrait collection at the Schomburg Center for Research in Black Culture. It shows James Reese Europe and the 369th Infantry Regiment Band playing outside an American Red Cross Hospital in Paris. I viewed this photo in person at the Schomburg Center and sourced it online. This photo can be found on the "Band" page of my website.

*Jim Crow Jubilee, A collection of Negro Melodies as sung by A. F. Winnemore & his band of serenaders, Arranged for the Piano Forte by Augustus Clapp*. 1847. *Washington State University Libraries Digital Collections*, [content.libraries.wsu.edu/digital/collection/rcbutler/id/1479/](http://content.libraries.wsu.edu/digital/collection/rcbutler/id/1479/). Accessed 12 Jan. 2020.

This is a photo of a cover of a collection of "Negro Melodies" by A.F. Winnemore. This photo is from the Washington State University Libraries Digital Collection and is from 1847. It can be found on the "Minstrel" page of my website.

Johnston, Frances Benjamin. *Irene and Vernon Castle, full-length, in dancing position*. 110. *Library of Congress*, [www.loc.gov/item/98506505/](http://www.loc.gov/item/98506505/). Accessed 16 Jan. 2020.

This photo from the Library of Congress shows Vernon and Irene Castle dancing together in 1910. Together, with James Reese Europe the group revolutionized popular dance music. This page can be found on the "Castle" page of my website.

Lt. James Reese Europe, at the Front in France. 1918. *Library of Congress*, [archive.defense.gov/news/newsarticle.aspx?id=45286](http://archive.defense.gov/news/newsarticle.aspx?id=45286). Accessed 15 Jan. 2020.

This photo sourced from the Department of Defense's website, but credited to the Library of Congress on the site shows James Reese Europe in 1918 at the Front in France. This photo can be found on the "Military" page of my website.

*Mary Lorraine Europe in Washington, D.C. C. 1930, Reid Badger.*

This is a photo of Mary Lorraine Europe, James Reese Europe's sister c. 1930. Mary Europe made many remarks about her brother which are incorporated into my website. Mary was also an accomplished musician in her own right. She was a pianist and music teacher. This photo was in the book "A Life In Ragtime", by Reid Badger and is a part of his collection. This photo can be found on the "Early Life" page of my website.

Mercer, R. E. *James Reese Europe and the Clef Club Band*. 1914. *New York Public Library Digital Collections*, [digitalcollections.nypl.org/items/628284ee-1bc6-dc50-e040-e00a180647c1](https://digitalcollections.nypl.org/items/628284ee-1bc6-dc50-e040-e00a180647c1). Accessed 16 Jan. 2020.

This image, sourced from the New York Public Library Digital Collections can be found on the "Clef Club" page of my website. Additionally, I viewed this image in person during my visit to the Schomburg Center for Research in Black Culture.

Miller, Kelly. *Fifth Avenue, New York, Cheers Negro Veterans; The 369th Colored Infantry acclaimed by thousands upon their return from France*. 1919. *New York Public Library Digital Collections*, [digitalcollections.nypl.org/items/510d47de-7baa-a3d9-e040-e00a18064a99](https://digitalcollections.nypl.org/items/510d47de-7baa-a3d9-e040-e00a18064a99). Accessed 20 Jan. 2020.

This photo shows the Harlem Hellfighters marching up 5th Avenue upon their return from France. This photo showed me about how large the celebration of their homecoming was and this photo is from the Schomburg Center for Research in Black Culture, a part of the New York Public Library system. This photo can be found on the "Death" page of my website.

---. This is the wreath presented by the Ford-Darney Orchestra in memory of Lieutenant Jimmy Europe, leader of the famous Jazz band which won its laurels with 369th Infantry in France; His funeral took place from St. Mark's Church in West 53rd St. 1919. *New York Public Library Digital Collections*, [digitalcollections.nypl.org/items/510d47de-7bd4-a3d9-e040-e00a18064a99](https://digitalcollections.nypl.org/items/510d47de-7bd4-a3d9-e040-e00a18064a99). Accessed 20 Jan. 2020.

This photo is of the wreath presented in the memory of James Reese Europe by the Ford-Darney Orchestra at his funeral in 1919. The funeral took place in St. Mark's Church in West 53rd St. This photo can be found on the "Death" page of my website.

Music Division, The New York Public Library. "The Castle walk : trot and one step" *The New York Public Library Digital Collections*. 1914.  
<http://digitalcollections.nypl.org/items/793719fe-64dc-8b00-e040-e00a18066fd5>

This is a famous composition by James Reese Europe for the Castles. The cover of this piece can be found on the "Castle" page of my website.

*Okeh Race Records*. C. 1926. Okeh Phonograph. *Library of Congress*,  
[www.loc.gov/resource/ihaz.200049069.0/?sp=1](http://www.loc.gov/resource/ihaz.200049069.0/?sp=1). Accessed 21 May 2020.

This is a race record from the 1920s, it was published by the Okeh Phonograph. This is an example of a race record from the 1920s. By viewing this, I was able to see how music was displayed. The cover of this record is from the Library of Congress and can be found on the "Impact" page of my website.

Rare Book Division, The New York Public Library. "Carnegie Music Hall, [Music Hall founded by Andrew Carnegie], New York, N.Y." *The New York Public Library Digital Collections*. 1908.  
<https://digitalcollections.nypl.org/items/510d47de-0fef-a3d9-e040-e00a18064a99>

This photo from the Rare Books Division of the New York Public Library shows Carnegie Hall in 1908. I decided to use this photo as a header on my "Clef Club" page to tie in with my theme of using buildings significant in the event on the web page as a header. I chose to use Carnegie Hall for the Clef Club page because this was a place in which a great barrier was broken. James Reese Europe led the first African-American ensemble there in 1912, to a segregated audience. I specifically chose a photo of Carnegie Hall from 1908 to show the building as close as possible to how it would have been in 1912.

*Riot Sweeps Chicago*. 2 Aug. 1919. *Chicago History Museum*,  
[www.chicagohistory.org/chi1919/](http://www.chicagohistory.org/chi1919/). Accessed 22 May 2020.

This is the front page of *The Chicago Defender* on August 2, 1919. I found a picture of this cover on a blog post from the Chicago History Museum. The *Chicago Defender* was a large African-American newspaper. Although the text of the articles were too small to read from this image, the headlines show the many factors in the race riots. It highlighted the many tensions during that time, and for that reason, I chose to put this on the "Band" page of my website.

Schomburg Center for Research in Black Culture, Photographs and Prints Division, The New York Public Library. "The Frogs, an organization for African American theater professionals 1908." *The New York Public Library Digital Collections*. 1800 - 1990.  
<http://digitalcollections.nypl.org/items/0abebc80-e021-0130-3925-58d385a7b928>

This photo shows the Frogs, a theater organization for African-American theater professionals. Early in his career, James Reese Europe participated heavily in black theater productions, and this photo shows me the type of organizations he participated in. I viewed this photo in person at the Schomburg Center for Research in Black Culture. I also found this photo online on the Schomburg Center's digital archives. This photo shows Bob Cole, Lester A. Walton, Sam Corker, Bert Williams, James Reese Europe and Alex Rogers (standing left to right). It also shows Tom Brown, J. Rosamond Johnson, George W. Walker, Jesse A. Shipp and R.C. McPherson who are sitting left to right. This photo can be found on the "Early Life" page of my website

Schomburg Center for Research in Black Culture, Jean Blackwell Hutson Research and Reference Division, The New York Public Library. "This is the wreath presented by the Ford-Darney Orchestra in memory of Lieutenant Jimmy Europe, leader of the famous Jazz band which won its laurels with 369th Infantry in France; His funeral took place from St. Mark's Church in West 53rd St." *The New York Public Library Digital Collections*. 1919.  
<http://digitalcollections.nypl.org/items/510d47de-7bd4-a3d9-e040-e00a18064a99>

This is a photo from the Schomburg Center for Research in Black Culture which shows the wreath for James Reese Europe at his funeral. This photo helped me see what the funeral was like and I could better understand the significance of this event. This photo can be found on the "Death" page of my website.

