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07/29/2016

Chronology and Itinerary of the Career of Ernest Hogan:
Materials for a Biography

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

There is an excellent narrative of Hogan's career shared between Abbott & Seroff, Out of Sight (2002), pp. 433-437, and Abbott & Seroff, Ragged but Right (2007), pp. 41-56. The present document does not fully harvest all of their rich haul of citations.

HOGAN, ERNEST (1865-1909)

Hogan, "The Unbleached American" in the moniker he adopted, was a comedian, singer, dancer, actor, composer, lyricist, and author.

Hogan is right up at the top among the greatest figures in African American musical theater of his generation, including Billy Johnson (1858-1916), Billy McClain (1866-1950), Bob Cole (1868-1911), George Walker (1872-1911), and Bert Williams (1874-1922).

In his lifetime, he was called "the father of ragtime" or "the father of ragtime music," and recognized as the originator of this kind of music.

He was "the 'king' of negro comedians" (Indianapolis Freeman, August 31, 1901, p. 5).

He was "the greatest comedy star actor of his race" acc. Sylvester Russell's obit. Biggest solo act to emerge before Dudley and Harrison Stewart. The first major African American stage performer to carry a big show by himself, rather than as part of a comedy team; he nonetheless often played as one of a team in partnership with prominent comedians such as Billy McClain, John Ruckers, etc. but it was important to him that he "realized one of his pet ambitions---to be the only colored star in a big musical comedy" in Rufus Rastus and Oyster Man (Walton obit.).

In an interview given to the Sydney (Australia) Referee (Wednesday, July 5, 1899, p. 2), Hogan said his ambition was to be "the colored Nat Goodwin." Goodwin (1857-1919) was a famous (white) actor and vaudevillian in both comic and serious roles.

Ernest Hogan gave a lengthy interview to the Sydney (Australia) Sunday Times (July 9, 1899, p. 2), in which he declared: "My intention is some day to write a negro opera, founded on a serious story, with heavy music."

He was "The Colored Chevalier" (NY Dramatic Mirror, May 28, 1898, p. 18).

Hogan is about a half decade older than Will Marion Cook and Bob Cole, and his activity from 1880s and emergence in the early to mid 1890s is right in line with that head start. He is younger than Billy Johnson (1858-1916), but comes up in the same milieu of African American blackface minstrelsy. Almost the exact age of N. Clark Smith, whom he could have known in Wichita and Kansas City, and to whom he turned to recruit the Pickaninny Band in 1899.

More the performer than composer or lyricist, in fact, but a couple of his songs were among the giant hits of the era and earned him fame and very large profits.

He also wrote librettos for some of his shows, but they tend to receive at best lukewarm praise from reviewers.

In 1901 (acc. Southern, Bio. Dict., 185) he was the highest paid black vaudeville entertainer of his era:

"Hogan is to receive the largest salary ever paid to a single colored performer, \$300 per week" (Indianapolis Freeman, August 31, 1901, p. 5)

In 1901, among first class vaudeville entertainers who are African Americans, Hogan is very nearly at the top in terms of weekly salary: Williams & Walker receive \$500, Black Patti \$300, Cole and Johnson \$300, Ernest Hogan, \$300 (Washington, D.C., The Colored American, November 30, 1901, p. 8)

NAME

Hogan was born Reuben Crowdus, acc. many sources, incl. many newspaper hits (e.g., Indianapolis Freeman, June 9, 1906, p. 5), and the Walton obit; and he is Reuben Ernest Crowdus (17 April 1865 - 20 May 1909) in US Find A Grave Index and in New York Wills and Probate Records; in fact, he signs his will with three names---Reuben Crowdus, Ernest Hogan, and Reuben Ernest Crowdus; "Crowdus" is written in the US 1880 Census but inaccurately transcribed as Crowden in on-line census records;

NB: not Ernest Reuben Crowders or Reuben Ernest Crowders (e.g., Peterson, Profiles; and AmeriGrove2 still has Crowders); the Variety obituary spells the name as Crudus

NB: occasionally "Earnest", and "E. Hogan" gets useful hits in WorldCat

NB: And yet he identifies as Crowders in his production of Uncle Tom's Cabin on the trip to Australia and New Zealand;

And yet when his mother renews copyright on some of his songs as next of kin in 1927, she is identified as Louise Crowder

He evidently adopted his stage name by the later 1880s. Peterson, Profiles, p. 124 tells the story (source unknown) that he took "Hogan" from a Dr. Hogan who operated a medicine show in which he performed as a juvenile. Bill Edwards also tells a story, otherwise untraced by me, about picking up the Hogan name.

When Hogan marries Lilie Todhunter, Siren Navarro, and Mattie Wilkes, each wife takes the "Hogan" name, so just perhaps he was legally

adopted by a Hogan family when he moved to Topeka. [?] Or is that the surname of the white family about whom he speaks in the alternative childhood he outlines in some interviews???

EARLY YEARS

1865, in April: The birth year of 1865 is firm and often repeated. His parents are Reuben Crowdus (1836-1896), a Civil War veteran who served with the US Colored Troops, and and Louisa (or Louise) Crowdus (1839-1923); his mother is identified as Louise Crowdus in his will. Hogan told interviewers he was (and he is most often said to be) born in Bowling Green, KY, but one 1897 account has it that he was born April 17, 1865 in Franklin, Logan Co., Kentucky (just over the county line, and not quite 20 miles south of Bowling Green) and then moved with his parents to Bowling Green at age 2, and lived there until age 14 (Denver Post, February 27, 1897, p. 5); US Find A Grave Index has his birth place as Warren County, Kentucky, which is the county for Bowling Green; he seems to have left from there either for Kansas or California or for the variety stage (???). See below.

"His father was the only colored Sheriff that they ever had in that State. He died when the boy was very young" (Sydney Referee, July 5, 1899, p. 10); this does not align with a death date of 1896. The Civil War Pension Index indicates an application by his father as an invalid on January 21, 1884, and then an application by his widow Louisa on April 22, 1896. US Find a Grave Index gives April 10, 1896 as his father's death, spelling his mother's name as Louise, and his father gets a veteran's headstone in 1898.

Various newspaper accounts provide the most details of Hogan's childhood and earliest years on stage, and they are difficult to reconcile qwith each other, although with mostly recognizable and identifiable elements. Especially important and detailed are Denver Post, February 27, 1897, p. 5 and Indianapolis Freeman, April 20, 1901, p. 1. Hogan also offers up significant interviews in the Antipodes and in Hawaii (e.g., Sydney Sunday Times, July 9, 1899, p. 2; Honolulu Pacific Commercial Advertiser, May 14, 1900, p. 11), that partly concord with but partly differ from the others.

By one account, raised by a white family from age 9; learned to play the piano, and compose, but he never went to school and was educated in the family; and went with them to California at age 18 (Sydney Sunday Times, July 9, 1899, p. 2), which would be around 1883

or "transplanted" at age 15 to California (which would be around 1880), which corresponds with one claim that he lived in Bowling Green until he was 14;

or, alternatively, he moved to Topeka as a boy.

KANSAS

Kansas newspapers claim Hogan for Topeka, Kansas City, Lawrence, and Wichita---but especially Topeka: he is "late of Topeka" (Topeka Weekly, November 1, 1892, cit. Abbott & Seroff, Out of Sight, p. 175); Hogan is "a Topeka comedian" (Leavenworth Herald, April 27, 1895, p. 3); he is "formerly of Topeka man" (Topeka State Journal, April 2, 1895, p. 6); he "lived in Topeka several years ago" (Topeka State Journal, April 1, 1895, p. 5); he is "a Topeka colored man" (Topeka State Journal, April 6, 1895, p. 6); he is the alleged Topeka colored minstrel" (Topeka State Journal, July 30, 1897, p. 5); he is "a New York colored man who used to live in Topeka and afterwards took to theatricals" (Topeka State Journal, October 26, 1896, p. 8); he is said to be "formerly of Topeka" (Topeka Plaindealer, February 10, 1899, p. 1); he is "the Topeka colored boy who is the author of "Pasmala" (Topeka State Journal, May 2, 1906, p. 5).

Alternatively, he "formerly lived at Lawrence, Kan.", in a death notice in a Topeka paper, with a New York byline (Topeka State Journal, May 21, 1909, p. 13); he lived in Wichita and wrote "In Old Tennessee" in Wichita (Wichita Daily Eagle, February 13, 1898, p. 11); and at the time of his visit to Kansas City to recruit N. Clark Smith and the Pickaninny Band for the trans-Pacific tour of 1899-1900, at least one Kansas paper claimed him for KC as a "former Kansas City boy" (Topeka Plaindealer, June 2, 1899, p. 3). Kansas City also might connect Hogan and George Walker. They might have met in the area at some point. Moreover, there may be a misidentification of Hogan with Lawrence, KS, since Walker is from Lawrence.

TOPEKA AND THE BOOTBLACK YEARS

From the Kansas years Hogan clearly has a story that he tells, or is told of him:

"[Hogan] is an ex-bootblack of Topeka. [He] lived in Topeka all his life until about eight years ago when he left with a minstrel company. Since that time he has been on the road continuously. He still claims Topeka as his home, however, and he returns here once or twice each year on a visit. . . . [He is] the little pickaninny street arab and well known character of a few years ago. . . . Hogan's parents live, or did live, in Kentucky. He was brought to Topeka by a family when a very small boy. For the first ten years of his life in Topeka nobody seems to know where he lived. He himself in answer to queries would say he just stayed "around." . . . He married a Miss Black. . . . When Billy Kersand's minstrels came to Topeka about eight years ago, the manager heard Hogan sing, recognized his ability and engaged him on the spot." (Topeka State Journal, July 5, 1897, p. 8)

Kersands was with Richards and Pringle's Georgia Minstrels around this time, but he also headed "Billy Kersands' Minstrels" around now, too (e.g., 1885, 1886)

In sum, his Topeka life:

- brought to Topeka by a family when a very small boy
 - he is an ex bootblack of Topeka; he was a little pickaninny street arab and well known character
 - he married a Miss Black of North Topeka
 - lived in Topeka all his life until about eight years ago (i.e., 1889), when he left with a minstrel company = about eight years ago Billy Kersand's company came through town and his manager heard Hogan and engaged him
 - he still claims Topeka as his home town and visits once or twice each year, and goes to see his ex wife
 - he goes out with the Black Patti Troubadours in the coming season
- Topeka State Journal, July 5, 1897, p. 8

This would put him in Topeka from, let us say, ca. 1870?? until ca. 1887/89. His mother lost several children in infancy after he was born, so perhaps on account of her difficulties he was sent away very young with family or friends. Probably married ca. age 20, to take a guess, which would be mid 1880s. Kersands came through Wichita with his troupe in August 1885 and March 1887. Kersands was mainly being featured in Richard & Pringle's Georgia Minstrels at that time, and one of their entertainments is the farce "The Blackville Twins," a title that Hogan uses in a novelty turn on the road in September 1893 (see below; it has a prior history as well with the Hyer sisters). Hogan and Kersands collaborated on a song that was published in San Francisco in 1893, so they clearly knew each other by then.

Hogan and Kansas City:

From boyhood: "He was born in Kentucky and went to Kansas City when he was a mere boy. He never went to school, gaining most of his knowledge as a bootblack and a newsboy on the Kansas City streets. He had a fondness for music and by his own effort learned to play the piano. Then he graduated from bootblack to piano player and he made a living playing at negro dances." (1903 St. Louis Republic profile)

Moreover, a story told of Hogan that Frederick Neil Innes retells (and in that form gets reprinted numerous times in 1905) is that in Kansas City Hogan authored a new dance, the Pas-Ma-La, which was the first ragtime song. It originated in a negro dance and the figures called for it by an African-American dancing master from New Orleans in Kansas City in the section of town known as Belvidere Hollow. Moreover, Innes says Hogan is to blame for ragtime songs.

NB: In Kansas City, Belvidere Hollow (described as on the North End, roughly Fifth Street just west of the Paseo Bridge; along Lydia Avenue between Pacific and Belvidere streets) was dedicated as a park in August 1944. It was a black neighborhood: see Sherry Lamb Schirmer, A City Divided: The Racial Landscape of Kansas City, 1900-1960 (U of Missouri Press, 2002).

"Hogan, not so many years ago, was a Kansas City bootblack. He also lived in Topeka. . . ." (Kansas City Star, May 26, 1899, p. 2)

WHAT TO MAKE OF ALL THIS?

What to make of all this? I think the balance surely lies with Topeka in his childhood. And perhaps he came there very young, went out with troupes ca. 1880-1882 as a teen or even before, when he could do pickanniny roles, then back to Topeka for most of the 1880s, growing to adulthood and marrying, and perhaps keeping Topeka (or then Kansas City) as home base while touring, then leaving again, headed out to the west coast, around 1887/89, when he would have been in his early to mid 20s, and gravitating back around `1895.

There is no question that he had strong ties to Kansas City. In his adult years, the clearest evidence of this is his relationship with the Criterion Quartette, who were from Kansas City, and the talent that he recruited for the Australian-bound minstrel troupe, also primarily from Kansas City. He also became a 32nd-degree Mason in Kansas City.

HOGAN'S EARLIEST DAYS WITH COLORED MINSTREL SHOWS

As a teen and young adult, Hogan spends ca. 1877/79-c. 1897 with traveling medicine shows/ tent shows/ colored minstrel shows/ vaudeville & variety shows; at first, in 1880s as a pickininy in a touring Uncle Tom's Cabin (Indianapolis Freeman, December 24, 1898, p. 1; Southern, Bio. Dict.); and then, grown up, as a single in "Uncle Reuben at Home." In variety, whether on the vaudeville stage or in the olio of a minstrel show, he tends to be a solo act. From early adult days the elderly "Uncle Rube" is his staple. The fluid boundaries and overlap between colored vaudeville/variety and colored minstrel shows are clear in Hogan's early career. Also, vaudeville bills carried colored acts. Hogan participated in big name, long-running troupes and in quickly assembled, quickly dissolved troupes.

The Variety obit in 1909 says he first appeared on stage in the west about 25-30 years ago, which would be 1879-1885.

1877: at age 12, as a pickaninny, he begins his theatrical career with Robson and Crane in Uncle Tom's Cabin (Indianapolis Freeman, April 20, 1901, p. 1); Robson and Crane were a famous theatrical production and acting partnership, 1877-1889

1879: He heads a juvenile company touring the south to raise funds for Greene's College in Louisville, KY (Denver Post, February 27, 1897, p. 5; Honolulu Pacific Commercial Advertiser, May 14, 1900, p. 11); this is a tough one---Greene's College has not yet been traced---and it could be that it never got off the ground; his home base would still have been Bowling Green, presumably

1879-1880: With John Robinson's Circus, between Green's and Chalender (Honolulu Pacific Commercial Advertiser, May 14, 1900, p. 11); this famous company toured for 69 years, from 1842 to 1911

1880-1882: He is with Chalander's Minstrels, in 1880-1882 (Denver Post, February 27, 1897, p. 5); Chalander (sic) = recte Callender, as in Charles Callender's Georgia Minstrels, a.k.a. "Callender's Colored Colossal Minstrels"; this troupe toured from 1872 into the 1890s; at one point, the Frohmans bought out Callender in 1881; NB: Haverly's was amalgamated with Callender's in Fall 1882 and this was said to be the troupe that pleased the London public (e.g., Washington, DC, Evening Star, November 11, 1882, p. 8)

Hogan remembers it as "Colender's Minstrels," managed by Frohman, with whom he went to Europe and won a seat as an endman (Honolulu Pacific Commercial Advertiser, May 14, 1900, p. 11)

Around this time, Hogan "next went to England with the Frohmans in a minstrel company" (Indianapolis Freeman, April 20, 1901, p. 1); see above; could be with Charles Frohman, managing Haverly's United Mastodon Minstrels, touring Europe in 1881-1882 or in 1884

Speaking of the Frohman brothers and their involvement in minstrel troupe management: "Gus Frohman was manager and later one of the proprietors of Callender's Colored Minstrels, Daniel was advance agent for this company in 1874, late with Haverly in an executive ability, while Charles was treasurer for Haverly's Mastodon Minstrels in 1878, going to Europe with them in 1880, becoming manager, and in 1882 joining his brother Gus as a proprietor of Callender's" (Boston Herald, May 5, 1928, p. 16, in a review of Spaeth and Paskman, Gentlemen Be Seated: a

Parade of the Old-Time Minstrels), so the troupes (and probably--- Hogan;s memories) interpenetrate

Then "he played "Topsy" in McFadden's Uncle Tom" (Indianapolis Freeman, April 20, 1901, p. 1) [mid 1880s]

NB: "McFadden's Boston Double Uncle Tom's Cabin Company" or "McFadden's Theatrical Company" played Wichita in February 1886; Deadwood, S.D. in October 1886; it played Warren's Opera House, in Friend, Neb. in 1886; in Osage, Kans., in January 1887

After that Hogan is with McCabe & Young Minstrels (Indianapolis Freeman, April 20, 1901, p. 1); NB: another prominent and long-standing troupe; Abbott and Seroff, in Out of Sight, chart this group from February 1889 to 1892; Peterson charts it from 1881-c. 1910; this group is in "NY Postcards" from 1885 to at least 1895, etc.

1882-1885: After Challender's, he is with the Australian Novelty Co. from 1882 and perhaps to 1885 (acc. Denver Post, February 27, 1897, p. 5); a.k.a. "Austin's Australian Novelty Co."; a well-known vaudeville company in this era; lots of hits on this troupe from 1886 and 1887-88, but esp. in late 1888 and early 1889, etc.

HOGAN AND THE CRITERION QUARTETTE

At some point around now, or by now, he has moved to Kansas, or moved back to Kansas: Kansas City, Topeka, Lawrence, Wichita, or more than one of these. Or else, possibly, he is already in Kansas, and it is around this point that Kersand's manager hears and hires him. (Kersand was with Frohman's Haverly Minstrels at one point, too.) Hogan begins an association of ten or more years with the Jones brothers of Topeka/Kansas City.