Schomburg Center for Research in Black Culture, Jean Blackwell Hutson Research and Reference Division, The New York Public Library. "The body of Lieutenant Jimmy Europe who died suddenly this week is here seen being carried from St. Mark's Church." *The New York Public Library Digital Collections*. 1919.  
<http://digitalcollections.nypl.org/items/510d47de-7bd5-a3d9-e040-e00a18064a99>

This photo from the Schomburg Center for Research in Black Culture shows the body of James Reese Europe being carried for his funeral in 1919. I was able to see from this photo the enormous crowd of black and white Americans mourning the loss of James Reese Europe. This photo can be found on the "Death" page of my website.

The State Militia was Called in to Quell the Violence on Chicago's South Side During the 1919 Race Riots. 1919. *Chicago Tribune*,  
[www.chicagotribune.com/opinion/editorials/ct-editorial-race-riots-chicago-1919-20190719-mchp4rs7dvbilaf6m27i2kuzxy-story.html](http://www.chicagotribune.com/opinion/editorials/ct-editorial-race-riots-chicago-1919-20190719-mchp4rs7dvbilaf6m27i2kuzxy-story.html). Accessed 22 May 2020.

This is a Chicago Tribune historical photo. This shows an African-American WWI veteran in uniform facing a member of the state militia. This photo is not titled, but a description was provided. I thought this photo helped show the climate many were in during the summer of 1919. This photo can be found on the "Band: page of my website.



Turpin, Tom. *The Ragtime Nightmare*. 1900. Robt De Young & Co. *Library of Congress*, [www.loc.gov/item/ihas.200033227](http://www.loc.gov/item/ihas.200033227).

The Ragtime Nightmare is a composition from 1900. I chose to display the cover of the score for this piece because I thought it exemplified the design of many other ragtime pieces I have seen. Additionally, the color scheme of the cover also helped inspire my choice of the color magenta as one of my theme colors for my website. This is because I have seen this color in many other covers of ragtime pieces. I found the score for this piece at the Library of Congress, and the cover of the score can be found on the "Ragtime" page of my website.

Underwood & Underwood. Famous New York [African American] Soldiers Return Home Avenue. 1919. *National Archives*, [catalog.archives.gov/id/533575](http://catalog.archives.gov/id/533575). Accessed 17 Jan. 2020.

This photo from the National Archives shows the 369th band marching towards Harlem after returning from service. The full caption is: Famous New York [African American] soldiers return home. Lieutenant James Reese Europe, for years Society's favorite [African American] dance player and leader of Europe's famous orchestra, is royally welcomed in Harlem, New York, as the 369th (old 15th New York City) regiment parades victoriously up Lenox Avenue. This photo can be found on the "Military" page of my website.

---. *"Famous New York soldiers return home. [The] 369th Infantry (old 15th National Guard of New York City) was the first New York regiment to parade as veterans of Great War. General view of parade and reviewing stand."* 1919. *National Archives*, [catalog.archives.gov/id/533553](http://catalog.archives.gov/id/533553). Accessed 20 Jan. 2020.

This photo shows the 369th Regiment marching to major crowds after returning from France. Through this photo, I was able to see the enormity of the crowds coming to celebrate the regiment. This photo can be found on the "Letter" page of my website.

---. Jazz band leader back with 15th. Lieutenant James Reese Europe, well-known in New York dancing circles, and formerly with Mr. and Mrs. Vernon Castle, returns from battle with 369th (old New York 15th) Regiment, under command of Colonel Hayward. 1919. *National Archives*, [catalog.archives.gov/id/533527](http://catalog.archives.gov/id/533527). Accessed 26 Dec. 2019.

This photo from the National Archives shows Lieutenant James Reese Europe with members of his regimental band returning from battle. Europe contributed both musically and through the military during his service during WWI. Not only did he become the first African-American officer to lead troops into battle, he was also credited with introducing syncopated music to Europe. This photo displays to me both aspects of his service and can be found on the "Thesis" page of my website.

*Unidentified African American recruits for the 15th New York National Guard Regiment heading to Camp Upton, New York. 1917. Library of Congress, [www.loc.gov/item/2017648706/](http://www.loc.gov/item/2017648706/). Accessed 15 Jan. 2020.*

This photo from the Library of Congress shows recruits for the 15th New York National Guard Regiment as they traveled to Camp Upton for training. This photo was created in 1917 and can be found on the "Military" page of my website.

War Department. Lieutenant James [Reese] Europe and his famous band of the 369th Infantry in the parade in Fifth Avenue. 17 Feb. 1919. *National Archives*, [catalog.archives.gov/id/533522](http://catalog.archives.gov/id/533522). Accessed 17 Jan. 2020.

This photo from the National Archives shows the 369th band marching in a parade in the regiment's honor. It was taken on February 17, 1919 and can be found on the "Band" page of my website.

Western Newspaper Union. New York's famous 369th (old 15th) Infantry [African American] troops arrive at Hoboken, New Jersey. 1919. *National Archives*, [catalog.archives.gov/id/533528](http://catalog.archives.gov/id/533528). Accessed 15 Jan. 2020.

This photo sourced from the National Archives shows the 369th Regiment returning from France to Hoboken, New Jersey. The full caption for this photo provided by the National Archives is as follows: Famous [African American] regiment arrives home in France. New York's famous 369th (old 15th) Infantry [African American] troops arrive at Hoboken, New Jersey. They are the only regiment which never had one of their men captured and never lost a foot of ground or a trench, also the only unit in the American Expeditionary Force which bore a state name and carried a state flag. This photo can be found on the "Military" page of my website.

Williams, Rudi. Members of the 1st Lt. James Reese Europe American Legion Post 5 in Washington honor their namesake. Photo by Rudi Williams. 2000. *U.S. Department of Defense*, [archive.defense.gov/news/newsarticle.aspx?id=45286](http://archive.defense.gov/news/newsarticle.aspx?id=45286). Accessed 22 May 2020.

This is a photo of a wreath left on the grave of James Reese Europe by the 1st Lt. James Reese Europe American Legion Post 5. The Legion is named after Europe, and this photo can be found on the "Impact" page of my website.

## **Memoir**

Sissle, Noble Lee. *Memoirs of Lieutenant "Jim" Europe*. 1942. *Library of Congress*, [memory.loc.gov/cgi-bin/ampage?collId=musmisc&fileName=ody/ody0717/ody0717page.db&recNum=0&itemLink=/ammem/aahtml/exhibit/aopart7.html@0717&linkText=9](http://memory.loc.gov/cgi-bin/ampage?collId=musmisc&fileName=ody/ody0717/ody0717page.db&recNum=0&itemLink=/ammem/aahtml/exhibit/aopart7.html@0717&linkText=9). Accessed 8 Dec. 2019. Manuscript.

Noble Sissle, a close companion and colleague of Europe wrote a memoir about James Reese Europe after his death in 1942. This memoir was never published and provides a unique chance to learn about Europe from a more personal perspective, rather than the biographical perspective that most sources come from. Through this memoir, I was able to learn more about the aspects of his career that helped Europe excel, and what he was thought of. Additionally, this book provided many quotes that help me further elaborate upon my information. Portions of this memoir can be found on the "Band" page of my website.

## **Multimedia**

"The Castle Walk by Vernon and Irene Castle (1915)." *YouTube*, uploaded by Sonny Watson, 1 Mar. 2013,  
[www.youtube.com/watch?v=Lms5OxZlGBw&list=PL-l3bob4wr1iyNCJB0iC7DPTL1Xx1ScC1&index=7](http://www.youtube.com/watch?v=Lms5OxZlGBw&list=PL-l3bob4wr1iyNCJB0iC7DPTL1Xx1ScC1&index=7). Accessed 17 Feb. 2020.

This is a video of Vernon and Irene Castle doing the Castle Walk while dancing to a piece of the same name in 1915. The piece was composed by James Reese Europe. This video was posted by Sonny Watson, who runs a dance school. A clip from this video can be found on "The Castles" page of my website.

"Cotton and Chick Watts Blackface Minstrel Show Comedy." *YouTube*, uploaded by Inkachina, 9 Jan. 2013,  
[www.youtube.com/watch?time\\_continue=3&v=-\\_swtbli2F0&feature=emb\\_logo](http://www.youtube.com/watch?time_continue=3&v=-_swtbli2F0&feature=emb_logo). Accessed 10 Feb. 2020.

This is a video of the Cotton and Chick Watts Blackface Minstrel Show Comedy. I sourced this from Inkachina who posted this video with the permission of the publisher, Kit Parker Films. The video was made in 1951, and showed me the horrors and blatant disrespect and offense of minstrel shows. A clip of this video can be found on the "Minstrel" page of my website.

"James Reese Europe 'Memphis Blues' (W. C. Handy) Pathe 1919." *YouTube*, uploaded by Tim Gracyk, 20 Nov. 2013, [www.youtube.com/watch?v=S4xODDsTpCw](http://www.youtube.com/watch?v=S4xODDsTpCw). Accessed 20 Jan. 2020.

This is the audio of the "Memphis Blues" composed by W.C. Handy and made famous by James Reese Europe. This clip is from 1919 and was published by Pathe. The music is performed by James Reese Europe and his ensemble. Tim Gracyk is a valid collector of old records and the author of "Popular American Recording Pioneers: 1895-1925". This clip can be found on the "Thesis" page of my website.

"Jim Europe's 369th Infantry 'Hellfighters' Band 'On Patrol In No Man's Land' James Reese Europe." *YouTube*, uploaded by Tim Gracyk, 23 Nov. 2013,  
[www.youtube.com/watch?v=wpFCuZ-B4j0](http://www.youtube.com/watch?v=wpFCuZ-B4j0). Accessed 16 Feb. 2020.

This is an audio clip of "On Patrol In No Man's Land" performed by the 369th Regiment Band with Noble Sissle singing. This was one of James Reese Europe's most popular compositions and he composed it while in a hospital after he was gassed. A clip of this piece can be found on the "Song" page of my website.

"'That Moaning Trombone' James Reese Europe & the 369th U.S. Infantry 'Hell Fighters' Band (1919)." *YouTube*, uploaded by Tim Gracyk, 23 Apr. 2016, [www.youtube.com/watch?v=VtmXLPUAaTw](http://www.youtube.com/watch?v=VtmXLPUAaTw). Accessed 17 Feb. 2020.

This is a recording of "That Moaning Trombone", which was composed by James Reese Europe. This clip is from 1919 and was published to YouTube in 2016. It was performed by the 369th U.S. Infantry Band that James Reese Europe conducted. This clip was published to YouTube by Tim Gracyk, who is a collector of old records and the author of "Popular American Recording Pioneers: 1895-1925". This clip can be found on the "Band" page of my website.

## Newspapers

"The 15th N.Y. Regiment Band." *The Kansas City Sun*, 28 Mar. 1918. *Chronicling American: Historic American Newspapers*, [chroniclingamerica.loc.gov/data/batches/mohi\\_eadweard\\_ver01/data/sn90061556/00200292066/1918032301/0497.pdf](http://chroniclingamerica.loc.gov/data/batches/mohi_eadweard_ver01/data/sn90061556/00200292066/1918032301/0497.pdf). Accessed 11 Feb. 2020.

This article from the Kansas City Sun talks about the reception of the 15th Infantry (369th) band in the French city of Lyons. By reading this article, I learned about how well received the band was, and was able to truly understand the reputation and popularity of the band.

"American Negroes' Glorious Fighting Record Gives Them Right to Benefit of Full Citizenship." *The Bismark Tribune*, 9 Aug. 1918. *Chronicling American: Historic American Newspapers*, [chroniclingamerica.loc.gov/data/batches/ndhi\\_fargo\\_ver01/data/sn85042243/00212478660/1918080901/0773.pdf](http://chroniclingamerica.loc.gov/data/batches/ndhi_fargo_ver01/data/sn85042243/00212478660/1918080901/0773.pdf). Accessed 11 Feb. 2020.

This article from the Bismark Tribune highlights the accomplishments of African-American soldiers during WWI, and clearly states how African-Americans had earned the right of full citizenship. Throughout my research, I have learned about the accomplishments of African-Americans, but by reading this article, it was made startlingly clear that these accomplishments were made after extreme opposition. To get to the place they did, they had to break through immense barriers. This article made this clear

"Brilliant Career of Lieut. Europe." *Afro-American (1893-1988)*, May 23, 1919, pp. 4. *ProQuest*, <http://search.proquest.com/docview/530521034?accountid=34409>.

This article was published by the Baltimore Afro-American on May 23, 1919, following Europe's death earlier that month. The article highlighted his career before entering the military and conveyed points that I wished to stress. Such as his contributions with the Clef Club and his work with the Castles. By reading this article, I was able to better understand the perception of James Reese Europe at the time of his death in popular African-American newspapers and the scope of his popularity.

Century News Service. "Theater Boycotted, Band Embarrassed." *The Chicago Defender*, 3 May 1919. *Chronicling America: Historic American Newspapers*, [search.proquest.com/docview/493416172?accountid=34409](https://search.proquest.com/docview/493416172?accountid=34409). Accessed 17 Feb. 2020.

This article was published in 1919 in the Chicago Defender. By reading the article, I learned that the Harlem Hellfighters band often had to perform in segregated theaters. This resulted in backlash from the African-American community. This showed me that despite James Reese Europe, and the band's many successes, they also dealt with discrimination as is evident in this article.

"City's Negro Troops Back from France." *The New York Times*, 10 Feb. 1919. *The New York TimesMachine*, [timesmachine.nytimes.com/timesmachine/1919/02/10/97072262.html?pageNumber=24](https://timesmachine.nytimes.com/timesmachine/1919/02/10/97072262.html?pageNumber=24). Accessed 15 Jan. 2020.

This article from the New York Times chronicles the achievements of the African-American troops from New York during WWI. It details aspects of the troops service with France and the awards they were given. By reading this article, it becomes clear the many contributions African-American troops made towards the war effort, and this built upon my previous research, and helped me make the connection between the troops incredible accomplishments, and the little recognition they gained for it back at home.

"Colored Musicians Have Chicago Charmed." *The Dallas Express*, 10 May 1919. *Chronicling America: Historic American Newspapers*, [chroniclingamerica.loc.gov/lccn/sn83025779/1919-05-10/ed-1/seq-1/#date1=1836&index=7&date2=1922&searchType=advanced&language=&sequence=1&words=Europe+James+Reese&proxdistance=5&rows=20&ortext=&proxtext=&phrasertext=james+reese+europe&andtext=&dateFilterType=yearRange&page=1](https://chroniclingamerica.loc.gov/lccn/sn83025779/1919-05-10/ed-1/seq-1/#date1=1836&index=7&date2=1922&searchType=advanced&language=&sequence=1&words=Europe+James+Reese&proxdistance=5&rows=20&ortext=&proxtext=&phrasertext=james+reese+europe&andtext=&dateFilterType=yearRange&page=1). Accessed 17 Jan. 2020.

This article perfectly sums up the celebrity and respectability James Reese Europe brought to African-American musicians. This article contains quotes from James Reese Europe and others that explain why this emergence into a less tainted perspective is so vital. I placed this article on the "Death" page of my website because I feel that it connects the beginning of my website to the end. It shows how during James Reese Europe's life, African-American music, and African-American musicians went from being on the outskirts of respectability and not a source of pride for white Americans to something they adore and clamor for.

"Colored Musicians Heard in Concert." *The Sun* [New York City], 3 May 1912. *Chronicling America: Historic American Newspapers*, [chroniclingamerica.loc.gov/lccn/sn83030272/1912-05-03/ed-1/seq-9/#date1=1912&index=1&rows=20&words=Clef+Club&searchType=basic&sequence=0&state=New+York&date2=1912&proxtext=clef+club&y=17&x=17&dateFilterType=yearRange&page=1](http://chroniclingamerica.loc.gov/lccn/sn83030272/1912-05-03/ed-1/seq-9/#date1=1912&index=1&rows=20&words=Clef+Club&searchType=basic&sequence=0&state=New+York&date2=1912&proxtext=clef+club&y=17&x=17&dateFilterType=yearRange&page=1). Accessed 12 Jan. 2020.