1885: "In 1885 he came to Topeka, Kansas, and there secured the three well-known pickinies [sic]--Jones brothers, Master Bluck, George and Willie---and organized the celebrated Criterion Quartette, one of the first pickaninie [sic] acts ever produced before the American public" (Denver Post, February 27, 1897, p. 5); this establishes that the Jones brothers are three in number, that they were all young at the time, and that they are Master Blutch, George Jones, and Will Jones ("Blutch," the

youngest, is Irving Jones);

He is the manager of this group and at first he sings in the quartet or even becomes the fifth member in a quintette; it sounds as if at its inception the Jones brothers might have been relatively young themselves; he is still giving them work in the 1899-1900 Australian tour. Acc. Abbott and Seroff, the group actually is founded in 1889 (Out of Sight, p. 435). If 1885 is correct and they were "picks" then, the Jones brothers could have been born in the late 1860s or early to mid 1870s. The Jones brothers are George, William/Will/Willie, and Blutch. Master Bluck is Master Blutch, Bluch, Bluck, Blouch, etc., but "Blutch" is by far the most common spelling. Reporters frequently mangle the name. They leave the Curtis/Hogan troupe and stay behind in New Zealand, where Will and Blutch Jones are traceable in newspapers into the early 1900s. Evidently the real name of Blutch is Irving/Irwin Jones.

Much later Sylvester Russell recalls in the Freeman that Hogan "used to chime in quartet calliopes in minstrel shows out in the hidden west" (Indianapolis Freeman, June 17, 1905, p. 5)

1887: They (i.e., Hogan and the Criterion Quartette) headed Halladay's Georgia Minstrels in 1887 (acc. both of the important later accounts in Denver Post, February 27, 1897, p. 5 and Indianapolis Freeman, April 20, 1901, p. 1); independent citations from that era have not yet been found;
 this troupe a.k.a. "Halladay's Minstrels";
 troupe's name spelled "Haliday" in Abbot & Seroff, Out of Sight, p. 434); fewer hits under non-possessive "Halladay/Halliday"; fewer hits under "Halliday's";
 active in the midwest in 2nd half of 1880s---e.g., Salt Lake, western Kansas, Wichita, Grand Forks, Aberdeen, Duluth, Sioux Falls, Omaha, Council Bluffs, Mason City, etc. in 1887, 1888; with no mention of Hogan, the Halladay company was touring Nebraska and Kansas in 1887 (e.g., Abilene Reflector, April 7, 1887, p. 5; Columbus, Neb., Journal, March 16, 1887, p. 3, etc.) and toured Kansas including Topeka and Hiawatha, Kans. in 1888

ABBOTT AND SEROFF, OUT OF SIGHT, CHAPTER 7:

"From the Criterion Quartet to "In Old Tennessee": The Rise of Ernest Hogan."

A&S do their job very well, indeed. I can only fill in a few details, add the season-by-season mechanical rigor, and look for a way of seeing the seasons in terms of circuits and regions and venues.

1888-1889

1889, in this year they (i.e., Hogan and the Criterion quartette) are said to have gone East and played vaudeville houses, in "such shows as Howard Athenium Specialty Co., Gus Hill's shows, Bayless & Kennedy's Bright Lights, Parson Davies', at that time under the management of Otto Floto" (Denver Post, February 27, 1897, p. 5); this makes the best sense if it refers to the 1888-1889 season, but it needs CHECKING; a group called the Criterion Quartet is at Zipp's Casino in NYC on a variety bill in for the last two weeks of February 1889 and then at Worth's Museum in the first two weeks of March

NB: Parson Davies is an entertainment and fight promoter and a saloon/gambling house proprietor, based out of Chicago, and Otto Floto works for him

NB: the Boston Howard Athenaeum Specialty Co. was a vaudeville company of this era, active ca. 1882-1894

NB: he is with Gus Hill in March 1890, as below

The earliest references to Hogan by name turn up in the spring of 1889.

1889, in March: Hogan is with Fletcher & Payne's Consolidated Georgia Minstrels in Chicago at the Clark St. Dime Museum; he is the "Motto Vocalist" and Harry S. Eaton is prominently featured on the bill (and George Bailey is slide trombone soloist) (Chicago Daily Inter Ocean, March 3, 1889, second part, p. 15)

1889, in March: a group called the Criterion Quartet can be identified in NYC in March 1889 (e.g., at Zipp's Casino in Brooklyn, in NY Press, February 26, 1889, p. 4; on a bill at Worth's in NY Press, March 10, 1889, p. 4)

1889, in April: Hogan is with Eaton & Farrell's Original Georgia Minstrels, concluding with "Uncle Reuben at Home," introducing Ernest Hogan, the great old-man dialect comedian" at Kohl, Middleton & Co.'s Dime Museum (St. Paul, Minn., Daily Globe, April 7, 1889, p. 4; also cit. Abbott

& Seroff, Out of Sight, p. 434; just referring to the company in general, see also St. Paul Daily Globe, April 7, 1889, p. 5; St. Paul Daily Globe, April 9, 1889, p. 8);

they seem to be following a pretty standard mid-western circuit, and there is an ad for the troupe, including Hogan, in NY Clipper, April 27, 1889, with dates cited in the ad for St. Joe, Omaha, and Lincoln for April and May 1889 (repr. Abbott & Seroff, Out of Sight, p. 434)

NB: Harry S. Eaton and Billy Farrell are well known in minstrelsy, so they could have put this company together under their names just for this string of engagements

1889, in May: "Eaton & Farrell's Georgia Minstrels" are in Omaha for the week of Monday, May 6 at the Eden Musee (Omaha Daily Bee, May 5, 1889, p. 8)

1889, in June: Eaton & Farrell's Georgia Minstrels close for the season in Chicago and will reorganize in Milwaukee on August 11 (NY Clipper, June 22, 1889, cit. in Abbott & Seroff, Out of Sight, p. 434)

1889, over the summer: Hogan appears with Peck & Jackson's Model Minstrels through August 6 (NY Clipper, August 17, 1889, cit. Abbott & Seroff, Out of Sight, p. 434)

1889-1890

1889, in September: Hogan becomes a fifth in the "Criterion Quintet" with Harry S. Eaton and the three Jones brothers, and they plan to do a ten-weeks tour over the Eden Musee circuit to begin in Omaha on September 2 (NY Clipper, August 17, 1889, acc. Abbott & Seroff, Out of Sight, p. 434); this is a circuit of mid-western dime museums that began its life ca. 1887 in Omaha and rapidly branched out to Lincoln, St. Joseph, Kansas City, and Denver (Omaha World Herald, January 1, 1890, p. 16)

1889, in September: also called "Eaton and Hogan's Criterion Quartet" (NY Clipper, September 28, 1889, cit. in Abbott & Seroff, Out of Sight, p. 435)

1889, in October: An ad says that in Allegheny City, for the week of October 28, the manager of World's Museum, James Geary, has put together his own group, "Geary's Own Minstrel Co.," including James Eaton, Frank Hogan and the Jones Brothers; with some errors in names, this could be Hogan and the other members of the quartet (Pittsburgh Dispatch, October 27, 1889, p. 16); indeed, a group called the Criterion quintet was featured in Geary's minstrel show at World's Museum in Pittsburgh (Pittsburgh (Pa.) Dispatch, October 29, 1889, p. 4), so Hogan and the Jones Brothers appears synonymous with the Criterion quintet

1889, in Christmas Week: With Eaton and Hogan's Georgia Minstrels (a.k.a. Eaton & Hogan's Original Colored Minstrels or Eaton & Hogan's Colored Minstrels) put together for a short dime museum stint in St. Paul, Minn. over the holidays; at Kohn, Middleton & Co.'s St. Paul Museum, a dime museum, from December 30 for a for a week, and then a second week beginning January 6 (NY Clipper, January 4, 1890, p. 713); St. Paul Daily Globe hits in LoC Chronicling America, December 29 thru January 10; this troupe is said to be based in Chicago [Peterson, Profiles, p. 124]

1890, in February: the quartet is in Chicago in variety through about March 1, performing as Hogan and three pickaninnies in "Plantation Pastimes", but he is refused a booking in Milwaukee and sues (NY Clipper, February 15, 1890, cit. in Abbott & Seroff, Out of Sight, p. 435; Indianapolis Freeman, March 8, 1890, p. 1, and also cit. in Abbott & Seroff, Out of Sight, p. 435)

1890, in March: Hogan and the Jones Brothers will join the Gus Hill Specialty Col. from March 9 in Cincinnati and tour Cincinnati, Louisville, Pittsburgh, Detroit and Washington (Indianapolis Freeman, March 8, 1890, p. 1, also cit. in Abbott & Seroff, Out of Sight, p. 435)

1890, in June: back out west on the High Plains, "Ernest Hogan, black face comedian," is a newcomer on the variety bill for the week at Denver's Wonderland, along with the "three Jones brothers, juvenile singers and dancers" (Denver Rocky Mountain News, June 3, 1890, p. 2)

c. 1890 with Richard and Pringle's Georgia Minstrels [Peterson, Profiles, p. 124]---could be an error, with another "Georgia Minstrels" intended

HEADING FOR THE WEST COAST

1890: "In 1890 they [i.e., Hogan and the Criterion quartet] were secured by Deedrick & McCoy, a well-known booking agency on the Pacific coast, and received a 15-week booking on the John Court [sic; i.e., Cort, who is Seattle-based] circuit out of San Francisco, and then is booked to a two-year contract (Denver Post, February 27, 1897, p. 5)

The Seattle-based John Cort theatrical circuit in the Northwest eventually (by 1910) extended from Seattle to Portland, San Francisco, Los Angeles, and Salt Lake City. Cort (1860-1929) came west and opened a theater in Seattle in 1887---taking over the Standard, in fact---and one in Portland in 1888 (Portland Oregonian, April 23, 1893, p. 16). According to one source, Cort started his first circuit in Butte. It ran through theaters in Baker City, Tacoma, Olympia, Walla Walla, Spokane, Butte, Vancouver, Butte, Helena, Great Falls, Anaconda, etc. See, inter alia, The Julius Cahn-Gus Hill Theatrical Guide for all the towns on this circuit at about the 20-year mark. One needs to keep aware of the difference between Cort as booking agent and Cort as a later owner/manager of theaters.

Five-plus-years stay---the seasons of 1890-91 to 1894-95---in California (esp. San Francisco) and the Northwest; genealogybank.com newspaper hits & LoC Chronicling hits on the Criterion Quartette from 1891 in Seattle and Anaconda, Montana newspapers; references to Hogan individually appear in San Francisco in 1892 and 1893, in the 1891-1892 and 1893-1894 seasons, where he is a star in the cake-walk, and a judge and a master of ceremonies for contests, etc.; he is also on the variety stage in Salt Lake City in fall 1893, and very often in Butte and Anaconda, Montana. In fact, the best way to see the span of 1891 to 1895 is that Hogan is a regional figure, nominally based in San Francisco, and often touring on a western circuit [the Cort circuit, presumably] in small towns in Montana, Colorado, Utah, etc., and he is in Butte, Montana often enough, for example, to consider it as a possible permanent home. He is a celebrity cakewalker and cakewalk conductor in San Francisco from 1891-1892, thrilling all the ladies. In variety, he is either on his own or with the Criterion Quartette; they, with Master Blutch, are sometimes performing together and sometimes apart---with Hogan as a solo act.

1890-1891

A relatively undocumented season, but in all likelihood on the Cort Circuit, with 1890-91 as year one.

1890, in October: doing variety as an eccentric comedian, along with the three Jones Brothers, "the Piccaninies" (Lincoln, Neb., Capital City Courier, October 4, 1890, p. 4); possibly a last Mid West gig

1890, in November: a group called the Criterion quartet has been engaged for a long season at a variety house in San Francisco

1891, in January: The Criterion Quartette is in San Francisco (San Francisco Morning Call, January 24, 1891, p. 7)

1891, in July: The Criterion Quartet is in Seattle in July (Seattle Post-Intelligencer, July 16, 1891, p. 3 and lots of other hits)

1891, in August: looking backward---the Criterion Quartet has had a 57-week tour of the West (NY Clipper, August 22, 1891, cit. in Abbott & Seroff, Out of Sight, p. 435)

1891: in his interview in the Sydney Sunday Times (July 9, 1899, p. 2), Hogan says he played "Pete"[sic; "Old Pete" is the role] in The Octoroon at Cordrays' Theatre in Portland, Oregon (The Octoroon was Dion Boucicault's popular and long-running 1859 drama)

1891-92

Seems to have been on the circuit through the mountain states in the fall and then in San Francisco and the coast in the spring.

1891, in August: Looking both forward and backward; The Criterion Quartet has had a 57-week tour of the West, and now will play Spokane, Butte, Ogden for fourteen weeks and then San Francisco for seventeen weeks (NY Clipper, August 22, 1891, cit. in Abbott & Seroff, Out of Sight, p. 435); this is clearly the Cort Circuit

1891, in October: For most of the month, featured at Ritchie's Comique on Main Street in Butte Montana is the Criterion Quartette, consisting of

Little Blouch and the Jones Brothers, assisted by the eminent comedian Ernest Hogan and James Taylor, the lyric Tenor (mention virtually daily (21 x) in the Anaconda Standard, from October 6, 1891, p. 5 to October 31, 1891, p. 7)

1891, in November: the Criterion Quartet (Hogan and the three Jones brothers) is making a big hit on the coast (Topeka Weekly Call, November 1, 1891, cit. in Abbott & Seroff, Out of Sight, p. 435); this includes Butte and San Francisco (NY Clipper, November 14, 1891, cit. in Abbott & Seroff, Out of Sight, p. 436); lots of hits in the Anaconda (Mont.) Standard in October and November

1891, in December: Eaton and Hogan's Colored Minstrels begin rehearsals in Chicago and will open December 9; roster includes Billy Johnson (Sampson, Ghost Walks, p. 88)

1892, in March: on Friday & Saturday, March 25, Hogan is clearly new in town; he is the conductor or director of a two-day cakewalk contest, a novelty to the San Francisco readership that needed explanation in the paper, playing "Uncle Eph"; he is also supervisor of the pie-eating match; and on day two---Saturday---on account of a charge of assaulting a woman he was at the police station and unable to run the event; 8000 attended day one and 10,000 attended day two, so it was a huge event; the newspaper calls him the colored Ward McCallister, after the Eastern white dancing master and consultant for fancy balls for high society and Newport bon vivant (San Francisco Morning Call, March 26, 1892, p. 2; San Francisco Chronicle, March 26, 1892, p. 4; San Francisco Morning Call, March 27, 1892, p. 7; San Francisco Chronicle, March 27, 1892, p. 16)

1892, in April: at the Orpheum, Nelson's Vaudeville Combination and the Famous Critterions Headed by the Renowned Black Comedian Ernest Hogan and the funny little Master Blutch, in their latest success, "A Black Picnic" (San Francisco Chronicle, April 21, 1892, p. 10)

1892, in July: Hogan gets into a very public quarrel over a girl (San Francisco Morning Call, July 18, 1892, p. 1)

He is in the San Francisco Voter Register in 1892: a minstrel by occupation, born in Kentucky, age 24

At some point this year he apparently "unofficially" marries (white) Lilian Todhunter, who takes the name surname Hogan. She reports for the US 1900 Census that they have been married seven years. If this is all quite exact, then they married in later 1892, and their eighth anniversary would have fallen after the mid year 1900 census enumeration. They marry formally in Chicago in 1895.

1892-1893

Here the pattern reverses and Hogan is on the coast in the fall and doing the swing into the mountain states in the spring. It appears that Hogan steps back from regularly singing with the Criterion Quartette around now, though he puts them in his shows until at least 1895, and turns to them again to join him on the trip to Australia and New Zealand in 1899.

1892, in September: the Criterion Quartet is playing West Coast circuits (NY Clipper, September 3, 1892, cit. in Abbott & Seroff, Out of Sight, p. 436); by November they are back in Seattle (Seattle Post-Intelligencer, November 30, 1892, p. 5)

1892, in December: Hogan is in Seattle with a company doing Dion Boucicault's melodrama, The Octoroon, in which he took the role of "Old Pete" (Seattle Post-intelligencer, December 13, 1892, p. 8)

1893, in February: the Quartet is touring and is in Spokane, with San Francisco behind them and Chicago ahead of them; the quartet is W. C. Craft, first tenor, Willie Jones, first bass, George Jones, second tenor, Master Bluch, alto and juvenile; Bluch is 13 years old [so born in c.1880]; Hogan is sole proprietor and manager of the quartet and writes all their music; further, Hogan and Chas. Hunn will star next year in a musical comedy farce to be written for them by Charles Hoyt (Indianapolis Freeman, February 25, 1893, p. 5; Abbott & Seroff, Out of Sight, p. 436)

- 1893, in April: After two years out West, Hogan and the quartet have signed with Harry Williams' minstrels and will join the troupe in October and return East (Anaconda Standard, April 23, 1893, p. 11; Abbott & Seroff, Out of Sight, p. 436)
- 1893, in April and May: in Butte at the Comique, and also in Anaconda, doing "Old Slavery Days" and a Cakewalk, a.k.a. "Life in the Sunny South" plus a Cakewalk; in "Sunny South" Hogan impersonates two characters. In some ads he is "Ernest Hogan and His Challenge Criterion Quartette" (e.g., Anaconda Standard, April 7, 1893, p. 4)
- 1893, in April: On April 24 and 25 Hogan ran either a grand cantata or a grand cakewalk at Maguire's opera house in Butte (Indianapolis Freeman, May 6, 1893, p. 3)
- 1893, in May: Hogan and his Criterion quartette entertained at a May Day event in Butte by singing some songs (Anaconda Standard, May 2, 1893, p. 1)
- 1893, in May: Hogan and company are bringing "In the Sunny South" a.k.a. "Life in the Sunny South" and a cakewalk to Butte and Anaconda, with Master Bloutch and the Criterion double quartette, etc., and there is a fair amount of description in the papers (Anaconda Standard, April 22, 1893, p. 4; Anaconda Standard, April 27, 1893, p. 3; Anaconda Standard, May 12, 1893, p. 3; Anaconda Standard, May 17, 1893, p. 3; Anaconda Standard, May 21, 1893, p. 5)
- 1893, in August: the Criterion Quartette, "The Greatest of All Entertainers," is at Wonderland, "In Plantation Sketches, Negro Melodies, etc." (Salt Lake Herald, August 27, 1893, p. 12)
- The 1909 Variety obit says that about ten years after Hogan's debut, he teamed with Bert Williams in Western variety houses, and then with Williams and Walker. That would be 1892/1893. W&W are both just under a decade younger than Hogan, and begin to make their mark as a team roughly a decade after Hogan's plunge into black-face minstrelsy. Like a big brother, Williams and Walker credit him with their first opportunity while out West (Walton obit of Walker). W&W either met there in March 1893 or more likely finished their first year as a team

then (at least, that is when they celebrate their anniversary). Southern has them meeting in 1893 and going out in vaudeville. Or minstrel shows? Orpheum circuit? Cort circuit?

They were mainly based out of San Francisco until November 1895. Thus Hogan and W&W would have crossed paths most often in the 1892-1893, 1893-1894 and 1894-1895 seasons, or perhaps more accurately, in the 1893 and 1894 calendar years, across parts of three seasons.

In 1908, Hogan is too ill to attend the William and Walker 16th Anniversary gala in NYC, but he sends a long congratulatory telegram from Rutland, Mass., which probably affected them the most of all such congratulations; Hogan reminds them that he gave encouragement to them 16 years prior (NY Age, April 2, 1908, p. 6), which would be 1892 in their first (1892-1893) season together.

1893 SONGS

"Keep Dem Golden Gates Wide Open," published as by Joseph Hart (NY: Howley, Haviland & co., 1894), but Hogan claims this as his own, and says he sold it to Hart, and that it came before the next songs below; he tells the story that he met the Hallen and Hart musical comedy team (Frederick Hallen and Joseph Hart) when they were touring with Later On, thus c. 1888-1894, and wrote the song for Hart at his request (Sydney Sunday Times, July 9, 1899, p. 2)

"What Am You Gwine to Tell Massa Peter When You Meet Him at de Gate?" lyrics Hogan, music, Billy Kersands (San Francisco: Broder & Schlam, 1893); also "What /Am You/Yer/You/ G'wine to Tell Massa Peter," identified as an original and one of his greatest hits (NY Dramatic Mirror, May 28, 1898, p. 18); also gets mentions elsewhere as one of his big numbers, esp. when he is with Black Patti in 1897-1898 (e.g., Sampson, Ghost Walks, p. 147); in a Rudi Blesh list it is identified with Hogan and Kersands in 1893; Kersands was travelling on the West Coast with Richards & Pringle's Georgia Minstrels in February and March 1893

1893-1894

Hogan appears to have been off the mountain state circuit this season.

1893, in September: Hogan and the "Two Little Hogans" are presenting their novelty act, "The Blackville Twins," at Wonderland in Salt Lake City in variety (Salt Lake City Deseret Evening News, September 20, 1893, p. 7); the Hyer sisters Anna (c. 1855-1929) and Emma (c. 1857 - 1901) had travelled in Oregon and Montana with a musical comedy of the same name in 1891 (Dalles, Or., Daily Chronicle, January 12, 1891, p. 2; Livingston, Mont., Enterprise, February 14, 1891, p. 3), likely on the same Northwest circuit of small towns as Hogan toured, and the sisters had been doing it at least since 1884-1885 (e.g., Rock Island Argus, May 1, 1885, p. 1, etc.)

1893, in October: Hogan is back in Butte after an extended six-month trip through the East, and he says he will make Butte his home (Anaconda Standard, October 28, 1893, p. 4)

1893, in November: Hogan is at the Wigwam Theatre in SF with the My-Card-Do Minstrels, along with Hunn and Bohee, the Sunset Quartet "and a fine novelty and specialty company" (San Francisco Morning Call, November 28, 1893, p. 3)

1893, in December: At the Wigwam Theatre in SF, Hunn and Bohee got gold medals from the manager and also from Hogan to mark the close of a successful engagement of seven months (NY Clipper, December 16, 1893, cit. in in Abbott & Seroff, Out of Sight, p. 436)

1893, in December: Hogan is in San Francisco calling a cakewalk and pie-eating contest (San Francisco Morning Call, December 16, 1893, p. 3; San Francisco Chronicle, December 16, 1893, p. 4)

1894, in May: basically Hogan's troupe, with Craft, Blutch, Criterion Quartette (but no mention of Hogan) doing "The South in Slavery" with plantation scenes, a steamboat race, etc., so it sounds like "In the Sunny South" (Salt Lake City Herald, May 13, 1894, p. 12; Salt Lake City Herald, May 15, 1894, p. 8)

1894, in June: Hogan write to Butte to say he was last in the city over a year ago [that would be April-May 1893] and says he'll be back (Anaconda Standard, June 23, 1894, p. 4)

1894 SONGS

"Sweet Little Kate McCoy," lyrics and music Hogan (SF: Broder & Schlam, 1894); dedicated to Katie Putnam, (a variety stage actress quite active in the 1880s and 1890s) and will be sung by her during a coming engagement in Butte; she probably tours on the same circuit (Anaconda Standard, February 24, 1895, p. 5)

1894: In an 1897 profile (Denver Post, February 27, 1897, p. 5) it says that in 1894 he branched out into writing plays, including:

[In the] Sunny South [1893]

Mr. Adonis

The Black Evolution [which he says in a Sydney, Australia interview that he did in St. Paul]

[In] Old Tennessee [1895]

1894-1895

1894, in October: He writes that he is about to leave San Francisco after a five year stay (NY Clipper, October 27, 1894, cit. in Abbott & Seroff, Out of Sight, p. 436; Sampson, Ghost Walks, p. 99), and this would be five seasons, 1890-, 1891-, 1892-, 1893-, 1894-; he goes back to Butte, and from this point forward he is headed East

1894, in October: Hogan returned to Butte on October 15 (Anaconda Standard, October 16, 1894, p. 5)

1894, in November: Hogan is performing in Butte in a benefit (Anaconda Standard, November 11, 1894, p. 8); in Butte on November 27 he sings several amusing songs for the crowd while there was a wait during a boxing match in town (Anaconda Standard, November 28, 1894, p. 3)

OFF THE CORT CIRCUIT

1895, in February, March and early April: Hogan is rehearsing and then touring in Montana and points south with "Earnest Hogan's Great Cake Walk and Drama In the Sunny South," in which Hogan plays "Trilby" (Anaconda, Mont., The Anaconda Standard, March 8, 1895, p. 3; Anaconda, Mont., The Anaconda Standard, March 10, 1895, p. 8); Hogan brought the Criterion Quaret from Spokane to join this show, and it was anticipated that they would do one-night stands; the quartet had been managed in Spokane by Charley Saeger [Charles Sager], and the quartet wanted to give him the slip, causing some trouble (Anaconda Standard, March 6, 1895, p. 3); NB: Charles Sager is still performing on stage in Montana in 1896 (Anaconda Standard, March 17, 1896, p. 11);

The show had been called The South in Slavery but is now called A Picture of Life in the South; it has come from Butte, Montana; "The star, or the leading man, is Mr. Ernest Hogan, and he is rather clever. The Criterion quartette render some very sweet negro songs" (Salt Lake Herald, March 19, 1895, p. 5)

The manager of the show from Butte forward is impresario Otto Floto, who was once an aid to Chicago's Parson Davies (Chicago Daily Inter Ocean, April 1, 1895, p. 1); the significance here is that Hogan is going with an independent agent, not out on a theatrical circuit, and one he might have know from ca. 1890

the show includes the Criterion Quartet and Master Blutch, and Hogan gives his famous lecture on "Woman," and Master Blutch sings "You shan't play in our yard," and the show closes with an exhibition cakewalk (Anaconda, Mont., The Anaconda Standard, March 12, 1895, p. 3)

The song that will be his one of his great hits, "Pas-Ma-La," is new in the show by March 3, 1895 (Anaconda Standard, March 4, 1894, p. 5); as "Hogan's Sunny South" the show hits Butte (March 8-9), Anaconda (March 11), and other Montana and Western states bookings, including Salt Lake City, Denver, Kansas City; it is in Salt Lake City on March 18 and 19, headed by Hogan, "The Funniest of All Colored Comedians" (Salt Lake Herald, March 17, 1895, p. 4)

Clearly, In the Sunny South morphs into In Old Tennessee in Denver and on the road in late March 1895. It has been greatly transformed and improved since leaving Butte (Anaconda, Mont., The Anaconda Standard, April 8, 1895, p. 3)

1895, in March and April: from the end of March 1895 Hogan stars in In Old Tennessee, in which he is "Uncle Pete" (with "a Topeka theatrical company" by one account) in Denver (last week in March), Wichita (April 4), Topeka (April 5, 6), Kansas City (around April 17), etc.; it is a new drama that played in Denver late March, features Master Bluch, and a steamboat race between the Robert E. Lee and the Natchez is one of the features (Denver Rocky Mountain News, March 21, 1895, p. 4: it is coming next week) and then it is coming to Topeka (Topeka State Journal, April 1, 1895, p. 5 and etc.; also, e.g., Kansas City Daily Journal, April 17, 1895, p. 3; Abbott & Seroff, Out of Sight, p. 436)

1895, in April: in mid month Hogan is made a 32nd degree Mason in Kansas City; he is said to be thirty [which is accurate] and to be the youngest 32nd degree colored Mason in the country (this was "a few days ago," acc. Topeka State Journal, April 18, 1895, p. 5); his claim to be "the youngest thirty-second degree Mason in the world" becomes part of his publicity bio (e.g., Grand Forks, ND, Daily Herald, January 8, 1899, p. 3)

1895, in May: the troupe goes on to St. Louis and is becalmed there with serious financial woes and lack of bookings; they plan to return to Kansas City (Topeka State Journal, May 13, 1895, p. 4)

1895, in May: They close in KC on May 25 and hope to re-open in Chicago on September 6 or 8 under managers Alexander and Tralle, and including Craft and the Jones Brothers (NY Clipper, May 18, 1895, cit. in Abbott & Seroff, Out of Sight, p. 437; NY Clipper, June 15, and July 6 and July 13, 1895, cit. in Abbott & Seroff, Out of Sight, p. 437)

1895, in June: a troupe of minstrels have a performance at the 5th Street opera house last night, including Master Bluch, a boy member of the troupe with a fine tenor (Kansas City (Mo.) Times, June 6, 1895, p. 6)

1895: in June: the troupe is back in Kansas City, and Hogan is out from under the management of Floto and Levy, and he's hoping to reorganize a

show and go East from August 1895 (Anaconda Standard, June 23, 1895, p. 10)

1895, in July: "the Criterion quartette, colored, of this city" will be on a three-week vaudeville bill at Fairmont Park (Kansas City Times, July 28, 1895, p. 7); the Criterion quartette, "which sang in "Old Tennessee", is on a variety bill (Kansas City Times, July 29, 1895, p. 4); the entertainment will be of the highest quality, including seven first-class turns, and also including "the Criterion quartette (colored), of this city, which will fill in between acts" (Kansas City (Mo.) Daily Journal, July 28, 1895, p. 3)

1895, in August: "In the afternoon the Third Regiment band played delightfully in the pavilion and the Criterion quartette sang on the lawn to thousands, Craft's song, "What Youh G'wine ter Tell Mars Petah at de Gate" getting big applause" (Kansas City (Mo.) Daily Journal, August 5, 1895, p. 2), and at Kansas City's Fairmount Park Auditorium, "The Criterion Quartette, composed of W. C. Craft, Master Blutchter, Will Jones, and George Jones, late of Old Tennessee, concluded the evening's performance with some excellent negro songs" (NY Dramatic Mirror, August 10, 1895, p. 18)

1895, in August: Ernest and Lilie formally marry in Chicago. He may have been in Chicago for the summer, which might also explain why he is described as "the well-known colored comedian . . . from Chicago," unless this connection is being remembered from ca. 1890 (Kansas City (Mo.) Times, October 20, 1895, p. 3)

1895 SONGS

"La Pas-Ma-La" (Pas-Ma-La), lyrics and music Hogan (Kansas City: J. R. Bell, 1895); a giant hit; note that this song is published in Kansas City; he introduced the song in Old Tennessee before it was published (in fact, in earliest March, while that show was still In the Sunny South); it was an item of freshly published music received last week by the Kansas City Daily Journal, September 29, 1895, p. 14;

"As Sung With Great Success by Miss Jennie Whitbeck in Matthew's & Bulger's Polite Comic Play "At Gay Coney Island"

1895-1896

1895, in September: a version of In Old Tennessee opens in Denver on September 9; this is a company under original manager Otto Floto; the play has some re-written dialogue and has Frank Sherridan as lead; based out of Kansas City, it draws on many of the members of last season's troupe, including Criterion Quartet members W. C. Craft, Master Blutch, and George Jones (Denver Rocky Mountain News, September 8, 1895, p. 15); Floto has a serious altercation with ex-leading man Sherridan which might be fatal for the actor; the show played for a week in Denver and then when it went on to Cripple Creek, Sherridan wanted his wages but got fired instead; they fought in the street in Denver (Denver Post, September 19, 1895, p. 2)

At this moment Hogan separates for the first time in quite a while (ten years?) from the Criterion Quartet.

1895, in September: Hogan, in fact, was in a different company doing a show of the same name under new management---his second shot at independent management---that went east out of Kansas City; he is with In Old Tennessee for the full season; it did not do well at first financially (Denver Post, September 19, 1895, p. 2; Kansas City Times, October 20, 1895, p. 3); it tours the Midwest in later 1895, supposed to open in Chicago on September 8; the tour included Elkhart, Ind. in September, and he is doing the Pas-Ma-La number; the show not always doing so well (Kansas City Times, October 20, 1895, p. 3); they re-organize in Wichita in October, and then on into New England thru December, and in the east in early 1896, including three days in Scranton in mid February, then Binghamton and Wilkes-Barre (Scranton Tribune, February 18, 1896, p. 3; Scranton Tribune, February 21, 1896, p. 3; Wilkes-Barre Times, February 24, 1896, p. 2; Scranton Tribune, March 28, 1896, p. 6); Abbott & Seroff, Out of Sight, p. 437; route and ups and downs can be followed in NY Dramatic Mirror this fall; route through VERY small towns; e.g., in October they play at the opera house in Ardmore (Ardmore, Indian Terr., Daily Ardmoreite, Friday, October 25, 1895, p. 1)

"Old Tennessee" failed to get a firm grasp on the theater-going public and the company went to the wall at Wilkes-Barre" (Scranton Tribune, March 28, 1896, p. 6)

Songs in Old Tennessee (acc. Indianapolis Journal, September 8, 1895, p. 11; Logansport, Ind., Reporter, September 12, 1895, p. 5) include:

"Goin' To Kansas"

"Take a Peep at the Silvery Stars"

"La Pas Ma La"

"What Am You Gwine to Tell Massa Peter When You Meet Him at the Gate"

1896 SONGS

"All Coons Look Alike to Me: a darkey misunderstanding," lyrics and music Hogan (NY: Witmark, 1896); advertised for sale by Witmark in NY Clipper, August 21, 1896, p. 415; new in Fall 1896; written for May Irwin and and sung by her in two white shows that fall, Widow Jones (her star vehicle for about 15 months: on Broadway from September 1895, then on road, then back in NYC and hits 300th performance in April 1896; in Newport in September 1896 and still holding the stage through November 1896); and then in Courted into Court (from December 1896);

another giant song hit (NY Dramatic Mirror, August 19, 1896, p. 11); he is often said to have earned \$39,000-\$40,000 from this song alone, and at an approximately 25x multiplier, this is roughly \$1,000,000 in modern terms;

a big hit for Hogan; Selection for "Songs of Olden Days," Thursday evening, Oct. 1, at the Autumn Exposition, Sept. - Oct. 1914;

"Two Little Eyes of Blue: waltz sopng and chorus," lyrics and music Hogan (NY & SF: Broder & Schlam, 1896; NY: Journal and Advertiser, 1897); sung by the "Countess Hatzfeldt" (a variety artist who was at the Casino Roof in July 1897)

"The 9th [Ninth] Battalion on Parade," lyrics Hogan, music Bert Williams (NY: Witmark, 1896); sung by the Moore & Burgess Minstrels; mentioned in Topeka State Journal, October 26, 1896, p. 8

In addition to "All Coons," "Two Little Eyes of Blue" and "Sweet Little Kate McCoy" are solid hits for Hogan and publishers Broder & Schlam.

It is an interesting time because his shows are going out to very small towns well out of the "big time," and he is not a familiar figure on the Eastern stage, but some of his songs are making him a millionaire in modern terms. Now is when he is getting very rich.