This article from the Sun in New York was published the day after the monumental Carnegie Hall concert on May 2, 1912. The article was valuable because it chronicled the reactions of the public and press to the concert. This article also mentioned the desegregated audience, and the positive reception of the "genuine" African-American music.

Curtis-Burlin, Natalie. "Black Singers and Players." *The Musical Quarterly*, vol. V., 1919.

This is an article written by Natalie Curtis-Burlin in 1919 for the Musical Quarterly in which she talked about her experience listening to James Reese Europe and the Clef Club and the work they were doing. I gained perspective of his accomplishments from a member of the audience at his famous Clef Club concert at Carnegie Hall in 1912.

Display Ad 6. *Afro-American* [Baltimore, Md.], 18 Oct. 1913, p. 8. *ProQuest Historical Newspapers*, [search.proquest.com/docview/530422469/fulltextPDF/EEDA931C717C48D1PQ/36?accountid=34409](http://search.proquest.com/docview/530422469/fulltextPDF/EEDA931C717C48D1PQ/36?accountid=34409). Accessed 11 Dec. 2019. Advertisement.

This is an advertisement for a performance by the Clef Club Orchestra at Albaugh's Theatre on November 5th of which James Reese Europe was the conductor. The advertisement specifically states that it is a chorus of "Unique Negro Music". It also says that the concert is, "Composed and Rendered Exclusively by Colored Musicians". Based on the specific wording of this advertisement, I learned how much the Clef Club promoted that it created genuine African-American music.

Du Bois, W.E.B. "Returning Soldiers." *The Crisis*, XVIII ed., May 1919. *The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition*, [glc.yale.edu/returning-soldiers](http://glc.yale.edu/returning-soldiers). Accessed 22 May 2020.

This is a poem written by W.E.B. Du Bois, a prominent African-American for the May, 1919 edition of *The Crisis*. This poem talks about the plight of African-American veterans returning from WWI. It urges them to continue fighting and push for their rights. It is pushing for African-American veterans to demand the respect they had earned.

*Evening Public Ledger* [Philadelphia, Pennsylvania]. 21 Mar. 1919. *Chronicling America*, [chroniclingamerica.loc.gov/lccn/sn83045211/1919-03-21/ed-1/seq-15/#date1=1836&index=0&rows=20&searchType=advanced&language=&sequence=0&words=Europe+EURO](http://chroniclingamerica.loc.gov/lccn/sn83045211/1919-03-21/ed-1/seq-15/#date1=1836&index=0&rows=20&searchType=advanced&language=&sequence=0&words=Europe+EURO)

PE+JIM+Jim&proxdistance=5&date2=1922&ortext=&proxtext=&phrasertext=jim+europ  
e&andtext=&dateFilterType=yearRange&page=1. Accessed 15 Dec. 2019.

This article published in 1919 helps me better understand the work of James Reese Europe during World War I. Additionally, this article contained excerpts from an interview from James Reese Europe. So I was able to see his perspective on some of the work he did while in the military. I also learned of the popularity of the Harlem Hellfighters band in Europe, and how their music affected many of the listeners.

*Evening Star* [Washington, D.C.]. 29 Apr. 1914. *Chronicling America: Historic American Newspapers*,  
chroniclingamerica.loc.gov/lccn/sn83045462/1914-04-29/ed-1/seq-14/#date1=1789&inde  
x=2&rows=20&words=Castle+Irene+Vernon&searchType=basic&sequence=0&state=&  
date2=1918&proxtext=vernon+and+irene+castle&y=8&x=10&dateFilterType=yearRang  
e&page=1. Accessed 16 Jan. 2020.

This is an advertisement for the Castle's dancing school. Through the dancing school, the Castles elevated the status of popular dancing. This advertisement can be found on the "Castle" page of my website.

"Fear Negro Troops in Spartanburg." *The New York Times*, 31 Aug. 1917. *The New York TimesMachine*,  
timesmachine.nytimes.com/timesmachine/1917/08/31/issue.html?auth=login-email.  
Accessed 15 Jan. 2020.

This article in the New York Times describes the adversity a town in South Carolina had to the possibility of an African-American troop training there. Through this article, I was able to gain perspective on the effect of segregation and the racism many had. For instance, the article included statements from town officials that stated reasons as to why the 15th Infantry should not train there. The mayor stated that the soldiers should not expect to be treated as whites, and the article stated that designated areas for African-Americans were significantly inferior when compared to white spaces. By reading this article, I had a more clear understanding of the discrimination not only the regiment faced, but African-Americans faced as well.

"Fifth Av. Cheers Negro Veterans." *The New York Times*, 18 Feb. 1919. *New York TimesMachine*,  
timesmachine.nytimes.com/timesmachine/1919/02/18/97075174.html?auth=login-email  
&pageNumber=6. Accessed 24 Feb. 2020.

This article was featured prominently on the front page of the New York Times. By reading the article, I gained knowledge on the great celebration that surrounded the return of the Hellfighters. From my background knowledge on racial tensions during these times, I understood that African-Americans were extremely marginalized and discriminated against. This made the fact that the regiment was featured in a praising

light, on the front page of a prominent newspaper even more astonishing. Despite all I learned about the positive reception of the regiment during their parade, I also learned that racism was an underlying concern towards many watching. A won African-American is quoted saying something along the lines of the fact that the couple should move, lest they get arrested. This immediately brought me back to the concerns African-Americans had, and this helped me understand why it was so significant that the regiment was able to succeed as much as they had.

"A French Directive." *The Crisis*, May 1919. *The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition*, [glc.yale.edu/french-directive](http://glc.yale.edu/french-directive). Accessed 17 Feb. 2020.

This is the text of a government document published in the *Crisis*, it highlights the immense lengths the American government was willing to go through to keep African-American soldiers from advancing. I learned about how the American's sent a specific code to the French instructing them on how to interact with the African-American soldiers. The document highlighted the status of African-American soldiers during the war. By reading this, it was strikingly clear that African-American soldiers were considered inferior by the American military.

"Hayward Returns with Negro Troops." *The New York Times*, 13 Feb. 1919. *New York TimesMachine*, [timesmachine.nytimes.com/timesmachine/1919/02/13/issue.html?auth=login-email](http://timesmachine.nytimes.com/timesmachine/1919/02/13/issue.html?auth=login-email). Accessed 14 Jan. 2020.

This article from the New York Times was published in February, 1919, and it focuses on remarks by Colonel Hayward regarding the regiment's service during the war. The band's contributions in boosting morale is mentioned, alongside the sacrifices made by the soldiers for their country. This article contributed to my understanding of the Hellfighters service and contributions during World War I.

"Jazz Band Created Big Stir in France." *Evening Public Ledger*, 21 Mar. 1919. *Chronicling America: Historic American Newspapers*, [chroniclingamerica.loc.gov/data/batches/pst\\_geary\\_ver01/data/sn83045211/0023728785A/1919032101/0199.pdf](http://chroniclingamerica.loc.gov/data/batches/pst_geary_ver01/data/sn83045211/0023728785A/1919032101/0199.pdf). Accessed 16 Jan. 2020.

This article was based off of an interview with James Reese Europe after he returned from France. By reading this article, I was able to get his perspective on what he thought of his military service. Furthermore, I learned about how immensely popular the 369th band was in France, and I learned more details about the regiment's reception in France. When comparing what I learned in this article to another article I viewed, I saw the immense differences in reception in France as compared to Spartanburg, a part of the South.

"Jim Europe Killed in Boston Quarrel." *The New York Times*, May 1919. *The New York TimesMachine*,



timesmachine.nytimes.com/timesmachine/1919/05/10/96301143.html?pageNumber=1. Accessed 17 Jan. 2020.

This article from the New York Times announces the death of James Reese Europe. I've read in my research that James Reese Europe was only written about in the New York Times after his death. Knowing this, while reading this article, I saw what a highly respected "white" newspaper thought of James Reese Europe and his accomplishments.

"Jim Europe Started Fox Trot Says Artist: Late Bandmaster Credited with Paving Way for Race Musicians." *Afro-American (1893-1988)*, Mar 15, 1930, pp. 9. *ProQuest*, <https://search.proquest.com/docview/530819537?accountid=34409>.

This article was published by the Afro-American in 1930 which reflects upon writing by Irene Castle about James Reese Europe. The main focus is that James Reese Europe invented the Fox Trot. A wildly popular dance. This article shows me the esteem the Castles held James Reese Europe in.

"Jimmy Europe, Famous Colored Musician, Known as the 'King of Jazz,' Killed by Band Member." *Evening Capital News* [Boise, Idaho], 10 May 1919. *Chronicling America: Historic American Newspapers*, [chroniclingamerica.loc.gov/data/batches/idhi\\_kingsolver\\_ver01/data/sn88056024/00295868193/1919051001/0613.pdf](http://chroniclingamerica.loc.gov/data/batches/idhi_kingsolver_ver01/data/sn88056024/00295868193/1919051001/0613.pdf). Accessed 6 Feb. 2020.

I sourced this article from the Library of Congress's database of historical newspapers, Chronicling America. This article was published in the Evening Capital News and by reading it, I learned that James Reese Europe was credited as the individual who helped introduce jazz to Europe, and was well known around the country. This was evident in the fact that this newspaper was published in Idaho.

"Lieut. Europe's Funeral." *The New York Times*, 14 May 1919. *The New York TimesMachine*, [timesmachine.nytimes.com/timesmachine/1919/05/14/issue.html](http://timesmachine.nytimes.com/timesmachine/1919/05/14/issue.html). Accessed 15 Jan. 2020.

This article from the New York Times describes James Reese Europe's funeral. From this article, I learned of the desegregated crowd that mourned James Reese Europe and the people who attended his funeral. I learned that many prominent members of New York's elite, the French military, members of the Clef Club, and the American military attended the services. From this, I was able to see the prominence James Reese Europe held throughout his life.

"Lieut. Europe Stabbed to Death." *New-York Tribune*, 10 May 1919. *Chronicling American: Historic American Newspapers*, [chroniclingamerica.loc.gov/lccn/sn83030214/1919-05-10/ed-1/seq-1/#date1=1919&index=0&rows=20&words=Abolish+Austrian+Navy+Terms+Treaty&searchType=basic&sequence=0&state=&date2=1919&proxtext=treaty+terms+will+abolish+austrian+navy&y=19&x=18&dateFilterType=yearRange&page=1](http://chroniclingamerica.loc.gov/lccn/sn83030214/1919-05-10/ed-1/seq-1/#date1=1919&index=0&rows=20&words=Abolish+Austrian+Navy+Terms+Treaty&searchType=basic&sequence=0&state=&date2=1919&proxtext=treaty+terms+will+abolish+austrian+navy&y=19&x=18&dateFilterType=yearRange&page=1). Accessed 17 Jan. 2020.

This article from the New York Tribune announces James Reese Europe's death at the hands of Herbert Wright, one of his drummers. This article helped me better understand the situation that led to Europe's untimely death.

"Musicians Condemn 'Ragtime.'" *The New York Times*, 15 Mar. 1901. *The New York TimesMachine*,  
[timesmachine.nytimes.com/timesmachine/1901/05/15/117964183.html?pageNumber=9](https://timesmachine.nytimes.com/timesmachine/1901/05/15/117964183.html?pageNumber=9).  
 Accessed 15 Jan. 2020.

This article, though short, from the New York Times perfectly explains the prejudice that ragtime faced. The article talks about the negative connotations ragtime had and explains to me how severe prejudices were. It helped me understand why what James Reese Europe did was so monumental.

"Negro Music Ends Season." *New-York Tribune*, 3 May 1912. *Chronicling America: Historic American Newspapers*,  
[chroniclingamerica.loc.gov/lccn/sn83030214/1912-05-03/ed-1/seq-7/#date1=1912&index=2&rows=20&words=Clef+Club&searchType=basic&sequence=0&state=New+York&date2=1912&proxtext=clef+club&y=17&x=17&dateFilterType=yearRange&page=1](https://chroniclingamerica.loc.gov/lccn/sn83030214/1912-05-03/ed-1/seq-7/#date1=1912&index=2&rows=20&words=Clef+Club&searchType=basic&sequence=0&state=New+York&date2=1912&proxtext=clef+club&y=17&x=17&dateFilterType=yearRange&page=1).  
 Accessed 12 Jan. 2020.

This article from the New York Tribune was published the day after the first Carnegie Hall concert by the Clef Club. The article raved about the unique performance, and I learned about the mixed audience of blacks and whites and the type of music that was performed. This article was an incredibly valuable source.

The New York Times. "Jim Europe Killed in Boston Quarrel." *The New York Times*, 10 May 1919. *The New York Times*,  
[timesmachine.nytimes.com/timesmachine/1919/05/10/96301143.html?pageNumber=1](https://timesmachine.nytimes.com/timesmachine/1919/05/10/96301143.html?pageNumber=1).  
 Accessed 8 Dec. 2019.

This article was published the day after James Reese Europe's death by the New York Times. This was a valuable primary source that showed me how Europe's achievements were perceived by a reputable newspaper. Additionally, this article informed me of what was known about his life and accomplishments at the time of his death.

---. "Lieut. Europe's Funeral ." *The New York Times*, 14 May 1919. *The New York Times*,  
[timesmachine.nytimes.com/timesmachine/1919/05/14/96304288.html?auth=login-email&pageNumber=17](https://timesmachine.nytimes.com/timesmachine/1919/05/14/96304288.html?auth=login-email&pageNumber=17). Accessed 8 Dec. 2019.

This article was published on May 14, 1919, and it documented James Reese Europe's funeral. Through this article, I learned how beloved Europe was by both whites and African-Americans. I also learned of the many prominent people who attended his funeral. It gave me an idea of the public's perception of Europe.

"Pershing Praises Brave Negroes." *The Sun* [New York], 21 May 1918. *Chronicling American: Historic American Newspapers*, [chroniclingamerica.loc.gov/lccn/sn83030431/1918-05-21/ed-1/seq-2/#date1=1789&index=0&rows=20&words=BRAVE+NEGROES+PERSHING+PRAISES&searchType=basic&sequence=0&state=&date2=1963&proxtext=Pershing+Praises+Brave+Negroes&y=0&x=0&dateFilterType=yearRange&page=1](https://chroniclingamerica.loc.gov/lccn/sn83030431/1918-05-21/ed-1/seq-2/#date1=1789&index=0&rows=20&words=BRAVE+NEGROES+PERSHING+PRAISES&searchType=basic&sequence=0&state=&date2=1963&proxtext=Pershing+Praises+Brave+Negroes&y=0&x=0&dateFilterType=yearRange&page=1). Accessed 16 Feb. 2020.

I found this article from the Sun in the Library of Congress' database, Chronicling America: Historic American Newspapers. By reading this article, I had a better grasp on the relationship between the leaders of the American military during WWI and African-American troops. This article was written in 1918 and I learned that the accomplishments of the 369th regiment were acknowledged by General Pershing, the head of the American military.

"This is the Way to Jazz." *Harrisburg Telegraph* [Harrisburgh, Pa], 3 May 1919. *Chronicling America*, [chroniclingamerica.loc.gov/lccn/sn85038411/1919-05-03/ed-1/seq-14/#date1=1902&sort=relevance&rows=20&words=EUROPE+Europe+JIM+Jim&searchType=basic&sequence=0&index=5&state=&date2=1920&proxtext=jim+europe&y=14&x=15&dateFilterType=yearRange&page=2](https://chroniclingamerica.loc.gov/lccn/sn85038411/1919-05-03/ed-1/seq-14/#date1=1902&sort=relevance&rows=20&words=EUROPE+Europe+JIM+Jim&searchType=basic&sequence=0&index=5&state=&date2=1920&proxtext=jim+europe&y=14&x=15&dateFilterType=yearRange&page=2). Accessed 5 Jan. 2020.