1896-1897

GEORGIA UNIVERSITY GRADUATES

1896, in July: the manager of the Lyceum theatre in Denver was negotiating in July 1896 for comedian Ernest Hogan and the Georgia University Graduates to come through in the 1896-1897 season (Denver Post, July 25, 1896, p. 3)

Hogan is on the road this 1896-1897 season with The Georgia University Graduates, a.k.a. "The Georgia Graduates," or "The Georgia University Graduates and J. Edw. George's Operatic Minstrel Stars," or "J. Edw. George's Operatic Minstrel Stars, Headed by Ernest Hogan"; he is singing his latest composition, "All Coons Look Alike to Me" with this troupe (Little Falls, Minn. Weekly Transcript, November 6, 1896, p. 7); Hogan is the "Highest salaried colored comedian in the world" (Calumet, MI., The Copper Country Evening News, August 12, 1896, p. 2)

A minstrel show by this name had been on the road the prior season out on the west coast, and was touring the next season, too;

A troupe of ca. 30, including eight females who dance and add to the chorus; opne claim is they go east and then head back west but I have not seen them out east at all, and they tour mainly in small towns in the mid west and west, often in a series of one-night stands, but sometimes longer; a total of 38 weeks, with 17 week stands, 21 three night stands,

and the rest in one- and two-night stands [the rest being ca. 11 weeks or somewhere around 35-60+ show-days] (Indianapolis Freeman, April 24, 1897, p. 5):

they are in Michigan in August;

in the Dakotas in October, first South Dakota and then North Dakota (Indianapolis Freeman, October 31, 1896, p. 3; Aberdeen, S.D., Weekly News, October 1, 1896, p. 9; Aberdeen Daily News, October 10, 1896, p. 2; Sampson, Ghost Walks, p. 112 and Peterson, Profiles, p. 124);

in Minnesota in October and November (Little Falls, Minn. Weekly Transcript, November 6, 1896, p. 7;)

in Montana and Washington (Pullman and Spokane) in December;

in Washington at Olympia, Tacoma, Seattle in early January;

in Oregon in January, including Dalles, Or. and Portland, Or. (Portland Oregonian, January 3, 1897, p. 13);

In Utah in February, incl. Salt Lake City;

in Denver in late February and March, for eight nights and four matinees from February 28 (Denver Post, February 24, 1897, p. 5; Denver Rocky Mountain News, March 2, 1897, p. 5); the on to Colorado Springs and in Nebraska in April, including North Platte and Omaha (Omaha World Herald, April 11, 1897, p. 11; Omaha World Herald, April 18, 1897, p. 12)

and in Valentine, Neb. in early May and in Iowa at the end of May and into early June, now without Hogan

1897, in April: "Earnest Hogan has closed his season with the Georgia Graduates, and is resting at Cripple Creek, Col., where he has a mining claim." (NY Clipper, May 1, 1897, p. 138)

1897, in August: "Ernest Hogan, the clever Topeka negro, who is the author of "All Coons Look Alike to Me" and other darktown melodies, is now in New York, and a report from there says he has been sued for divorce by his white wife" (San Francisco Call, September 1, 1897, p. 6). She is, however, still using his name and claiming him as her spouse in the US 1900 Census.

1897 SONGS

"Honey, you made a hit with me," lyrics and music Hogan and Bert Williams (NY & SF: Broder & Schlam, 1897)

"Come Back and I'll Be Good," lyrics and music Hogan (NY & SF: Broder and Schlam, 1897)

"Sit down, Brophy," lyrics and music Hogan (NY & SF: Broder and Schlam, 1897)

An 1897 profile (Denver Post, February 27, 1897, p. 5) says that his songs include the following:

"All Coons Look Alike to Me" [1896]

"Master Peter at the Gate" [1893]

"Ninth Battalion" [1896]

"Sweet Little Katie McCoy" [1894]

"La Pas Ma La" [1895]

"Take a Peep at the Silvery Stars" (in Old Tennessee)

"Two Little Eyes of Blue" [1896]

"Sail in the Gospel Balloon"

"Midway in the Sky"

"What's the Matter With Hanna" [a political expression in 1896; there is a song from this era with this title, words Henry Denver, music Bertha Marshall, publ. Edward H. Phelps, 1906, which is in several modern publications, but I have not seen the original]

An 1898 profile one season later (NY Dramatic Mirror, May 28, 1898, p. 18) mentions the numbers:

"All Coons Look Alike to Me" (1896)

"Honey, You Made a Hit With Me" (1897)

"I don't like that face you wear" (1898)

"What Yer G'wine to Tell Massa Peter at the Gate" (1893)

THE BIG SHIFT OF GEARS ONTO THE NATIONAL STAGE

1897-1898

After 18-20 years on stage as solo and quartet singer, dancer, comedian, actor, almost all of it west of Chicago, he makes a big leap. Possibly it is around now that he moves to NYC.

1897-1898: Engaged by Voelkel for the Black Patti Troubadours for their second season; Sissieretta Jones (1868-1933) is a slightly younger contemporary; engaged by late June 1897 (Indianapolis Freeman, July 3, 1897, p. 3; Topeka State Journal, July 5, 1897, p. 8); replacing Bob Cole (and Cole & Johnson); the show opened in Asbury Park, NJ on August 6, 1897 [Aug 15?]; the Troubadours are doing essentially a variety mix with the mini musical At Jolly Cooney-Island featuring Hogan and McClain; this is a huge jump up to a national stage for Hogan as performer, although he has had major song hits already to his credit and is well known in the Northwest and Central States; only now is his name getting frequently in the Indianapolis Freeman, for example; McClain and his wife were with this company now, too (Indianapolis Freeman, July 10, 1897, p. 5); Hogan partners in comedy with McClain in the mini, but McClain and wife leave after less than two months (Indianapolis Freeman, October 9, 1897, p. 5)

First references as "The Unbleached American," are from this 1897-1898 tour; it is how he gets identified when he does some original coon songs in the variety section of the show (e.g., Rochester, NY, Democrat and Chronicle, October 5, 1897, p. 14)

1898, summer: CLORINDY; Norton (2002), I: 629-30 (1898.41)
Off the road with the Troubadours when the season ended in DC on May 21, Hogan is the solo star in Dunbar and Cook's show, Clorindy, or the Origin of the Cakewalk, in E. E. Rice's Summer Nights at the Casino Roof Garden, scheduled for June 27 but then opening July 5; in NY Times, August 7, 1898, p. 5 this mini-musical is simply called "the big cakewalking act, headed by Earnest Hogan." Clorindy, running there until September 17, outlived Rice's Summer Nights (which closed August 20) at that theatre, but Hogan had to leave Clorindy to rejoin the Black Patti Troubadours, who opened their fall season on August 24. This is Hogan's first time working with Will Marion Cook, and they will work again often over the next decade.

Norton (2002) has an "extra" song, "Every Coon Had a Lady Friend But Me," which might be a Hogan song. Or it might have been cut very early on.

1898 SONGS

"The Fighting 24th," military march for pianoforte, by Hogan and Richard Weston (NY: Howley, Haviland, 1898)

"I don't like that face you wear: a coon insult," words and music Hogan (NY: Howley, Haviland, 1898); copyright June 21/August 6, 1898

"I loves my little honey best of all," lyrics and music, Hogan (NY: Howley, Haviland, 1898; San Francisco: Daily Examiner, 1898); copyright December 17, 1898

"Ma gal's de town talk," lyrics and music Hogan (San Francisco: Daily Examiner, April 17, 1898); sheet music mentions that he is with Black Patti's Troubadours

1898-1899

1898-1899: From later August, Hogan is with Black Patti Troubadours for a second season, in the mini At Jolly Cooney Island again and presumably also in the olio.

1899, in February: He has a new song in the show, "If They Only Fought With Razors in the War" (San Francisco Call, February 14, 1899, p. 9); that song has words and music Irving Jones (NY: F. A. Mills, 1898), copyright August 27, 1898

1899, in February: THE KING OF COONTOWN

Hogan, "a formerly of Topeka young man," writes a play, King of Coon Town and will leave the Black Patti Troubadours to star in it (Topeka Plaindealer, February 10, 1899, p. 1); a standard blurb goes out on the wires that Hogan writes from Chicago to say he will star next year in a musical comedy that he has written, The King of Coontown, and in one case it says that it would be probably under the management of E. E. Rice and Will F. Cook (e.g., NY Dramatic Mirror, February 25, 1899, p. 2; Elmira, NY, Telegram, February 26, 1899, n.p., under "News of the Players"; Rochester Democrat and Chronicle, February 26, 1899, p. 15;

NY National Police Gazette, March 4, 1899, p. 2; NY Telegraph, April 9, 1899, p. 5; NY Telegraph, April 11, 1899, p. 3; etc.; for a reference to a forthcoming show of this name, see also Indianapolis Freeman, April 15, 1899, p. 5

1899, in March: Hogan formally severs ties with Black Patti Troubadours (Sisseretta Jones bio., p. 128) before the end of the season, and this hits the papers March 18; he plans to collaborate with Tom Logan on songs.

1899, in May: Hogan is the only black in white company, E. E. Rice's Captain Kidd Company, in Philadelphia; they are doing "Captain Kidd, U. S. N."; it is a mixed amateur/professional cast whose foundation is the Mask and Wig Club of the University of Pennsylvania (for whom Cole & Johnsons would later write); the Penn students had been doing it, Rice saw and liked it, and thought a professional production could be viable, and he began with this mixed effort (Philadelphia Inquirer, May 2, 1899, p. 7, with a full cast list with Hogan, in second place, as "Lazy Pete"; see also Philadelphia Inquirer, April 10, 1899, p. 14; Philadelphia Inquirer, April 23, 1899, p. 10; the paper's Sunday reviewer found it to be a bit of a fiasco: Philadelphia Inquirer, May 7, 1899, second section, p. 12; Philadelphia Inquirer, May 14, 1899, second section, p. 12; see also Sampson, Ghost Walks, p. 176; Hill & Hatch ref., p. 131); NB: Rice had produced Clorindy the summer before; a later list of Rice productions includes "Captain Kidd" (Boston Herald, March 4, 1900, p. 17)

1899 SONGS

Both of these were printed separately and also in Two Songs by Howley, Haviland & Co. (1899):

"No more will I ever be your baby," lyrics and music Hogan (NY: Howley, Haviland, 1899); copyright March 25, 1899

"I Can't Lose My Home and My Pork Chops, Too" lyrics and music Hogan (NY: Howley, Haviland, 1899); copyright March 11, 1899

1899-1900

THE ROUND THE WORLD TOUR 1899-1900

In brief, in June 1899 Hogan sails for the Far East with Curtis's Minstrels to star in Australia and New Zealand alongside Billy McClain; at the first crisis McClain jumps to McAdoo company and the Curtis group heads for New Zealand; at the second crisis, Curtis abandons the company and Hogan takes over, running the original company as lesee.

It is possible that Hogan actually helped to bankroll the trip; a great deal of cash would have had to have been invested to get them across the Pacific.

Hogan draws heavily on family, friends, and KC area acquaintances to initially build the company for Curtis.

On the way home, the troupe arrived in Honolulu on March 14 and was stranded there in April after a four-week engagement at the Orpheum; ultimately they had to stay just short of three months; Hogan formed Ernest Hogan's Funny Folks a.k.a. the Hogonites; his troupe does vaudeville/variety plus a series of mini musicals and Uncle Tom's Cabin. They finally leave for home in June.

A FULLER ACCOUNT

Curtis's Afro-American Minstrels---a.k.a. the M. B. Curtis All-Star African American Minstrels, a.k.a. M.B. Curtis' Afro-American Minstrel Company (and later, a.k.a. the Ernest Hogan Negro Company and Alabama Cakewalkers)---went on tour via Hawaii, Samoa, and Fiji to Australia and New Zealand in the second half of 1899 and early 1900, and arrived back in the US in 1900 in mid year. More precisely, they left Vancouver on June 1, 1899 and returned in June 15, 1900, over 12 months later. The Kansas City juvenile band that performed with them left their home city on May 27, 1899 and returned on June 22, 1899.

Some early reports had had them going via Australia to China, Japan, Manila and then on to the 1900 Paris Exposition (e.g., Lexington (KY) Morning Herald, June 25, 1899, p. 12), or perhaps even reaching South America. They have M. B. Curtis' All Star Minstrel Co. "Tour of the World" stationery (an example of which is preserved in N Clark Smith KU archives

letters; Smith's letters home from this trip are in the archive). But in the end there was no world tour, or "worldwide travel", as was originally hoped, except for an admittedly exotic trip half way round the world.

This trip---and indeed, the fact that there were two African American theatrical troupes touring in Australia and New Zealand at the same time in 1899-1900, managed by O. M. McAdoo and M. B. Curtis, respectively---are both well known phenomena, but the availability of newspapers on-line allows for the building up of more detail, along with the clarification, for instance, of the occurrence of three crises, not just two, in the fortunes of the Curtis/Hogan troupe.

The story begins with African American musician O. M. (Orpheus Myron) McAdoo (1858-1900), "The Double A Flat Basso," who first reached the Antipodes in 1886 as a bass with an independent professional company of "The Fisk Jubilee Singers" under proprietor F. J. (Frederick James) Loudin, touring there from June 1886 to August 1888 (Adelaide, South Australian Register, May 8, 1886, p. 4; Adelaide Express and Telegraph, June 22, 1887, p. 5; Adelaide Express and Telegraph, May 2, 1889, p. 3).

Back in America, McAdoo planned his return to the Antipodes, and was interested in bringing along the young Will Marion Cook. The St. Paul Appeal, January 31, 1891, p. 1, in a column on doings in Washington DC, says "Will Cook, the violinist, has under consideration a proposition from Mr. O. B. McAdoo to sign a two years contract to go with his troupe of singers to Australia," and the Cleveland Gazette, February 7, 1891, p. 3 has a short notice that "The McAdoo Jubilee Company desires Willie Cook."

McAdoo returned as a proprietor with his own Virginia Jubilee Singers (a.k.a. the Fisk Jubilee Singers and Virginia Concert Company), but without Cook, for three-and-a-half calendar years of touring---from 1892 to mid 1895. McAdoo and wife and son returned again in July 1898 with two troupes, his Original Jubilee Singers and his Vaudeville Artists, playing together into 1899. He then went back to the states and organized a fresh company, the Georgia Minstrels and American Cake-Walkers, which opened in Sydney in mid June 1899 (Sydney Morning Herald, May 17, 1899, p. 2, etc.), just a few weeks before the arrival of the Curtis/Hogan company. McAdoo died in Australia in mid 1900 (Indianapolis Freeman, September 1, 1900, p. 5; Indianapolis Freeman, October 6, 1900, p. 5).

Like McAdoo, the (white) actor-manager M. B. (Maurice Bertram) Curtis (1852-1921), born Maurice Strelinger, had been in Australia before 1899 with a stage show, but he did not have McAdoo's long familiarity with the

territory. Curtis and his wife had been well-known figures on the American stage, particularly Curtis as actor and comedian and especially in the lead role in Sam'l of Posen, from c.1870 into the 1880s and 1890s. Curtis moved to Australia in 1898, where he was briefly a theatre manager, theatrical company manager, and entrepreneur; he toured New Zealand and Australia that year with a variety company that featured the African American magician Carl Dante and his wife (Sydney Sunday Times, August 7, 1898, p. 2; Sydney Referee, September 28, 1898, p. 10, etc., etc.).

After the 1899 venture with African Americans that is described below, he next would bring white performers to Australia and New Zealand ("The Walter Sanford Players") in late 1903-1904 and a vaudeville troupe (the "American Novelty Co.") for a few months in mid 1905 (Wanganui Chronicle, January 5, 1904, p. 5, etc., etc.; Manawatu Times, August 17, 1905, p. 2, etc., etc.).

Some Curtis biography in Dave Weinstein, It Came From Berkeley: How Berkeley Changed the World (2008); better bio in Harley Erdman, "M. B. Curtis and the Making of the America Stage Jew," Journal of American Ethnic History 15/1 (Fall, 1995): 28-45. [Book: Staging the Jew: The Performance of an American Ethnicity, 1860-1920 (New Brunswick: Rutgers UP, 1997)]. (Notoriously, after two hung juries he was acquitted by a third jury of the charge of murdering a policeman in San Francisco in 1891 [Elkhart Weekly Review, August 31, 1893, p. 6], etc., etc.). A remarkable contemporary interview with Curtis shortly after the company's arrival in Sydney is "Maurice Bertram Curtis," in Sydney Truth, July 23, 1899, p. 6.

For the new venture in 1899, Curtis had to have made a substantial upfront investment of capital to buy the round-trip steamship tickets and support the troupe as it travelled outward bound for Australia. By one report he invested 2000 pounds to bring out the troupe to Australia (Hastings Standard, November 21, 1899, p. 3), and by another account, his total loss by the time of the second financial crisis in October was 3000 pounds, or possibly dollars (Otago Witness, October 26, 1899, p. 47). Purchasing power calculations are notoriously variable, but a low side (conservative) estimate is that a pound in 1900 is worth 100 pounds now, so 2000 pounds then would be at least 200,000 pounds now. The pound-to-dollar exchange rate was also variable then as now, but this sum was around US \$10,000 then, or US \$250,000 to \$300,000 in 2015. (To make the math easy, let us say that it was a troupe of 50 and that Curtis purchased round-trip tickets at \$500 each; that would be \$25,000 in 1900 dollars. Could his claimed investment be off by a power of ten?) Whatever the truth of the matter, the amount had to have been substantial, and the quoted number was meant to impress.

There were notable parallels between the McAdoo and Curtis troupes in 1899. Each presented a minstrel show with an olio and ended with a competitive cakewalk. Each had a soprano and a baritone doing operatic selections, a solo basso, a vocal quartette, a contortionist, a female impersonator, a pit orchestra and a parading brass band. McAdoo had a juggler, too, while Curtis had a magician. When Billy McClain jumped to the other company, he gave McAdoo a headlining comedian paralleling Hogan's role with Curtis.

NB: There are some "great names" in the Curtis roster, which consists of some relatively senior individuals and a slew of youngsters. Hogan lined up most or all of the talent, which included lots of his friends and relatives and proteges, including Topeka/Kansas City folks, Kentucky folks, and some of the young professionals with potential that he had worked with in the Black Patti Troubadours.

Curtis is manager, while Ernest Hogan and Billy McClain are the biggest headliners. Clark Smith is bandmaster/conductor of the American Minstrels; i.e., he runs the band, called the Kansas City Pickaninnies or the the Pickaninny Band, for the minstrel show, but he is not the overall musical director. The music director is C. F. Alexander, and it is Alexander who conducts the pit orchestra.

Just who plays in the pit orchestra and what is its relationship to the band are open questions. Possibly some of the band members served in the pit, but the band as such is a separate entity---and Smith was not conducting nightly in the pit (he might even have played cornet). The band did a daily parade and was led by two colorful drum majors, and it opened the show with music before the orchestra began its overture. Some of the band members stepped out on stage and doubled as endmen, the "tambos" and "bones," which is a clue to the relationship of the two ensembles, since the band gets depleted, as it were.

Striking is the lack of racism that company members experienced in Hawaii, Australia, and New Zealand, up to and including the participation of European Americans in the shows of the black minstrel troupes and the participation of African Americans alongside European Americans on principally white variety bills.