This article from the Harrisburg Telegraph talks of the contributions James Reese Europe made to jazz. The article helps me better understand these contributions, and Europe's connection to the "jazz craze". This article was published in 1919, and really furthered my understanding of Europe's contributions.

## **Records**

"James R Europe New York, Abstracts of World War I Military Service, 1917-1919." *Ancestry*. Accessed 14 Jan. 2020.

This is a document that I sourced from the Ancestry database that describes the abstracts of James Reese Europe's service in the military from 1916-1919. The document informed me of the dates he was abroad, as well as details of his service. This document can be found on the "Military" page of my website.

U.S. Department of Commerce, compiler. *United States Federal Census Records*. 1880. *MyHeritage Blog*, [blog.myheritage.com/2019/02/steve-harvey-show-myheritage-reveals-a-music-legends-history/](https://blog.myheritage.com/2019/02/steve-harvey-show-myheritage-reveals-a-music-legends-history/). Accessed 29 Dec. 2019.

I obtained this portion of the U.S. Census in 1880 from the MyHeritage blog. The post talked about a then recent episode of Steve Harvey's show in which Rob Europe (James Reese Europe's great-grandson) talked about how he learned more about his family

history with the help of MyHeritage. Within the post was this portion of the Census which shows the members of the Europe family at the time. James Reese Europe's mother is listed as Laura because that is the name she was known by. Her actual first name was Lorraine. Additionally, by looking at the census, I was able to determine the year Europe was born. The year in which Europe was born varies depending on the source I am viewing mostly between 1880 and 1881. By viewing this census, I was able to determine that he was born in 1880. Furthermore, the only biography on Europe, 'A Life in Ragtime' by Reid Badger states that Europe was born in 1880. The portion of the census containing the Europe family can be found on the "Early Life" page of my website.

## **Secondary Sources**

### **Articles**

"African American Performers on Early Sound Recordings, 1892-1916." *Library of Congress*, Congress.gov, [www.loc.gov/item/ihas.200038862/](http://www.loc.gov/item/ihas.200038862/). Accessed 19 Jan. 2020.

This article from the Library of Congress explains the role of African-American musicians in the recording industry from early black minstrel performers to James Reese Europe's recordings to the emergence of race records. Reading this article helped me connect the various parts of my research into one theme.

Baker, Peter C. "The Tragic, Forgotten History of Black Military Veterans." *The New Yorker*, Conde Nast, 27 Nov. 2016, [www.newyorker.com/news/news-desk/the-tragic-forgotten-history-of-black-military-veterans](http://www.newyorker.com/news/news-desk/the-tragic-forgotten-history-of-black-military-veterans). Accessed 21 May 2020.

This article was published in the New Yorker in 2017, and it chronicles the experiences of African-American veterans. I learned that African-American veterans were singled out and could face violence due to their race. Furthermore, I learned that this occurred despite their service and that African-American veterans of several wars faced discrimination.

Blakemore, Erin. "How 'Race Records' Turned Black Music Into Big Business." *History*, 7 Aug. 2018, [www.history.com/news/race-records-bessie-smith-big-bill-broonzy-music-business](http://www.history.com/news/race-records-bessie-smith-big-bill-broonzy-music-business). Accessed 19 Jan. 2020.

This article from History explained the concept of a race record to me. By reading this article, my views on what a race record was and how it negatively affected black artists was solidified.

Gilbert, David. "Journal of Popular Music Studies (Wiley-Blackwell)." *Journal of Popular Music Studies (Wiley-Blackwell)*, 1 Dec. 2012. EBSCOhost, [ncc.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=84488239&site=ehost-live](http://ncc.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=84488239&site=ehost-live). Accessed 11 Feb. 2020.

This article was published in the Journal of Popular Music Studies (Wiley-Blackwell) in 2012. By reading this article, I learned more about the work of James Reese Europe in New York, and I gained context on the many events of his life. After reading this article, I had some remaining questions. I was able to interview Professor Gilbert and answer these questions.

---. "The Product of Our Souls: The Sound and Sway of James Reese Europe's Society Orchestra." Digital file, 2018.

This article was sent to me by Professor Gilbert following our interview. This was the article and song notes he wrote to accompany an album published by Archeophone Records of some of James Reese Europe's compositions. The notes were nominated for a Grammy in 2018. This article informed me more of the impact James Reese Europe made and the thought and history behind some of the songs.

Higgins, Abigail. "Red Summer of 1919: How Black WWI Vets Fought Back Against Racist Mobs." *History.com*, A&E Television Networks, 26 July 2019, [www.history.com/news/red-summer-1919-riots-chicago-dc-great-migration](http://www.history.com/news/red-summer-1919-riots-chicago-dc-great-migration). Accessed 21 May 2020.

By reading this article, I learned about the situation many African-American veterans were in after returning from WWI. This article informed me of the many acts of violence committed against African-Americans following WWI.

"History of Ragtime ." *Library of Congress*, Congress.gov, [www.loc.gov/item/ihas.200035811/](http://www.loc.gov/item/ihas.200035811/). Accessed 27 Dec. 2019.

This text was published by the Library of Congress, it states the history of ragtime in America. Through this text, I learned about the emergence of ragtime in America and the ensuing popularity. Additionally I learned about ragtime's role as syncopated music and it's waves of popularity in American culture.

Maloney, Wendi, and Ryan Reft. "World War I: American Jazz Delights the World." *Library of Congress*, 24 Jan. 2018, [blogs.loc.gov/loc/2018/01/world-war-i-american-jazz-delights-the-world/](http://blogs.loc.gov/loc/2018/01/world-war-i-american-jazz-delights-the-world/). Accessed 15 Dec. 2019.

While reading this source, I was overwhelmed with the impact and influence the Harlem Hellfighters had in Europe. This page provided me with many quotes that helped me further my understanding of the reception of James Reese Europe and his band in Europe. One of the most striking quotes I read was by the popular segregationist author Irvin S. Cobb in which he explained that this was a concert that would remain in his memory forever. Through this quote and others, I was able to further understand how exactly James Reese Europe broke barriers and prejudices throughout his life.

Menand, Louis. "The Real History of Rock and Roll." *The New Yorker*, Conde Nast, 8 Nov. 2015, [www.newyorker.com/magazine/2015/11/16/the-elvic-oracle](http://www.newyorker.com/magazine/2015/11/16/the-elvic-oracle). Accessed 20 Jan. 2020.

This article published by the New Yorker tells me of how Americans were prone to accepting music by white musicians, though performed prior by black artists. I learned how the pioneers of rock and roll, such as Elvis Presley, though very accomplished, had first heard this genre of music and even songs from black artists. In fact, the music had

been published by record labels as "race music". Only when white musicians started performing in this style did it become popular. This deepened my understanding of how race played into recognition in the music industry in the decades after James Reese Europe's prime.

Neklason, Annika. "Blackface Was Never Harmless." *The Atlantic*, 16 Feb. 2019, [www.theatlantic.com/entertainment/archive/2019/02/legacy-blackface-ralph-northam-didnt-understand/582733/](http://www.theatlantic.com/entertainment/archive/2019/02/legacy-blackface-ralph-northam-didnt-understand/582733/). Accessed 13 Jan. 2020.

This article from the Atlantic describes the relations of blackface and minstrelsy. It describes the derogatory nature of minstrelsy and the negative depictions it made of African-Americans. The article also described the Americans people's reaction to minstrelsy at its peak popularity. Through quotes provided, I learned of how some Americans even idolized blackface minstrelsy performers and the stereotypes minstrelsy enforced.

Onion, Rebecca. "A WWI-Era Memo Asking French Officers to Practice Jim Crow With Black American Troops." *Slate*, Slate Group, 27 Apr. 2016, [slate.com/human-interest/2016/04/secret-information-concerning-black-troops-a-warning-memo-sent-to-the-french-military-during-world-war-i.html](http://slate.com/human-interest/2016/04/secret-information-concerning-black-troops-a-warning-memo-sent-to-the-french-military-during-world-war-i.html). Accessed 24 Feb. 2020.