Biblio on the Curtis trip:

Google newspaper hits

New Zealand papers ("Papers Past" at <http://paperspast.natlib.govt.nz>)

Australian papers (<http://trove.nla.gov.au/newspaper>)

Abbott and Seroff, Out of Sight, pp. 130-137

KU archive letters

Ohman, quoting Tom Fletcher, 100 Years of the Negro in Show Business (1954)

Henry T. Sampson, The Ghost Walks (1988), esp. pp. 177-218

[David A. Jasen and Gene Jones, Spreadin' Rhythm Around (1998), which is unfootnoted but relies on Fletcher and Sampson]

Bernard L. Peterson, A century of musicals in black and white, 1816-1960 (1993)

Bernard L. Peterson, African American theatre directory, 1816-1960 (1997)

Bernard L. Peterson, Profiles of African American Stage Performers (2001)

THE ROSTER

The roster is a moving target. Not all of those originally named ended up making the trip, and the troupe shed and gained players in Australia, New Zealand, and Honolulu.

By December 1899 the newspapers say it is a company of 38 (Ohinemuri Gazette, December 9, 1899, p. 2; Brisbane Telegraph, January 12, 1900, p. 5), but this could be after losses due to the crises; others earlier on say 40, or 45, or 50. Tom Logan is quoted from a letter of June 18 while on route saying they are a troupe of about 45 (Topeka Plaindealer, July 28, 1899, p. 3). The Honolulu Evening Bulletin, June 9, 1899, p. 12 says there are 32 men and 13 women, which indeed adds up to 45. A letter to the Freeman from Honolulu by the troupe says it is from 32 members of the troupe (Indianapolis Freeman, April 7, 1900, p. 5); twenty-nine lawsuits were brought in Honolulu, but at least one involved a married couple.

A roster in KC papers in July, including Kansas City, KS, American Citizen, July 21, 1899, p. 1

A roster in Indianapolis Freeman, July 29, 1899, p. 5 and Indianapolis Freeman, September 23, 1899, p. 5

A roster in NY Clipper, July 29, 1899, p. 422

A roster in Wanganui Chronicle, August 22, 1899, p. 2

A roster of passengers on the Warimoo for 32 individuals embarking at Sydney for Honolulu & Vancouver

US 1900 Census entries in Honolulu for 28 individuals.

Abbot and Seroff, Out of Sight, Appendix 2, give rosters for the McAdoo and Curtis companies.

INDIVIDUALLY

** means one of the 10+18=28 in the census in Honolulu, which included band members as well as some of the stage performers.

xx means one of the baseball players in the Friday, March 30, 1900 game

Executive Staff (who may also participate on stage):

M. B. Curtis, proprietor and manager, who leaves the troupe in early October

Harry [H. S.; Harry S.] Stafford, Business Manager; husband of Madah Hyer (acc. a Honolulu paper quoted in Ghost Walks, p. 208, and many other sources); he is also a euphonium soloist (Wanganui Chronicle, August 22, 1899, p. 2; might they possibly mean Harry Hull = Henry Clay, as below?); Stafford had been stage manager for Isham's Octoroons through the spring of 1899, and his wife was with that company then; Stafford is possibly the same individual as electrician Enrique Steffano---see below; in fact, in a Wellington, NZ program, Stafford is identified as mechanist and electrician; the couple are on the Warimoo passenger

list out of Sydney, and they left the company at a later point before the third crisis: "Mr. and Mrs. Harry Stafford are enjoying a vacation at Sacramento Cal." (Indianapolis Freeman, April 7, 1900, p. 5; Washington Colored American April 28, 1900, p. 15)

William [Billy] McClain (1866-1950), Stage Manager and comedian-actor, who leaves in early August for McAdoo's troupe

** Thomas [Tom] Logan, Asst. Stage Manager (Asst. Stage Manager, acc. Freeman July 29; he was promoted to Stage Manager when McClain left)

Robert C. Logan and Carl Dante are said to become stage manager when Tom Logan left. It appears that Logan becomes stage manager and Dante is company manager, while Hogan is proprietor and Amusement Director when the dust settles.

** Ernest Hogan (first, director of amusements; later, leasee/proprietor]

** C. F. Alexander [Charles F.; Chas. F.; Charley; Charles T.], Musical Director and conductor of the orchestra

** Clark Smith (N. Clark Smith), Band Master

Enrique Steffano, electrician; perhaps this is an amusing pseudonym for Harry Stafford, who is, among other things, an electrician (e.g., Indianapolis Freeman, November 5, 1898, p. 5; Indianapolis Freeman, August 25, 1900, p. 8).

Amon Davis [Lewis; Tom Fletcher has Davis], Property Manager / Master

Harry Thompson, Asst. Property Manager / Master (i.e., assistant to Davis, so probably quite young); replaced by George Taylor, who at some point becomes Property Manager; Thompson is on the original rosters but may not have made the trip, because he is not in Australia and New Zealand newspapers and not on Hogan's Minstrels staff and not on the Warimoo passenger list and not in the US 1900 Census lists in Honolulu; he is on the roster but not on the Executive Staff in Kansas City American Citizen, July 21, 1899, p. 1

Madam L. Alston, Costumer / Costumes (wife of L. B. "Kid" Alston; she's on the Warimoo passenger list but not in the Honolulu census so she may have left there for home early, perhaps with the Staffords)

Performing Roster

The men:

** C. F. Alexander, the Music director, is also an actor in skits, including as Marks, the lawyer, in Uncle Tom's Cabin; his wife, Jennie Alexander, alias Vincent Bradley, female baritone, is in the minstrel troupe (see below) and was one of three

plaintiffs to win initial damages in the suit against the steamship company; NB: the suit involves a ticket issued to Mr. and Mrs. Alexander (Honolulu Independent, July 13, 1900, p. 4); they are Mr. and Mrs. Alexander on the Warimoo passenger list and Honolulu US 1900 Census

NB: Alexander is with the Nashville Concert Company as instrumentalist and orchestra director in 1895 (Indianapolis Freeman, October 19, 1895, p. 1); in fall 1898 he had been with Isham's Tenderloin Coon company (Indianapolis Freeman, November 5, 1898, p. 5); in January 1899 Prof. Harry Burleigh resigned with Williams & Walker, A Lucky Coon, and Prof. Charles F. Alexander was made musical director, staying through the spring season (Indianapolis Freeman, January 28, 1899, p. 5; Indianapolis Freeman, April 22, 1899, p. 5), and he apparently only will marry Jennie ("join the wedded state") in May (Indianapolis Freeman, February 25, 1899, p. 5)

xx ** Ladson B. Alston ["Kid Alston"; L. B. Alston; Ladson R. Alston, Ladson R. Alson]; 1878-1903, of South Carolina; buck and wing dancer; dancing in Kentucky "Six," also one of the "Bones" and in skits, and sings; the "fancy drum major" or one of the "lightning drum majors" of the band, acc. Ghost Walks program and Abbott and Seroff, New Zealand and Australian papers; he is a baton thrower and buck dancer and a wonder and a natural born footman, acc. Indianapolis Freeman, April 22, 1899, p. 5; the baseball team's pitcher; he gets into a bar fight with Saulsbury in Nelson, NZ; he's married, and Madame Alston, his wife, is with the troupe on the Warimoo out of Sydney, but while he is in the Honolulu US 1900 Census, she is not; he is in the census in the boarding house with the other single young men, mostly bandsmen, and as one of this cohort, he plays in the baseball game; his father died while he was in Honolulu, acc. Indianapolis Freeman, August 25, 1900, p. 5 (could it be that his wife died, or that this loss precipitated her early departure from Honolulu?); he is "Kid Alston" in lots of Freeman hits and in "Our Australian Letter," signed "Handy Andy" (Indianapolis Freeman, February 24, 1900, p. 5); he is in a duo, "Morris and Alston," in some Honolulu programs.

Alston is born 1878 in Kentucky, acc. the Honolulu census entry, but genealogical and Freeman references say he hails from Columbia, South Carolina (Indianapolis Freeman, December 28, 1901, p. 14, the end of year issue with a photograph and a blurb of Alston; ditto for the next year, i.e., Indianapolis Freeman, December 27, 1902, supplement, p. 4, with home address); there are African American Alstons there (a Ladson Alston of South Carolina was born in 1894 but he is too young to be our guy), and Columbia, S.C. is where he dies (see below).

Just back from Australia, he is one of those who joins the Alabama Minstrels on the West Coast; Ladson B. Alston, Dancer and Drum Major, is performing in variety at a music hall in Portland in 1901 (Portland Oregonian, April 30, 1901, p. 8; also, he is in the Portland city directory for 1901; he arrives from in Chicago from Portland in later June, 1901, acc. Indianapolis Freeman, June 22, 1901, p. 5); in May 1902 he's in Portland, Or. (NY Clipper, May 18, 1902, p. 259); in early 1903 he is with Hogan and McClain's Smart Set (NY Morning Telegraph ref., February 1903); he gets a greeting from Tom Logan in Indianapolis Freeman, September 12, 1903, p. 6; Ladson B. "Kid" Alston died at his home in Columbia, S. C., November 17, after an illness of seven weeks (Indianapolis Freeman, December

26, 1903, p. 5)

His repertoire included these "coon songs":

"Jasper's Ball" = "Uncle Jasper's Ball" (1897)

"Kill It Babe," duet with Price (1898)

"Take Your Clothes and Go" (1897)

"Why Don't You Get a Lady of Your Own" (1898)

Lawrence Chenault [Lawrence E.; Chinault; R. C. Chevaul]---one of the principals; a dramatic lyric tenor and female impersonator, and in the vocal corps and in skits [asst. stage manager, acc. Abbott and Seroff, and he likely took on that role when Logan moved up to Stage Manager after the departure of McClain]; Chenault (1877-after 1939) was pretty young while on this tour; born November 23, 1877 in Mt Sterling, Kentucky; the US 1920 Census says he was born in Ohio around 1880, the US 1930 Census says about 1878 and born in Kentucky, etc.; apparently born in KY, he grew up in Cincinnati, 100 miles to the north, which explains the Ohio census entry, and in 1895 he was "the youth who leaped into prominence as an amateur artist . . . here [in Cincinnati] last spring" (Indianapolis Freeman, October 5, 1895, p. 4); "Lawrence Chenault and Carrie Carter both of Hogans Minstrels are reported to have married a few days ago" (Indianapolis Freeman, February 17, 1900, p. 5, in AUSTRALIAN NOTES mostly from Tom Logan that seem to date from November or early December 1899).

He is on the Warimoo passenger list leaving Sydney, but not in Honolulu US 1900 Census list because he had already left for the states (see below); he is active in Honolulu in the spring, as Flimflammer opposite Hogan in a A Trip to Honolulu (Honolulu Pacific Commercial Advertiser, March 27, 1900, p. 15), doing a sketch with Hearde in the Hogan show (Honolulu Pacific Commercial Advertiser, April 3, 1900, p. 10), teaching cake-walking with Hearde (Honolulu Evening Bulletin, April 26, 1900, p. 7), singing with Jackson Hearde in the "Orpheum Quartet" (Honolulu Pacific Commercial Advertiser, May 3, 1900, p. 4); Hearde and Chenault also took off by steamer around Hawaii in early May (Honolulu Hawaiian Star, May 8, p. 2), but Chenault is back in the Hogan show in a quartet with Saulsbury and the two Logans (Honolulu Evening Bulletin, May 22, 1900, p. 4); Chenault left Hawaii on May 25, before the majority of the troupe, embarking on the S.S. Mariposa for San Francisco (Honolulu Hawaiian Star, May 25, 1900, p. 2; Honolulu Independent, May 26, 1900, p. 2); Chenault emerges as a Hogan protege: a member of the Black Patti Troubadours, and then the Curtis company, Chenault starred with the Hogan troupe in Hawaii in 1901-1902, and then played with the Smart Set; he went on to a major later career; moved from musical theatre and vaudeville into stage acting and silent movies, with an active career into the 1930s, and he died c. 1939 or later---he retired due to illness in 1939 (acc. Defender)

Jerry Chorn: his name is in early company rosters; he is a famous African American jockey (1875-1954), who had been in a scandal and did not ride in the US from 1895 to 1902 (Los Angeles Herald, November 25, 1902, p. 5; Los Angeles Herald, December 9, 1902, p. 5); in "the colonies" he had only a few mounts (Sydney Referee, January 10, 1900, p. 10), though he got a temporary jockey's license in

New Zealand (Hasting Standard, September 30, 1899, p. 4); and "Jerry Chorn the jockey who accompanied the late Curtis Minstrels from America has become disgusted with Australia and returned to the United States" (Indianapolis Freeman, February 17, 1900, p. 5, in AUSTRALIAN NOTES mostly from Tom Logan that seem to date from November or early December 1899)
 Chorn is age 4, so born ca. 1876, and his birthplace in Mount Sterling, Kentucky, in 1880 Census; he gives his birthdate as October 24, 1875 on his WWI Draft Registration Card; he is 38 and born c. 1877 in Mt. Sterling, Kentucky, in a boarding crossing report at Vancouver, Canada in 1915; he is 60 and born c. 1880 in Ohio in the US 1940 Census; died October 11, 1954 in Chicago; possibly he knew Chenault, who is also from Mount Sterling, KY

** Carl Dante [Black Carl; Black Dante; Dante the Great; "the original Dante"]; a principal; known as Black Carl, after the great magician Carl Dante; his stage name is what was entered in the US 1900 Census in Honolulu; c. 1867/1869/1870/1874-1930; died in KC at his home, on Monday, January 20, 1930; obits. in NY Times, November 19, 1929, p. 25 (false); Chicago Defender, November 30, 1929, p. 6 (false); Chicago Defender, December 28, 1929, p. 6 (he still lives); NY Times, January 22, 1930, p. 19 (true); Chicago Defender, February 1, 1930, p. 7 (true); vaudevillian magician or conjurer; later Asst. manager; or manager, with Hogan as leasee; Dante, evidently an old and close friend of Hogan's, is the MC for the June 21, 1908 benefit for Hogan in NYC.
 "Ed Johnson (Black Carl) has adopted the name of Carl Dante and is the popular manager and treasurer of Hogan's Afro-American Minstrels" (Indianapolis Freeman, February 17, 1900, p. 5, in Handy Andy's AUSTRALIAN NOTES, mostly from Tom Logan, that seem to date from November or early December 1899)
 The magician's real name was Edward Johnson (Ed. W. Johnson; Ed Johnson); born in Lawrence, raised in Topeka (like Hogan, he is "an old Topeka boy"), and active in the Topeka and KC theatrical scene in the 1890s (Topeka Plaindealer, November 16, 1928, p. 3); he had already traveled to Australia and New Zealand with M. B. Curtis in 1898; later in life, as "Black Carl Johnson" he was the head carriage man at the Metropolitan Opera House in NYC for several decades; at the time of his death, his first and last wife is identified as Tina [Tena, Tennie] Clarke Johnson (though there is a second wife in the picture); Mrs. Tina Clarke Johnson says she was his first wife, married June 1, 1890 and later divorced, but then remarried in Chicago in June 1918; in between there was another marriage (Topeka Plaindealer, December 21, 1928, p. 1)

The Washington Bee, May 9, 1903, p. 1 has a long profile of "Black Carl," including photos of the magician and of his wife, who is his assistant; frustratingly, her name is never given, though it is said there that she acts as his assistant, and is an actress of no mean ability who was for some time connected with Williams and Walker shows; Mr. and Mrs. Dante are on the Warimoo passenger list homeward bound out of Sydney, and an "M. Dante, wife" and "actress" is listed in the 1900 US Census in Honolulu; this wife turns out to be Luella ("Midget") Price (see below).

Amon Davis---a cousin of the late Ernest Hogan (Indianapolis Freeman, November 26,

1910, p. 6; Indianapolis Freeman, December 17, 1910, p. 5; Sampson, Blacks in Blackface); Davis (c.1880/1883-c. 1934) was later in life a well-known blackface comedian; his dates may be c. 1883-June 1, 1934, acc. Who Sang What on Broadway and this death date parallels his disappearance from newspapers after 1933.