This was published by Slate in 2016, and it talks about the discrimination faced by African-American troops during WWI. As a part of the article, portions of *The Crisis* are published. The portions shown are from May, 1919 and W. E. B. DuBois (the editor of *The Crisis*) talks about, and publishes government documents that show that the military was acting against African-American troops. These portions of *The Crisis* can be found on the "Memo" page of my website.

"Photographs of the 369th Infantry and African Americans during World War I." *National Archives*, U.S. National Archives and Records Administration, 23 Sept. 2016, [www.archives.gov/education/lessons/369th-infantry](http://www.archives.gov/education/lessons/369th-infantry). Accessed 12 Dec. 2019.

Not only did this web page from the National Archives provide many pictures of James Reese Europe and his 369th band and the regiment, it also gave me a lot of historical context. I learned about the fight that African-Americans made to be given the opportunity to enlist in WWI. Additionally, I learned about the contributions the 369th Regiment had in WWI the effort Colonel Hayward put into having them fully recognized when the regiment returned.

"Photographs of the 369th Infantry and African Americans during World War I." *National Archives*, The U.S. National Archives and Records Administration, [www.archives.gov/education/lessons/369th-infantry](http://www.archives.gov/education/lessons/369th-infantry). Accessed 15 Jan. 2020.

This is a page published by the National Archives that gathered photographs of the 369th Regiment. The collection was accompanied with a background description that clarified

my understanding of the change in the lives of African-Americans after the war, and the discrimination they faced. The description enriched my understanding of the changes that were made after the war and the struggle there was to get African-Americans to enlist in the war. It also described the contributions of the infantry during the war.

Ratliff, Ben. "Jazz in the Catbird Seat: It Wasn't Always So." *The New York Times*, 6 Jan. 2001. *The New York TimesMachine*, [timesmachine.nytimes.com/timesmachine/2001/01/06/issue.html](https://timesmachine.nytimes.com/timesmachine/2001/01/06/issue.html). Accessed 15 Jan. 2020.

This article was published in the New York Times in 2001, and it informs readers about the struggle jazz went through to gain recognition and respectability, and how James Reese Europe was directly related to this change. By reading this article, I gained more context on the tainted perceptions of jazz, and how those perceptions have changed over time. Because this article was written in 2001, by reading this article, I was able to look at Europe's contributions towards jazz from a more distant perspective. I saw how what he did helped, and the problems that the reputation of jazz ran into later on throughout the rest of the decade.

"Red Summer: The Race Riots of 1919." *National WWI Museum and Memorial*, [www.theworldwar.org/learn/red-summer](http://www.theworldwar.org/learn/red-summer). Accessed 22 May 2020.

By reading this article from the National WWI Museum and Memorial, I learned of the extent of racial violence against African-Americans in the summer of 1919. Additionally, I learned of how black veterans returning from war had contributed to the fear that sparked this violence. I was able to see the racial tensions from that time period and what had influenced it.

"Remembering the Harlem Hellfighters." *National American Museum of African-American History & Culture*, [nmaahc.si.edu/blog-post/remembering-harlem-hellfighters](https://nmaahc.si.edu/blog-post/remembering-harlem-hellfighters). Accessed 16 Feb. 2020.

This article from the Smithsonian tells me about the history of the Harlem Hellfighters and their reception both at home and abroad. Additionally, I learned of how the Harlem Hellfighters legacy has been widely forgotten, and how only now, about a century later, is the regiment's story starting to re-emerge.

"Remembering the Harlem Hellfighters." *National Museum of African American History & Culture*, [nmaahc.si.edu/blog-post/remembering-harlem-hellfighters](https://nmaahc.si.edu/blog-post/remembering-harlem-hellfighters). Accessed 8 Jan. 2020.

This post by the National Museum of African-American History & Culture tells me about the many monumental accomplishments of the Harlem Hellfighters while in combat. It also tells me of the discrimination faced by the regiment and the many awards and accolades awarded to the group. I also learned of the fact that their story was largely forgotten and why their contributions were so important.



Strauss, Neil. "The Indestructible Beat of Bo Diddley." *Rolling Stone*, Penske Business Media, 25 Aug. 2005, [www.rollingstone.com/music/music-news/the-indestructible-beat-of-bo-diddley-59117/](http://www.rollingstone.com/music/music-news/the-indestructible-beat-of-bo-diddley-59117/). Accessed 20 Jan. 2020.

This article from the website Rolling Stone tells the story of Bo Diddley, a rock and roll pioneer whose work was very similar to those credited with pioneering rock and roll. Through this article, I learned of a specific example of how white artists were often praised for achievements that black musicians had paved the way for.

Suisman, David. "Bert Williams and George Walker--Victor Releases (1901)." *Library of Congress*, 2003, [www.loc.gov/static/programs/national-recording-preservation-board/documents/WilliamsAndWalker1901Recordings.pdf](http://www.loc.gov/static/programs/national-recording-preservation-board/documents/WilliamsAndWalker1901Recordings.pdf). Accessed 13 Jan. 2020.

This article published by the Library of Congress was a guest post written by David Suisman. The article is about Bert Williams and George Walker, two African-American minstrel performers. The article explains some of the stereotypes the pair enforced through their work, but it also explained how the pair used the opportunities given by their job to advance African-American entertainers. By reading this article, I better understood the trade-off many black entertainers made, and why such a trade was necessary to get their foot in the door to start change.

Thompson, M. Dion. "A Tune That Captured America." *The Baltimore Sun*, Baltimore Sun, 28 Mar. 1999, [www.baltimoresun.com/news/bs-xpm-1999-03-28-9903290249-story.html](http://www.baltimoresun.com/news/bs-xpm-1999-03-28-9903290249-story.html). Accessed 27 Dec. 2019.

Published by the Baltimore Sun, this article told me about ragtime's history in America. I learned that ragtime originated from African Americans and the heavy opposition syncopated music as a whole received from both black and white Americans. Furthermore, I read many quotes both opposing and supporting ragtime from the 1900s which helped me place myself in the shoes of those listening to ragtime for the first time. This article provided a plethora of information about ragtime, its relationship to African Americans, and the opposition it faced when first widely introduced in the country.

---. "A tune that captured America." *The Baltimore Sun*, 28 May 1999, [www.baltimoresun.com/news/bs-xpm-1999-03-28-9903290249-story.html](http://www.baltimoresun.com/news/bs-xpm-1999-03-28-9903290249-story.html). Accessed 16 Jan. 2020.

This article from the Baltimore Sun describes the epic evolution ragtime went through. From being tainted and condemned to being raised and praised as American music. This article contained many quotes that contributed to my understanding of the negative views of ragtime in the early 1900s.

Toll, Robert C. "Blackface: the Sad History of Minstrel Shows." Edited by Edwin S. Grosvenor. *American Heritage*, American Heritage Publishing, Winter 2019, [www.americanheritage.com/blackface-sad-history-minstrel-shows#9](http://www.americanheritage.com/blackface-sad-history-minstrel-shows#9). Accessed 17 Feb. 2020.

This is a reprinted article from the magazine *American Heritage*. The article was reprinted with a note from the editor connecting it to modern times and issues. The article greatly informed me on the horrors of blackface, and the sensitive history of minstrelsy. After reading the article, I understood why many African-American performers used minstrelsy as a vessel to enter the entertainment business and the balance many had to keep to have a spot in the industry.

Trickey, Erick. "One Hundred Years Ago, the Harlem Hellfighters Bravely Led the U.S. into WWI." *Smithsonian Magazine*, Smithsonian Institution, 14 May 2018, [www.smithsonianmag.com/history/one-hundred-years-ago-harlem-hellfighters-bravely-led-us-wwi-180968977/](http://www.smithsonianmag.com/history/one-hundred-years-ago-harlem-hellfighters-bravely-led-us-wwi-180968977/). Accessed 16 Feb. 2020.

This article from the *Smithsonian Magazine* was published in 2018. This article was a part of the Smithsonian's series of articles called "World War I: 100 Years Later". By reading this article, I gained plenty of context regarding how the Hellfighters were treated, both by the French and the Americans. I also learned about the point of view of many of the soldiers as they served.