On this trip as a young adult, he is Property Manager and Criterion Quartet member, call boy and Kentucky Four and Six dancer, and one of the "Tambos," and in skits, acc. papers, Wellington review, Ghost Walks program, and Abbott and Seroff; he stays with the troupe after the second crisis, although the Criterion Quartet dissolves; he is with the Hogan's Minstrels in Australia into February 1900 but is not on the Warimoo passenger list or in the Honolulu census, probably because he stayed behind and then left with members of the McAdoo company, eventually beating Hogan's troupe back to US soil; he's back in Hawaii with Hogan a year later;

This 20-year-old is a black specialty actor born in Kentucky in January 1880 and a lodger with Mabel Hurd ([Hearde; Dehearde] 22 year old actress, specialty, born in Wichita, Kansas, May 1878), Mabel's brother Harry Crouch (19-year old piano player, born Kansas, 1880) and George Jones (22-year-old actor, specialty, born in Kansas in 1877) in San Francisco with Mabel's parents (?) Theodore and Ann Reed in the US 1900 Census enumeration of June 1 & 2; this must be him since he writes in a much later Defender column that he met Mabel DeHearde on the steamer Moana on his return from Australia and New Zealand in 1900 and then did vaudeville with her in San Francisco later that year (Chicago Defender, June 26, 1926, p. 6; see also San Francisco Call, September 2, 1901, p. 5; San Francisco Call, September 3, 1901, p. 12); NB the Kansas connections here; Mabel (Maybelle, Mabelle) and Jackson Hearde were with McAdoo's company in Australia, and Jackson also worked in Honolulu in later 1899-1900; very likely the sketch comedy of Davis and De Heard in Hogan's program in Honolulu in 1901-1902 is Amon Davis and Mabel De Heard, especially since they were with George Jones, colored comedian ("the ebony-hued funmaker"), in San Francisco at Fischer's Concert House, etc. (as above), and Mabel is one of a trio of ladies who performs a turn in Honolulu (Honolulu Pacific Commercial Advertiser, December 16, 1901, p. 7)

Moreover, it may be our man referred to here: "Mr. Amon Davis, who has visited the most of the South Sea Islands since he left Seattle over a year ago, is at home again" (Seattle Republican, January 11, 1901, p. 3)

[[Percy Denton (white) joined the company in Australia after the departure of Billy McClain; he is not on original rosters in newspapers but becomes one of the "Bones" and acts in skits acc. Ghost Walks program and Abbott and Seroff; a favorite performer, acc. Auckland, New Zealand Herald, August 22, 1899, p. 3); "Mr. Percy Denton and Company" are one of the big acts (Auckland, New Zealand Herald, August 22, 1899, p. 8); in his "budget of funniosities" he provided much amusement (Auckland, New Zealand Herald, August 25, 1899, p. 3; Wellington Evening Post, September 1, 1899, p. 6); he apparently left at the time of the second financial crisis, in early October. "Happy Percy Denton, known the world over as a minstrel singer" is meant here; the latter is white and active from 1890 or before in white minstrel troupes, including Dockstaders, etc. Not on original rosters, but joined in Australia, where he had been touring in the

company of "The Belle of New York" (see, e.g., Newcastle, NSW, Morning Herald and Miners' Advocate, Friday, August 4, 1899, p. 5)

Percy Denton (white, fat; 000-1914) was a white comedian, endman, tenor, actor, and stage manager in the US, and in Australia and New Zealand; he died in NYC but an obit in Australia says he "was well known to patrons of both the musical comedy and the vaudeville theatre in Australia" (Broken Hill, NSW, Barrier Miner, February 9, 1914, p. 6).]]

xx ** Ernest Hogan---a principal, indeed the star; a "premier" endman; always one of the "Tambos," and in skits; the baseball team center fielder; in Uncle Tom's Cabin he plays two roles, "Uncle Tom," and also "Phineas Fletcher" (see Nelson, The Colonist, November 14, 1899, p. 2; Hastings, Standard, November 27, 1899, p. 2); Fletcher, a minor role, is a rough-edged Quaker who helps George and Eliza; the performer of the latter role is also identified as R. Crowder [Reuben Crowder is the real name of Ernest Hogan]; Hogan is married and travelling with his wife, acc. both the Warimoo passenger list out of Sydney and the Honolulu 1900 US Census; acc. the census, his wife is Sirene Navarro

His song repertoire included:

"All Coons Look Alike to Me" (1896)
 "All I Want is My Black Baby Back" (1898)
 "All I Want is Ma Chickens" (1898)
 "The Congregation Will Please Keep their Seats" (1900)
 "Couldn't See a Coon But Me"
 "Go Wa-ay Back and Sit Down" in 1901 visit to Honolulu
 "Got there Too Soon"
 "Honey, You Made a Hit with Me! (1897)"
 "I'd Leave My Happy Home For You" (1899)
 "I'm Living Easy, On Pork Chops Greasy"
 "Massa Peter at the Gate"
 "Now the Quarantine is Raised" (1900)
 "Run, Chicken, Run" -- in 1901 visit to Honolulu
 "Trying to Get Even" (1900)
 "What the Little Fishes Said to Me" (1900)
 "Whose That Says Chickens in This Crowd?" (1898)

Jones brothers: The three Jones brothers, who are the core of the Criterion Quartet (now in the M. B. Curtis company with Amon Davis as its fourth member), are Kansas-City-based old buddies of Hogan, with whom he performed in the later 1880s and first half of the 1890s. The Jones Brothers and Blutch Jones separated from the Hogan company by November 1899 (i.e., at some point not long after the second crisis) and are out on their own: see Wanganui Chronicle, November 29, 1899, p. 2, where they are with Mr. Rowley's clever Company. None of the Jones brothers is on the Warimoo passenger list or in the Honolulu US 1900 Census.

[[W. C. Craft: The Criterion Quartette---Messrs. W. J. Jones, Geo. Jones, Irwin Jones and W. C. Craft joined the Curtis company in Vancouver (Indianapolis Freeman, June 10, 1899, p. 5; see also Ghost Walks, p. 177).

However, in fact, W. C. Craft, who had taken Hogan's place in the quartet in the early 1890s, does not end up making the trip and is found in minstrel companies, etc., in later 1899 in the USA. He is replaced by Amon Davis.]]

George Jones, singer and comedian (does solo song numbers and in skits; and also sometimes is singled out without other Jones brothers, e.g., "Messrs George Jones, Laurence Chenault, and Robt. C. Logan"); born in Tennessee in August 1877 to parents both born in Kansas, acc. 1900 US Census in San Francisco; he separates from the troupe with his brothers in New Zealand, and is boarding with Amon Davis in SF in June 1900; he is a colored comedian working in vaudeville in SF in later 1901; he starred with the Hogan troupe in Hawaii in 1901-1902

There is a George W. Jones, born about 1875/1876 in Tennessee who is living in Topeka with wife Sarah A. Jones in the Kansas 1905 Census and the US Census for 1910, 1920, 1930, and 1940 (in the latter, widowed)

William Jones [Will Jones, W. J. Jones]; one of the "Bones"

Master Blutch [Bluch; Blutch Jones]---this is the youngest of the Jones brothers, Irving Jones [mostly "Irving," e.g. Freeman July 29/Sept. 23 lists; "Irwin" acc. Freeman, June 10 and Abbott and Seroff]; Master Blutch Jones, acc. Abbott and Seroff; other hits, too, in New Zealand newspapers; comedian and dancer, one of the "Tambos," and in skits; Irving Jones is also one of the lightning drum majors.

He leaves the troupe in late fall with his brothers: Blutch, mentioned individually, and "the Jones brothers", which could mean just Blutch and Will (see Wanganui Chronicle, November 29, 1899, p. 2); afterward he stays in Australia, and returns to Australia, sometimes with Will, and is often identified as Blutch Jones; he is back in the US in 1907/earliest 1908 judging from a Variety reference, but Blutch Jones, comedian, died in Melbourne in 1909 (Otago Witness, June 2, 1909, p. 67)

In the US 1880 Census, two boys of about the right age, Will Jones (4) and George W. Jones (2), live with parents Henry Jones (teamster, born in Virginia about 1834) and Julia Jones (born about 1858 in Tennessee) in Kelso, Tennessee; this could be the older two of the brothers.

**Master Livers = Aaron Taylor [John Livers in Honolulu census list; Levers; Lewers; Livvers; Liviers; Rivers; New Zealand papers always spell his name with one "v"; in Honolulu he is also "Mr. Livers" one or more times]

his actual name is Aaron Taylor;

a Kentucky Four dancer, and always one of the "Tambos" and in skits (acc. a Wellington, NZ review, Ghost Walks program, and Abbott and Seroff); he is also mentioned in a Honolulu paper as a well known buck and wing dancer; one Honolulu reviewer who really liked his work said "A man with Master Livers' ability and popularity should be holding the chair opposite Mr. Hogan" (Honolulu Evening Bulletin, March 23, 1900, p. 1)

Master Livers is forecast for Hogan's A Country Coon fall 1900 cast, and Master

Livers is in the NY Dramatic Mirror's "Letter List" in October 1900

"John Livvers" is born in Kansas in October 1883, acc. the 1900 Census in Honolulu, to parents both of whom were born in Mississippi, so he is just 15 turning 16 during the course of the tour; this name is not on the original rosters, and given that the majority of the time he is "Master Livers," then like Master Blutch, this must be simply a stage name; the name Aaron Taylor is on the original rosters, while Livers is not, and Aaron Taylor is also on the Warimoo passenger list, although Livers is not; by a process of elimination, we may have our man; Abbott and Seroff identify Master Livers with "Aaron Taylor," and the clincher is: "Aaron Taylor, better known as "Livers," has just received information from his mother at Philadelphia that the money due him from the suit with the steamship company at Honolulu was awaiting him at Philadelphia. Mr. Taylor left for Philadelphia Monday" (Indianapolis Freeman, April 20, 1901, p. 5).

His song repertoire included:

"I'm the Warmest Member in the Land" (1897)

"Mr. Johnson, Don't Get Gay" (1898)

[[Palmer H. Locke (Palmer Locke); not on original rosters; one of the "Bones" acc. New Zealand papers and Ghost Walks program and Abbott and Seroff; only turns up in New Zealand, so perhaps joined then]]

** Robert C. Logan [R. Logan; Robt. C. Logan; R. C. Logan; P. C. Logan]--basso profundo in vocal corps and quartets and solos; and in skits; related to Tom? (no one ever says so)---acc. US 1900 Census in Honolulu he was born in Kentucky in 1858 so age 42, and his name appears right next to that of Tom Logan in the census; a popular singer with powerful basso profundo voice and a range from contra B-flat upward for 2 and a half octaves; he wins prizes in the mid 1890s in Denver and Salt Lake City, and he frequently performed in Anaconda, Montana during 1898-1899 and leaves from that city to join Hogan in Vancouver (Anaconda Standard, May 26, 1899, p. 5); at first it had been thought that he would be travelling with Hogan's company to Europe (Anaconda Standard, May 22, 1899, p. 5); he takes the roles of Fletcher and Simon Legree in Uncle Tom's Cabin; he is rumored to have signed with Hogan for A Country Coon in August 1900

A profile with picture is in the Christmas/New Year issue of the Freeman in 1900 (Indianapolis Freeman, December 29, 1900, p. 21): "Robert C. Logan is a Product of the Blue Grass State, and Received His Early Training in the Public Schools of Richmond"

A man of this name and the right age and born in Kentucky is working in Butte, Montana in the US 1910, 1920 and 1940 Census and is married to a music teacher; this is the man in question, returning to an area he knew; they are active in temperance work; his wife is directoress and accompanist of the African American Baptist church's choir in Butte, where her husband is bass soloist (Kansas City Sun, February 13, 1915, p. 4); "Governor S. Y. Stewart has appointed Mrs. Robert C. Logan of Butte, colored, a delegate to represent her people of the state of Montana at the eight annual convention of the Negro National

Educational congress, to be held at Chicago, Aug. 16-21. Mrs. Logan is a well known musician, a graduate and former teacher of the piano at the Curry college" (Glasgow, Mont., Courier, August 27, 1915, p. 12)

His repertoire included:

"Asleep in the Deep" (1897)

"In Cellar Cool" (traditional German drinking song) = "Drinking"

"In This Celestial Dwelling" (Mozart, "In diesen heiligen Hallen," from Magic Flute) = "My Celestial Home" (same as above??)

"The Owl" (= Purcell, "The Owl Is Abroad"?)

"Rocked in the Cradle of the Deep" (1853)

** Tom Logan is one of the "Bones," acts in skits, and sings in the vocal corps, and is MC for the Grand Cakewalk, acc. Ghost Walks program; he is Simon Legree in Uncle Tom's Cabin; he writes home to the Freeman is Tom related to Robert Logan? (no one says so); he is an old KC resident and acquaintance of Hogan's; he did impersonations (esp. Chinese impersonator; "The Celebrated Delineator of Hebrew, Irish, Dutch, Chinese, Aged Darkey, and Dago Characters") and character sketches in variety; "In 1891 he made his first appearance as a character-sketch artist, with the Ernest Hogan Minstrel company in Denver" and he was with the Nashville Students and with E. E. Rice, and was at the Casino Roof Garden in NYC in August 1898 with a sketch entitled "Li Hi's Visit," where he was made up as "Li Hung Chang" the Chinese statesman (Topeka Plaindealer, March 9, 1900, p. 1); later, he is with Hogan in Rufus Rastus, and "Mr. Hogan is an old Topeka boy and we wish him well (Topeka Plaindealer, October 12, 1906, p. 2); Logan, born in Kentucky in 1865, is "of Kansas City, Mo." (Leavenworth Herald, January 4, 1896, p. 3); "Tom Logan, who used to help Mrs. Mary E. Nero write the Kansas City (Mo.) notes for The American Citizen, published at Kansas City, Kas., is now quite a comedian whose headquarters is New York City" (Topeka Plaindealer, March 10, 1899, p. 2); Logan is "well known in this section of the country, particularly in Kansas City and Leavenworth" (Topeka Plaindealer, May 5, 1899, p. 3); Hogan and Logan are both "former Kansas City boys" (Topeka Plaindealer, Friday, June 2, 1899, p. 3, under the column "Kansas City, Kansas.")

Logan leaves the troupe in New Zealand in the late fall but rejoins it in Honolulu;

NB: "Tom Logan is back with us and he received a hearty welcome" in Honolulu (Indianapolis Freeman, April 7, 1900, p. 5);

NB: Logan is at the boarding house with the bandsmen in Honolulu at the time of the 1900 Census

Billy McClain: one of the original principals; comedian and comedy partner with Hogan; he skips to McAdoo company at the moment of the first crisis in early August after only a month in Australia; he is "The Black Buffalo" (Sydney Times, July 2, 1899, p. 1)

Louis Henry Saulsbury [L. H. Saulsbury; Saulsbery; Salsbury; Salisbury; Tom Fletcher

has Saulsbury]—a principal; a tenor robusto and in vocal corps and does duets with Madah A. Hyer and acts in skits; he sings "The Absent-Minded Beggar"; [and plays cornet, acc. Abbott and Seroff]; he lived abt 1878-October 13, 1915, so he is yet another youngster on this trip (37 in NYS State Census for 1915, living on Lenox Ave. near 138th St.; died age 37 in the Bronx, acc. New York, NY Death Index; brief death notice in Indianapolis Freeman, October 23, 1915, p. 6); just before the trip, the engagement of Salisbury and Carrie Carter is announced, and they are expected to wed in June 1899 (Washington Colored American, May 20, 1899, p. 2; Topeka Plaindealer, May 26, 1899, p. 2, in column "Stage Silhouettes from the Washington Colored American"); on the Warimoo passenger roster but not found yet in a Honolulu census; nevertheless, a principal in the troupe in Honolulu and named as a plaintiff in the steamship line suit (Honolulu Pacific Commercial Advertiser, June 8, 1900, p. 5; Honolulu Independent, June 12, 1900, p. 4); he remains with the core of the troupe after they return to the US, and he goes on to an active and prominent career that had begun with Williams & Walker before the trip (1898-1899), continued with them after the trip, and, eventually, to roles in Mr. Load of Koal and with Aida Walker's Porto Rico Girls

His repertoire included:

"The Absent-Minded Beggar" (1899)
 "Just as the Sun Went Down" (1898)
 "The Old Folks Are Longing For You [May]" (1898)
 "The Psalms"
 "Why Don't You Write A Letter Home?" (c. 1898-1899)
 "Your God Comes First" (1898)

** George Taylor; comedian and singer; one of the "Tambos" or "Bones"; became a principal en route, so to speak; he stepped into a leading role in October after Percy Denton left (e.g., Nelson Colonist, October 24, 1899, p. 2); in Honolulu he is one of the two "premieres," the other being Hogan, who each hold one of the end chairs in the minstrel show (Indianapolis Freeman, April 7, 1900, p. 5, quoting a recent Honolulu, Evening Bulletin); in addition, he took over as "master of properties" for Hogan's Minstrels; in NZ in the olio he sings "a pretty coon ditty" called "My Honolulu Lady"; a young man, he is in the Honolulu boarding house census roster with the Kansas folks---age 19, born August 1880 in New York; when Hogan had to take a couple of days off due to exhaustion in Honolulu, Taylor was his understudy and stepped into his role and is described as "Taylor, the baby-faced" (Honolulu Evening Bulletin, April 24, 1900, p. 4); he is also "Baby" George Taylor (Honolulu Hawaiian Star, June 4, 1900, p. 1); he plays the "silly kid" in Uncle Eph's Return (Honolulu Evening Bulletin, March 23, 1900, p. 1) there is a George Taylor who is a principal in a stock company in Indianapolis in 1910, doing a lead role in A Royal Coon (Indianapolis Freeman, December 31, 1910, p. 5)

His repertoire included:

"My Honolulu Lady" (1898)

The following are a group of men amongst whom are the likely bandsmen and/or orchestra members, judging by context in rosters, the boarding house census in Honolulu, the Honolulu baseball team line-up, etc., including some who also turn up on stage, and possibly also some from the original roster who did not make the journey. Some who are identified as actors in the census are known musicians, and some (e.g., Livvers) are dancers/actors who are identified as musicians. About nine of them seem to be only musicians without every taking a role amongst the endmen or in any other capacity (except for baseball).

xx ** Turner Baskett [Basket] [Frank Basket]; one of the "Bones" or "Tambos"; baseball team third baseman; there is a "John Milton Turner Baskette" of the right age and Kansas connection who becomes a physician; no way yet of knowing if this is the same man; Turner Baskett is on the original rosters, while T. Basket is on the Warimoo passenger list out of Sydney and Frank Basket, 20 years old and born in Kansas in January 1880, is in the Honolulu census list

**William Countee [Contee; Conntee; Courtee; Countu; Will Counter]; a William Countee is a musician in Kansas City in a city directory of 1905; he is on the Warimoo passenger list out of Sydney and in the Honolulu census, 19 years old and born in Kansas in 1881

Harry Hull; on original rosters; a Harry Hull born April 1879 is in the 1900 US Census with his father and mother in Kansas City, and working as an expressman (they could have volunteered his name although he was out of the country); he is born 1879 and a band and orchestra musician in NYC on his 1918 Draft Registration card; a Harry Hull born in Nashville, Tennessee in 1879 is a musician in Kansas City, Mo. in the US 1910 Census, and another 1910 census entry has him on the road in South Dakota as an actor in a show; he is in NYC in the 20s and 30s; in the end, did he go on the South Seas tour, or perhaps jump to McAdoo and stay in Australia? Well, a 1923 passport application for Harry Hull, born in Nashville, Tenn. on April 15, 1879, reports that he was in Australia in 1900 and resided outside the US for about 10 months, and now is going to Europe with the Plantation Review; a passenger list on his return to NYC from Southampton in September 1923 says he was born April 15, 1877 in Rosedale, Kansas; he is with the "Coontown 400" company in the summer of 1901, which Kid Alston comes east from Portland to join (Indianapolis Freeman, July 20, 1901, p. 5; Indianapolis Freeman, September 14, 1901, p. 5), and he is in the "Honolulu Coon" company that fall, with Kid Alston (Indianapolis Freeman, September 21, 1901, p. 5); Though on the original rosters, Hull is not in the Australian or New Zealand papers, nor on the Warimoo passenger list or in the 1900 Honolulu census; one possible explanation is the identification of this bandsman with the individual referenced in the following: "Mr Henry Clay, who came out with M. B. Curtis's Afro-American Minstrels, now plays the euphonium in Bernard's Circus Band, for whom Jack Woodman is advance" (Otago Witness, October 26, 1899, p. 47)---the name is not quite right (except for Harry = Henry) but there is no other bandman unaccounted for from the original rosters