Ward, Brian. "Elvis Presley 40 Years Later: Was the King of Rock 'N' Roll Guilty of Appropriating Black Music." *Newsweek*, 17 Aug. 2017, [www.newsweek.com/elvis-presley-40-years-later-was-king-rock-n-roll-guilty-appropriating-black-651911](http://www.newsweek.com/elvis-presley-40-years-later-was-king-rock-n-roll-guilty-appropriating-black-651911). Accessed 17 Feb. 2020.

This article from *Newsweek* helped me better understand the sensitive situation of music appropriation. I learned how Elvis Presley often popularized songs, or gained credit for founding a genre that had actually existed beforehand. It existed in African-American culture and songs were written by African-American artists.

"Welcome to Day 1 of Jazz at Carnegie Hall." *Carnegie Hall*, 2 May 2012, [www.carnegiehall.org/Blog/2012/05/Welcome-to-Day-One-of-Jazz-at-Carnegie-Hall](http://www.carnegiehall.org/Blog/2012/05/Welcome-to-Day-One-of-Jazz-at-Carnegie-Hall). Accessed 8 Dec. 2019.

This short article published on the Carnegie Hall website informs me of James Reese Europe's historic performance at Carnegie Hall, the first by an African-American ensemble. This article also contains many photographs of artifacts from the concert in 1912 such as programs, photographs, and more.

Williams, Rudi. "Interest Grows in Music Pioneer James Europe, WWI Hero." *Defense.gov*, edited by American Forces Press Service, U.S. Department of Defense, 5 June 2000, [archive.defense.gov/news/newsarticle.aspx?id=45286](http://archive.defense.gov/news/newsarticle.aspx?id=45286). Accessed 6 Dec. 2019.

This article published by the Department of Defense in June, 2000 informed me of the plethora of achievements made by James Reese Europe such as the first public funeral for an African-American man in 1919. Additionally, this article told me about the increase of recognition for James Reese Europe's accomplishments in the military. This article helped me identify the many barriers broken through Europe's actions, and I learned of the profound impact he had both in the music scene and in the military.

Zolten, Jerry. "The forgotten voices of race records: Pullman Porters, the Rev TT Rose, and the 'Man with a Clarinet.'" *The Conversation*, Conversation US, 27 Feb. 2015, [theconversation.com/the-forgotten-voices-of-race-records-pullman-porters-the-rev-tt-rose-and-the-man-with-a-clarinet-37907](http://theconversation.com/the-forgotten-voices-of-race-records-pullman-porters-the-rev-tt-rose-and-the-man-with-a-clarinet-37907). Accessed 14 Jan. 2020.

This is an article written by Jerry Zolten, an Associate Professor of Communication Arts and Sciences at Pennsylvania State University. The article talks about race records and the segregation that was faced by black artists. I learned of how there were separate publications in music targeted for black audiences only. It helped me make a connection between the work James Reese Europe accomplished in raising the perception of African-American music to the work that continued to need to be done after.

## **Books**

Badger, Reid. *A Life in Ragtime: A Biography of James Reese Europe*. New York, Oxford UP, 1995.

This book was one of the most valuable sources I used throughout my research. As an in depth, meticulous biography of the life of James Reese Europe, I was able to learn about his accomplishments, and how he was perceived through a collection of newspaper quotes, first hand quotes, and the author's own thoughts. This book came up as a reference for almost all the other secondary sources I viewed related to James Reese Europe and a plethora of quotes mentioned in this book can be found throughout my website.

Kimball, Robert, and William Bolcom. *Reminiscing with Sissle and Blake*. New York, Viking Press, 1973.

This book contained many resources that were immensely helpful in furthering my understanding of James Reese Europe's accomplishments. Although James Reese Europe was only a small portion of this book, the portion contained very valuable resources for me to evaluate to further my understanding of his views and what he did. Noble Sissle and Eubie Blake were close colleagues and friends of Europe. Within this book, there is an article that James Reese Europe contributed to, it shows me his views on topics such as genuine African-American music. By reading this, I learned that Europe wanted to share genuine African-American music. I also saw photos from parts of his life which also contributed to my understanding.

Krugler, David Frederick. *1919, the Year of Racial Violence: How African Americans Fought Back*. New York, Cambridge UP, 2015.

After seeing quotes from this book in other secondary sources, I was able to find it and read portions of the book. By reading this book, I learned of the immense racial tension that existed after the end of WWI. I also learned of different methods that were used to attempt to quell African-Americans. Furthermore, I learned of what may have played into, or ignited fear to cause such violent acts.

Peress, Maurice. *Dvořák to Duke Ellington: A Conductor Explores America's Music and Its African American Roots*. Oxford, Oxford Univ. Press, 2008.

This book by Maurice Peress chronicles the connection between American music, and African-American music. Although this book held a plethora of pertinent information about American music, it helped me most in its explanations about the effect of minstrelsy on African-American entertainers and the information it held on James Reese Europe. This book helped me better understand why minstrelsy was a method for black entertainers to break into the industry, and why this step was necessary to eventually advance their skills and lift perceptions of their music.

Schuller, Gunther. *Musings: The Musical Worlds of Gunther Schuller*. E-book, Oxford University Press, 1986.

This book is a collection of essays, speeches, liner notes, dictionary entries, and magazine articles by Gunther Schuller, a conductor, composer, and many more. One of the pieces in this book is a biography he wrote about James Reese Europe. This short biography furthered my understanding of the legacy and impact of many actions James Reese Europe took in his life. Several quotes from this book can be found throughout my website.

## **Documentary**

"Jazz: The Gift." Directed by Ken Burns. *Jazz*, directed by Ken Burns, episode 2, PBS, 2001.

This is a documentary made by Ken Burns which was broadcast by PBS in 2001. This documentary chronicles the history of jazz in the United States. The second episode of this 10 episode documentary mentions James Reese Europe and his contribution to jazz. An excerpt from this documentary can be found on the "Band" page of my website. I also used a clip of this documentary to create a GIF for my home page.

## **Interviews**

Brooks, Max. Interview. 5 Feb. 2020.

I had the opportunity to ask Max Brooks questions over email in February, 2020. Mr. Brooks is an author who wrote the book, *The Harlem Hellfighters*. After reading the book, I still had some questions remaining, so I reached out to Mr. Brooks. He was able to help me better comprehend the discrimination faced by African-American soldiers during World War I. Additionally, I learned more about the military aspect of James Reese Europe's service, and about the different factors that compelled African-Americans to enlist.

Dinwiddie, Michael. Interview. Conducted by Kaitlyn Choi, 9 Jan. 2020.

I conducted this interview with Professor Michael Dinwiddie on January 9, 2020. Professor Dinwiddie is a professor at New York University and teaches a course on James Reese Europe. Through this interview, I learned more about the conditions James Reese Europe helped form for African-American musicians and helped me paint a stark comparison of the conditions faced before. Additionally Professor Dinwiddie helped me understand the immeasurable impact James Reese Europe had on music, working conditions, and jazz.

Gilbert, David. Interview. 13 Jan. 2020.

This interview was with Professor David Gilbert of Mars Hill University. Professor Gilbert wrote a book about James Reese Europe, his work, and other prominent artists of that era. He is also an assistant professor of history at Mars Hill University. Through this interview, I learned about the conditions faced by African-American performers and the direct impact James Reese Europe had in changing this. Additionally, I learned of how James Reese Europe helped set the stage for the Harlem Renaissance and the Jazz Age. Through this interview, I was able to make connections between various parts of my knowledge and understand how they all fit together.

Moran, Jason. Interview. 12 Feb. 2020.

In February, I had the opportunity to talk with Jason Moran and ask him some questions. Mr. Moran is the artistic director of Jazz at the Kennedy Center, a jazz pianist, and composer. I wanted to speak with him because he also created a show called *James Reese Europe and the Absence of Ruin*. By speaking with him, I was able to learn about the impact James Reese Europe had on jazz. I learned about musicians he had influenced, like Duke Ellington. Additionally, I learned about the changes his actions brought about.