- xx ** Chas. A. (Duke) Kennedy [N. Kennedy; Kennel]; baseball team second baseman; definitely a Charles A. Kennedy of the right age living in Kansas up through the 1940 Census, but hard to know if he was a musician as a youth; F. Kennedy is on the Warimoo passenger list out of Sydney; N. Kennedy is in the 1900 Honolulu boarding house census, 20 years old, an actor born in Kansas in November 1879
- xx ** Will [L. W.] Lawson (in rosters his name is given separately from the Pickaninny Band, but he is the right age, and he is with them in the boarding house census); baseball team first baseman; bandmaster Clark Smith's brother-in-law and a lifelong band musician; he is on the Warimoo passenger list out of Sydney, and in the Honolulu census he is 22 years old, an actor born in Kansas in June 1877
- ** Ora Locke [Oree Locke; R. Lock; R. Locke]; one of the "Bones"; there is an Oree Lock in KC, age 20 in 1900 US Census, and there is an Oree Locke in KC directories in 1930s; R. Locke is on the Warimoo passenger list out of Sydney and R. Lock is a musician in the 1900 US Census in Honolulu, 17 years old and born in Kansas in November 1883
- xx ** Frank Sanford [Lanford; Sandford]; baseball team right fielder; a likely bandsman because his name appears with theirs in rosters; F. Sandford is on the Warimoo passenger list out of Sydney and in the Honolulu Census, 20 years old, an actor born in Iowa in June 1880
- ** W. D. Shad [Shail?, Shant?]; Not on the original rosters, and not on the Warimoo passenger list but in Honolulu in the 1900 US Census list, identified as 19 years old and born in Kansas in April 1881
- James Sprangles [Spraugles; Jas. Sprangle]; one of the "Tambos", he is in the papers as an end man in NZ; One member of the band, who expected to be gone six months and to enter high school when he returned, was James Sprangles (Kansas City Journal, June 6, 1899, p. 12); James W. Sprangles (1882-1935) was born in early 1882, so he was seventeen when they left Vancouver; James William Sprangles, born 1882 and resident in KC, probably is the man who married in 1908 and died in KC in 1935; a bartender in 1910 US Census and saloon proprietor in WWI draft card; involved in music, acc. Kansas City Sun, April 13, 1918, p. 1; not a principal, and a likely bandsman because his name appears with theirs in rosters; moreover his name is on a New South Wales, Australia, departure list (ref. in ancestry.com, but not seen) and he is on the Warimoo passenger list out of Sydney; not yet found in Honolulu census, though
- xx ** Harry St. Clair [John; Sinclair]; one of the "Bones"; baseball team short stop; in 1918, Prof. D. Bradley, Prof. H. St. Clair and Prof. E. Thyous are credited with helping establish the black musicians union in Kansas City (Kansas City, Ks., Advocate, May 3, 1918, p. 3); H. Sinclair is on the Warimoo passenger list out of Sydney; John St. Clair is in the Honolulu Census, 19 years old and born in Kansas in November 1881
- xx ** Thomas Stirman [W. Sterman; T. Shurman; Thomas Sterman]; baseball team

catcher; Thomas Stirman is a traveling musician out of Kansas City, Mo., born 1879, on his April 1918 Draft Registration card; T. Shurman is on the Warimoo passenger list out of Sydney; W. Sterman, 19 years old and born in Kansas in May 1881 is a musician in 1900 US Census in Honolulu, and the baseball roster spells his name Sterman

- ** Ernest Thyous (James Ernest Thyous of KC, born 1884; the musician Ernest Thyous was married and living in Des Moines in the 1915 Iowa State Census; in 1918, Prof. D. Bradley, Prof. H. St. Clair and Prof. E. Thyous are credited with helping establish the black musicians union in KC (Kansas City, Ks., Advocate, May 3, 1918, p. 3); in the 1930 US Census, the widower Jamie E. Thyous is a theatre musician in KC); he is on the Warimoo passenger list out of Sydney and a musician in 1900 US Census in Honolulu, 19 years old and born in Kansas in October 1880
- ** Harry Thyous (Hurley Thyous; Thurley Thyous); "a member of the Pickaninny Band"; Thurley Thyous---so spelled--- was one the of the plaintiffs in the suit against the Canadian-Australian S. S. Co. to win a damage award; in the Kansas City, Mo., 1901 city directory, Ernest Thyous and Hurley Thyous are musicians residing at 573 Campbell; he is on the Warimoo passenger list out of Sydney; Harry is a musician in the 1900 US Census in Honolulu, 22 years old and born in Kansas in February 1878
NB: Theo Tyus (1892/1893-1941), a musician, was a Band Corporal in the 805th Pioneer Infantry Regiment band and may be related to Ernest and Harry
- xx ** F. E. Watts [Frank Watts; F. Watts]; baseball team left fielder; Frank E. Watts is in the Kansas City 1900 US Census, born 1882, age 17, a musician; Frank Edward Watts, born June 5, 1882, musician, born Topeka (WWI and WWI Draft Registrations); he is on the Warimoo passenger list out of Sydney; in the Honolulu census Frank Watts is 18 years old, an actor born in Kansas in March 1882
- ** Needham Wright [Need; Nedham]; one of the "Tambos" or "Bones"; Nudham or Needham Wright is an eleven-year-old black student, born ca. 1884 and living in Wichita in 1895, so he could have been a member of Smith's Wichita band who came to KC with Smith; he is on the Warimoo passenger list out of Sydney, and in Honolulu he is 20 years old and born in Kansas in September 1879

The 9 women: a very stable list of actresses, singers, dancers:

Miss Marion Blake [Blaxe; Blane]---female baritone (or contralto); in vocal corps and soloist; she is Cassie in Uncle Tom's Cabin; she leaves Hogan's troupe in December 1899 for work with the Jones brothers in Dix's Gaiety Company, but is back in mid January 1900; not on the Warimoo passenger list out of Sydney and not in Hawaii with Hogan's troupe; she may be the contralto Marion Blake who is singing as late as 1932 on radio

Her repertoire included:

"I'll Make That Girl Mine"
 "She Was Bred in Old Kentucky" (1898)

**Jennie Bradley [in early rosters] [Jinnie Bradley] [Miss Vincent Bradley]; her first initial is "M" in the US 1900 Census in Honolulu (perhaps just for Mrs.?), which says she is born in 1865; she is Mrs. C. F. Alexander, and she is "Jennie Alexander, alias Vincent Bradley" in the suit for damages against the steamship line (see Honolulu Independent, May 28, 1900, p. 2; Honolulu Evening Bulletin, June 2, 1900, p. 12; Honolulu Republic, Thursday, July 12, 1900, p. 1; Honolulu Independent, July 13, 1900, p. 4); they are husband and wife on the Warimoo passenger roster and in the Honolulu census; character artist; vocal corps and and in skits; she is Ophelia in Uncle Tom's Cabin; at one point in New Zealand she took the role of interlocutor in the minstrel first part of their show, along with Carl Dante; later she wrote and copyrighted in 1901, and acted in, a two-act farce called Queen of Hayti, and then later performed with Black Patti's Toubadours (1906), and much later was Emelia in an Othello given by African American actors at the Lafayette theater in 1916 (NY Clipper, May 6, 1916, p. 16)

Her repertoire included:

"The Pardon Came Too Late" (1891) = "The Pardon That Came Too Late"

**Carrie Carter; vocal corps and and in skits; comedienne; with the troupe all the way through; born 1876 in North Carolina; she apparently was with Hogan in Black Patti Troubadours in 1897-1898 and 1898-1899 (Indianapolis Freeman, September 3, 1898, p. 5), though also given as with Williams and Walker's Senegambian Carnival (alongside, e.g., Black Dante and Louis Saulsbury) in fall 1898 (Boston Herald, September 4, 1898, p. 14; Jersey City Journal, December 17, 1898, p. 8); she is on the Warimoo passenger list out of Sydney and in the Honolulu census, and in both places she is not living with anyone as husband and wife, although she is said to have married Mr. W. H. Pierce of Black Patti's Troubadours in early 1898 ("married last week" in St. Paul Appeal, January 22, 1898, p. 4), and then is said to have gotten engaged to Louis Saulsbury in May 1899 (Washington Colored American, May 20, 1899, p. 2; Topeka Plaindealer, May 26, 1899, p. 2, in column "Stage Silhouettes from the Washington Colored American"), and possibly married Lawrence Chenault in New Zealand: "Lawrence Chenault and Carrie Carter both of Hogans Minstrels are reported to have married a few days ago" (Indianapolis Freeman, February 17, 1900, p. 5, in AUSTRALIAN NOTES mostly from Tom Logan that seem to date from November or early December 1899; perhaps Chenault is an error for Saulsbury?)

Kate Carter [K.; Katie; Kittie] soubrette; singer and in vocal corps (and Kentucky Four dancer, acc. Abbott and Seroff); she is Chloe in Uncle Tom's Cabin
 Carrie and Kate Carter are famous buck and wing dancers; Katie leaves in October 1899 and does not return to Hogan's Minstrels

Mahah A. Hyer (dramatic prima donna) [The California Nightingale, a.k.a. the Bronze

Patti]; her husband is Harry Stafford one of the principals, and a senior figure (c. 1855-1929); singer and actress, including Eliza in Uncle Tom's Cabin Name never spelled with "s" in NZ papers or 1880s US newspapers or in most NY Age references, and Tom Fletcher has Hyer without the final s, but in modern refs., she is often Anne Madah Hyers, with the "s" and with her personal names reversed;); she had been in Isham's Octoroons in the previous 1898-1899 season; the couple were on the Warimoo passenger list out of Sydney but she and her husband were not with the troupe in Honolulu, and got back to the states earlier

Her repertoire included:

"Comin' Thru the Rye" (traditional)
 "The Holy City" (1892 religious ballad)
 "Il Bacio" (song by Arditi)
 "Merrily I Roam" (1884 waltz song)

"Alice, Where Art Thou, romance" duet with Saulsbury (Joseph Ascher)
 "Dobbin," duet with Saulsbury
 "Glou, glou," duet with Saulsbury from Audran's La Mascotte (1880)
 "Life's Dream is O'er , romanza for contralto and tenor" duet with Saulsbury (Joseph Ascher)

**Laura Moss (Laura C. Moss; "Boston's Black Soprano" acc. Australian and New Zealand papers); vocal corps and in skits acc. papers, and Ghost Walks program and Abbott and Seroff; born 1876 in Ohio acc. the 1900 census but actually born in NY (Utica); she leaves the troupe in October 1899, returns in January 1900; she is not is on the Warimoo passenger list out of Sydney but is featured on programs in Honolulu and is in the Honolulu census; clearly a Hogan protege, she was with Hogan in the Black Patti Troubadours; later, she returned to Hawaii to star with the Hogan troupe in 1901-1902, and was with Hogan and McClain in the Smart Set; she is "the Hawaiian Jenny Lind" in NY Dramatic Mirror, June 16, 1906, p. 18 as a member of The Dandy Dixie Minstrels starring Rucker and Larkins; another 1906 reference calls her the "Australian favorite"; she was in Rufus Rastus in 1906-1907; she was the original Treemonisha in the 1913 production of Joplin's 1911 opera of that name, with bio. by Rick Benjamin in liner notes for CD set New World Records NW-80720-2, pp. 55-60 (Benjamin gives her dates as 1875-1935, and born and raised in Utica NY; she is a domestic or laundress and housekeeper in Utica before and after her theatrical career)

Her repertoire included:

"Answer"
 "Dreams"
 "My Old Kentucky Home" (Foster, 1853)
 "Swanee River" a.k.a. "Old Folks at Home" (Foster, 1851)

**Siren Nevarro [Navarra; Navarro; Navarre; "Little Siren"; Miss Cyrene M. Navarro]---

Cuban midget contortionist; the "liliputian creole contortion danseuse" or "Creole Contortion Danseuse" and a singer in the vocal corps (and skirt dancer, acc. Abbott and Seroff); the 1900 census states that she was born in Kentucky, not Cuba; in June 1869 she takes the role of Topsy in Honolulu when Muriel Ringgold falls ill for a few days; she does the sketch The Telephone with Hogan in Honolulu in May, and then takes a soubrette role in Winifred's Husband; her name is missing---but Hogan is traveling with his wife---on the Warimoo passenger list out of Sydney, while in the 1900 US Census in Honolulu Hogan is married and his wife is Sirene; a few years later Nevarro is married to---and mainly doing an act with---Tom Brown as Brown & Nevarro (from February 1902 or before), and they are both in Hogan's Rufus Rastus

**Luella Price [Lulu; Lueda]; dainty soubrette; vocal corps and and in skits; she is Emmeline in Uncle Tom's Cabin; her names turns up in June and July 1899, in October (as Miss Price, playing Emmeline), and again in January and February 1900; she is Carl Dante's wife and assistant in the magic act; Mr. and Mrs. Dante are on the Warimoo passenger list out of Sydney and in the Honolulu census; she is mentioned in Honolulu papers with Livers and Navarro (Honolulu Pacific Commercial Advertiser, May 11, 1900, p. 10); in 1902, Black Carl's assistant is identified as "the dainty soubrette, Midget Price" (Indianapolis Freeman, September 13, 1902, p. 5) so in all likelihood, this means Luella Price; other references also make Midget Price his assistant; further, "Miss Midget Price has been truly termed the Lillian Russell of the colored stage" (Denver Post, November 2, 1901, p. 19); "Black Carl, the magician, and Miss Midget Price, soubrette, are in the city, having closed with the "Hottest Coon in Dixie" Company" (Indianapolis Freeman, March 7, 1903, p. 5); and "Miss Midget Price, the tiny soubrette" (Indianapolis Freeman, June 6, 1903, p. 5)

**Muriel Ringgold [Ringold] a dancer and comedienne, plus actress and singer in vocal corps, including Topsy in Uncle Tom's Cabin, and in skits (Kentucky Four dancer, acc. Ghost Walks program and Abbott and Seroff) [the double "gg" is right but many sources, including Tom Fletcher, have Ringold]; turns up for the first time on stage with the "Big Afro American Company" and then the Black Patti Troubadours in 1898-1899 (with Patti, see NY Dramatic Mirror, September 17, 1898, p. 5, and dancer; Buffalo, NY, Courier, October 23, 1898, p. 16); she does a well-received dance sketch with Master Livers in Honolulu 1881-1948; very young, born 1881 according to her Social Security declaration and according to the NYS 1905 Census, where she is age 24, an actress, with parents William and Sarah Ella, and name "Mary M. Ringgold"; born in February 1882 and age 18 according to the Honolulu census, so she would have been 17 turning 18 on the tour (or 18 turning 19); shortly after the South Seas tour she was going to be in Cook's Cannibal King in August 1901; she starred with the Hogan troupe in Hawaii in 1901-1902, and she is with Hogan in the Smart Set, Rufus Rastus, and Oyster Man; referred to as "a protege of Mr. Hogan's" (Ragged But Right, p. 53; in general, pp. 52-53); later career for several decades with husband Ernest Watts (d. 1934) in vaudeville

In New Zealand, Miss Gertie Osborne or Little Gertie Osborne ("the Little New Zealand Actress") joins to play little Eva; she goes with them back to Australia (Brisbane Telegraph, January 12, 1900, p. 5).

Ensembles:

Alexander's orchestra of twelve (Ohinemuri Gazette, December 9, 1899, p. 2)

The great Pickaninny Band of Kansas City, Mo., 16 men, led by Smith: the orchestration of the band is one first and two second B-flat clarinets, one E-flat cornet, four B-flat cornets, one alto horn in E-flat, one tenor and one bass trombone, one baritone, one B-flat bass, one E-flat bass, one bass drum, one side drum (Lyttelton Star, October 14, 1899, p. 7); they presumably also constitute Curtis's Bugle and Drum Corps;

frequently in NZ papers their name is spelled Picaninni, Picannine, or Pickannini. One reported payout to each member of the band for getting stranded in Honolulu is \$10,000 for 16 boys, or \$625 apiece, though this does not align with the standard account that the compromise payout to all members of the troupe was a grand total of \$15,000, of which a considerable portion went to individuals in Honolulu who supported and promoted the suits.

The band is headed by Ladson B. Alston and Irving Jones, the Lightening Drum Majors (Sydney Times, July 2, 1899, p. 5)

Poverty Bay Herald, 29 November, p. 2: "the Kansas City Picaninne Band, numbering sixteen performers, who hail from the Kansas College of Music, are also with the show, each member being a trained musician. The band parades the principal thoroughfares at noon each day. In conjunction with the band there is an excellent orchestra."

The Kentucky Four: with two women and two men---Carter, Ringold, Davis and Livers, or else Carter, Ringold, Bluck, and Livvers (buck and wing dancing); or with one woman and three men---Ringgold, Alston, Davis, Livers (see Nelson Colonist, October 24, 1899, p. 2); in Australia in 1900 there are four men: Alston, Wright, Sprangles and Livers

The Kentucky Six: the "Four" are joined by joined by Blutch and L. B. Alston; and a Honolulu newspaper also mentions the Kentucky Five (Honolulu Pacific Commercial Advertiser, March 21, 1900, p. 3; see also Ghost Walks, p. 205)

The Criterion Quartet (not in Honolulu): George Jones, William Jones, Irving Jones, Amon Davis (Sydney Times, July 2, 1899, p. 5)

The new quartet is called the Trocadero Quartette in Honolulu in March

The Champion Georgia Cakewalkers (the whole troupe, in their finale)

 The Minstrel Grand First Part line-up:

In New Zealand in 1899

(5+5):

Bones: Logan, Alston, Taylor, Locke, Wright; Tambos: Hogan, Davis, Sprangles, Basket, Livers

(Auckland)

or (6+6)

Bones: Denton, Alston, Lock, Basket, St. Clair, Jones; Tambos: Hogan, Taylor, Davis, Livers, Wright, Blutch

(Wellington)

In Australia in January 1900, 4+4:

Bones: G. Taylor, Alston, Lock, Basket; Tambos: Hogan, Davis, Wright, Livers,

Interlocutor: Miss V. Bradley

(Maitland Daily Mercury, January 9, 1900, p. 2)

(Denton, Jones, Blutch all gone; St. Clair sits this out to create balance in numbers)

 Big ensemble productions included:

A Ragtime Opera

Uncle Tom's Cabin (Hogan's Version)

Uncle Eph's Return

Off for the Transvaal (Off to Transvaal)

Grand Cakewalk (finale)

A Trip to Honolulu

Blackville Duel (Le Duel de Noirville)

Around the World in Eighty Days

A Country Coon

In the Trenches

Winfred's Husband (a "Polite Society Comedietta")

Lucy's Visitors

Shadowgraph silhouettes

THE BAND OFF ON TOUR

Kansas City Star, May 26, 1899, p. 2:

“A BIG TRIP FOR BLACK BOYS/THE PICKANINNY BAND IS GOING AROUND THE WORLD”

Ernest Hogan, specialty performer, author of “All Coons Look Alike to Me” and “Pas Ma La”, the originator of ragtime music, is in the city and has contracted with Kansas City’s Pickaninny Band to accompany him around the world under the management of W. B. Curtis. All leave tonight for Vancouver, where they sail June 1 for Sydney, Australia.

(They anticipate 6 weeks in Sydney, then to Melbourne and through China and Japan, the Paris Exposition of 1900, and eight weeks in London. They expect to be gone 26 months.)

Kansas City Journal, May 27, 1899, p. 12, and Topeka State Journal, May 27, 1899, p. 8:

They left last night (i.e., evening of May 26); 25 boys under the age of 18, “After a six weeks’ engagement at Sydney, the band will tour China and Japan. Hogan says the band will be gone over two years.” Note that much later, 16 bandsmen split the spoils of the law suit (see below). And NB: “Hogan was formerly a Kansas City negro.”

Topeka Plaindealer, June 2, 1899, p. 3

In the “Kansas City, Kansas” news column: “N. Clarke Smith and his juvenile band left last week for an extended trip of 18 months, around the world. Ernest Hogan and Tom Logan, both former Kansas City boys, the former of song-writing fame, accompanied the youngsters on their globe-trotting trip. After playing in Australia and South America, they will visit the Paris Exposition.”

Kansas City Star, June 5, 1899, p. 1

Mrs. N. C. Smith got a telegram saying they left from Vancouver last Saturday afternoon [that would be June 3]. They expect to be gone 22 months and to come home by way of Paris and London.

Kansas City Star, June 13, 1899, p. 6

American Citizen [Kansas], July 21, 1899, p. 1:

Off “for a two year’s engagement, playing the principal cities of Australia, China, Japan, India, Africa and England, including eight weeks at the Paris Exposition and four weeks in London. According

to the schedule we reach Sydney, June 28th, to begin a twenty-five week's engagement." Art. has full roster.

ITINERARY

1899, in May: Everyone converges on Vancouver, B. C. at the end of May 1899.

1899, in May: Smith's band travels from Kansas City to Vancouver, leaving KC on May 26, 1899.

1899, in June: Vancouver to Sydney, leaving June 1, 1899 on HMS Miowera. The Miowera is a vessel of the Canadian-Australian Royal Mail Steamship Company; this date also cit. Ghost Walks, p. 187, from NY Clipper

They arrive at Honolulu on Friday, June 9, 1899, and played two shows the same day (several refs, incl. Honolulu Evening Bulletin; this date also cit. Ghost Walks, p. 187, from NY Clipper; Tom Logan gives June 10; [Hawaiian Islands are the Sandwich Islands]

Kansas City Journal, July 30, 1899, mentions that the Kansas City Pickaninny Band had made its way to the Sandwich Islands (i.e., Hawaii)

They leave Honolulu late on the same day they arrived, then on to Suva (a.k.a. Sura in older refs.) in the Fiji Islands, arr. on June 18, and they are there only six hours, acc. Ghost Walks, p. 187, from NY Clipper (Tom Logan gives June 20)

They arrive in Australia in late June, reaching Brisbane on Saturday, June 25, and during their short time there in harbor the band played (Brisbane Telegraph, January 8, 1900, p. 5 and etc. incl. Ghost Walks, p. 187, from NY Clipper); and reaching Sydney on June 27 (Tom Logan gives June 24 and 28, perhaps from the original schedule, which definitely had them reaching Sydney on the 28th), to begin a 25-week engagement---i.e., basically July thru December

They open July 1 and are expected to run July 1-29; acc. Tom Logan, etc.; The Sydney Mail, Saturday, July 8, p. 8 says they opened on Saturday, so that would be the week before, i.e., July 1; Wanganui Chronicle, 23 August 1899, p. 2 cites earlier review in Sydney Truth of July 2 for opening on July 1 (not July 2, as in Indianapolis Freeman art., or July 3); Ghost Walks, p. 187, from NY Clipper

Misc. KC newspaper clipping that prints a letter dated July 7, 1899 from Sydney, from Tom Logan to some friends in KC, saying they are all

OK and expect to be away from America for one year.
Review in Sydney Referee, July 12, 1899, quoted in Ghost Walks, pp. 179-80

[Indianapolis Freeman, July 29, Aug. 5, Sept. 9, Sept. 23, Oct. 21]

FIRST CRISIS

Henderson Smith, bandmaster of the McAdoo company, writes to the Indianapolis Freeman on July 27 (publ. Sept. 9) and describes tensions in the Curtis company

They close July 29 in Sydney at the Criterion Theatre (Ghost Walks, p. 187, from NY Clipper, and Logan confirms, saying they "closed at the expiration of our fourth week"). Already at this point they are evidently bust. They did only about two weeks of good business, and then audiences tailed off quickly. Another US minstrel troupe, O. M. McAdoo's colored minstrels, had arrived just about two weeks before them and saturated the market. They should have gone to Melbourne instead.

NC Smith letter of August 1, 1899 says that business is uncertain and they are going to NZ; suggests he may be back for fall and asks that W. T. Vernon, Western University president, hold his place

They go bankrupt in Australia in early August 1899; right after the Sydney run, in fact, they are stranded, salaries are not paid. This is their first crisis, and it is a crisis which they survive with Curtis in charge.

Indianapolis Freeman, September 23, 1899, p. 5 has news from Australia of the company being stranded. Probably, in fact, given the date, this is the first crisis---after the four-week run in Sydney---rather than the second. Ditto for Freeman, Oct. 21, with its letter of Aug. 15.

Given the uncertainty, Billy McClain bails out on August 5 and joins McAdoo (for date, Ghost Walks, p. 189). Several other members wanted to quit, too (Ghost Walks, p. 187). Evidently this is now when comedian Percy Denton joins up, replacing McClain as Hogan's comic partner and foil.

Letter of August 15 to Indianapolis Freeman by Henderson Smith (publ. Oct. 21), explains that they are bailed out by "the American Council (Col. Bell), who came to their rescue and sent them to New Zealand in charge of the American Council at Auckland, who will take charge of the receipts and if successful, will send them to Honolulu. Mr. Curtis left the company *stranded in Sydney* and although they were an opposition company, Mr. McAdoo was one of the first to come forward and give \$125.00, and the members of our company

contributed enough to raise the amount to \$225.00, but after Col. Bell came forward of course our assistance was not needed."

Denver Post, September 17, 1899, p. 16 reports that " "Samuel of Posen" Curtis' negro company, which included Ernest Hogan, author of "All Coons Look Alike to Me," went to pieces at Sydney, Australia. "

NEW ZEALAND

They play NZ from mid August to about the end of the year. Abundant hits about them in NZ newspapers (esp. via Google, Google News Archive, Australian and New Zealand digitized newspapers websites) from July 1899 to January 1900.

They go to New Zealand in mid-August. By Sunday, August 13 they are en route to Auckland, NZ, from Sydney, acc. Logan, and expect to arrive Monday (Monday, Aug. 14) in the morning, and open that night. They are travelling on the Waihora, and were expected to arrive in time to perform Monday, August 14, but the late arrival of the ship postponed their premiere to Tuesday the 15th (Auckland, New Zealand Observer, August 19, 1899, p. 16)

Acc. Logan, there is some talk of sending the pickaninny band back to Kansas City in the next fortnight.

Open in Auckland on August 15th (Auckland, New Zealand Herald, August 16, 1899, p. 6; Auckland, New Zealand Observer, August 19, 1899, p. 16; Ghost Walks, p. 187, from NY Clipper

Monday, August 21 opens second week in Auckland, with an entire change of program, Hogan and Carrie Carter do a skit called "Wireless Telegraphy"; Hogan and Denton appear in the second half "each with a new budget of comicalities" (Auckland Star, August 22, 1899, p. 5)

NC Smith writes from Auckland, NZ on August 21, 1899

Auckland New Zealand Herald, August 22 ad for that evening

Taranaki Herald, 21 Aug, for perfs 22 and 23 Aug.

New Plymouth, after Auckland and before Hawera, acc. Wanganui Herald, August 22, 1899, p. 2

Hawera & Normandy Star, August 22, 1899, p. 3: at Hawera on Aug 24 for one night only at the Opera House

Wanganui on August 25 and 26 (22, 24, 25, 26 Aug), at the new Wanganui Opera House (Wanganui Herald, August 23, 1899, p. 3; Wanganui Herald, August 26, 1899, p. 2)

Bush Advocate, August 26, p. 2: Dannevirke is shortly to be visited

Wellington: August 31-Sept. 8; Wellington Evening Post 28, 29, 30 Aug. for

perfs starting 31 Aug.; article from this paper in Ghost Walks, pp. 183-84; program, pp. 184-85; review, p. 186
Wellington Evening Post 5, 8 Sept. for last nights of perfs.

1899, in September: September 11. A party of 24 sail from Wellington for Lyttelton on the Rotomahana (Canterbury Press, September 12, 1899, p. 6; Otago Times, September 12, 1899, p. 4); either the others are in steerage, and so not named, or they are on another steamer.

1899, in September: September 12. They arrive at Christchurch from Wellington on 12 Sept. and go direct to Dunedin (Star, 12 September 12, 1899, p. 3)

Dunedin Evening Star describes the first part as including 6 tambos, 6 bones, 12 who sit in the center chairs, and 10 in the orchestra on risers behind, for a total of 34 visible on stage (Dunedin Evening Star, September 16, 1899, p. 3)

NC Smith writes from Dunedin, NZ on September 18 (far SE of South Island)

Dunedin run for several days through Sat., 23 Sept.

Otago Daily Times 15, 19 September 1899 for Otago perfs. (mid island); from Otago Witness, August 17, 1899, p. 17, they are booked at the Princess Theatre for September 14-27, i.e., for two weeks; big anticipatory column in Otago Witness, August 31, 1899, p. 47

Timaru: September 27 & 28. Timaru Herald, 27, 28 Sept. They play 27 and 28 Sept

NC Smith writes from Timaru, NZ on September 28 (northward along SE coast)

Ashburton: September 29. Ashburton Guardian 26, 28, 29, 30 Sept: the troupe plays there, a bit further north, on Friday Sept. 29 in Oddfellows' Hall

SECOND CRISIS

Big fallout with M. B. Curtis in NZ in early October in Christchurch, with good reporting in Lyttelton and Otago papers, etc.; the Lyttelton Star, October 5, 1899, p. 3 has long article from Lyttelton, the town which is essentially the harbor for Christchurch: they did not perform on Monday, October 2, there was a summons on Tuesday, October 3, for arrears of salary, there was a judgement on Thursday, October 5; more on this crisis in the Taranaki Herald, October 11, 1899, p. 2: bailiffs seized scenery and effects on Thursday, but Thursday night the troupe appeared under new management;

Otago Witness, October 12, 1899, p. 47 and Otago Witness, October 26, 1899, p. 47;

On Tuesday, October 3, Curtis attempts to leave for Wellington and on to Australia with salaries in arrears; he's stopped; says his loss is £ 300 (or 3000); a judgement is found against him, and bailiffs seize scenery and effects; then, under new leadership of Ernest Hogan, they continue.

The fact that the troupe has a property master and that property waws what was initially seized indicates another side to Curtis's investment. In addition, there would have been the constant travel in New Zealand, mostly by coastal steamer. Hogan had to scratch up a significant amount to be able to float the troupe from this point forward.

Thus the company was under Curtis for 4 months (June, July, August, September 1899) and then under Hogan for 9 months (October 1899 through June 1900).

NB: Curtis lands on his feet: he and his wife are back in Hawaii and working to inaugurate a new company at the Orpheum in Honolulu by December (Honolulu Austin's Hawaiian Weekly, December 9, 1899, p. 7)

At the time of Crisis One at least McClain left the troupe, and there were more personnel losses at the time of Crisis Two:

The Lyttelton Press, October 14, 1899, p. 9 reports an Uncle Tom's Cabin with Katie Carter and Marion Blake, but see below.

Personnel losses may indicate that Hogan has to shed some payroll and is doing some firing, or at least is encouraging some of the talent to leave. The latter seems more likely, given his later cordial relations with many of those who step out of Hogan's Minstrels for a month or two or more.

"Our Australian Letter," signed "Handy Andy" (Indianapolis Freeman, February 24, 1900, p. 5) has much news of the troupe, dating to recently after the departure of Curtis (the Nelson reference puts it around the third week of October):

Charley Alexander musical director is doing nicely and sends

regards.

Amon Davis is on the sick list.

The three Jones Bros. and Miss Katie Carter have left the Hogan show and are playing dates.

Tom Logan's father died at Kansas City, Mo. the 8th of last month.

At a sacred concert recently Miss Vincent Bradley (Mrs. C. F.

Alexander) displayed considerable talent and thoroughness as an elocutionist.

Robert C. Logan is now stage manager because Tom Logan severed his connection with the company and is playing dates.

Saulsbury and "Kid Alston" had a fight in the hotel at Nelson, NZ.

Other departures and shifts:

It appears that Percy Denton leaves now, and his role opposite Hogan is taken by George Taylor.

Tom Logan forms "Logan's American Jubilee Minstrels" with principals who have left Hogan: Logan, two of the Jones Brothers (as cornermen), Laura Moss, and Kate Carter; alternatively, Logan himself, Laura Moss, Katie Carter, George Jones (Dannevirke Bush Advocate, November 11, 1899, p. 2; Dannevirke Bush Advocate, November 14, 1899, p. 2); "the members of this company are all coloured persons, direct from America" (Feilding Star, November 18, 1899, p. 2), and include Logan, George Jones, Laura Moss, Carrie Carter (sic), three Jones Brothers, the Criterion Quartette (Feilding Star, November 18, 1899, p. 2; Feilding Star, November 20, 1899, p. 3); I am very sure that Katie Carter is meant, not Carrie.

Logan and Moss will later find their ways back to Hogan's Minstrels

In Auckland in December and early January, at least up to Saturday, January 13, "The Gaiety Company" or "Dix's Gaiety Company" starred, *inter alia*, the three Jones Brothers, Marion Blake, Katie Carter (Auckland Star, December 16, 1899, p. 8; Auckland New Zealand Herald, December 16, 1899, p. 3; Auckland Star, December 18, 1899, p. 3); Carter and the Jones Brothers do sketches together as "The Jones-Carter Quartette" (Auckland Star, December 23, 1899, p. 8)

Marion Blake finds her way back to Hogan's Minstrels after they return to Australia.

Lyttelton: they played about a week from around October 7-14, after the re-organization (Lyttelton Star, October 12, p. 4; Lyttelton Press, October 12, 1899, p. 1, etc.)

Smith featured in two big "BAND GOSSIP" columns in the Lyttelton Star, October 14, 1899, p. 7 and October 28, 1899, p. 7. We learn from the first that he is director of music at Western University and that the bandmembers are musical pupils of the University; more about Western University; Smith visited England four years ago [1895 or 1896?] with the Jubilee Singers; Mr. Carl Hoffman "organised the company"; the band's instrumentation is given. The second article is more diffuse, mostly about bands.

Now Hogan's Minstrels, they move north to the NE of the South Island, then over to the upper NW of the South Island:

1899, in October: A party of 17 sailed October 16 on the Rotorua, which was headed for Picton and was destined for Nelson via Wellington (Lyttelton Press, October 17, 1899, p. 6; Lyttelton Star, October 17, 1899, p. 1); were the others on another ship or---unnamed---in steerage?

Marlborough: October 18, 19, 20; Marlborough Express of 14, 16, 17 October

Nelson: October 23, 24, 25; Nelson Evening Mail (19, 20, 21, 23 October); they turn up in Nelson after the crisis in Christchurch (Auckland, New Zealand Herald, November 4, 1899, p. 4)

They then play down the West Coast of the South Island:

Johnsonville: November 2 (Otago Witness, November 2, 1899, p. 47)

Westport (Otago Witness, November 16, 1899, p. 49)

Greymouth Grey River Argus (28, 30 October) playing 4 Nov.; return visit on 8 and 9 Nov.

Kumara (Otago Witness, November 16, 1899, p. 49)

Hokitika (Otago Witness, November 16, 1899, p. 49)

Nelson: November 13 & 14; They then return to Nelson in the NE of the South Island (7, 11, 13, 14, 15 Nov), and re-opened there on November 13 and 14 for "a farewell season" of two nights (Nelson, Evening Mail, November 13, 1899, p. 2; Nelson, The Colonist, November 14, 1899, p. 2)

They then cross over the the North Island and move up the East Coast, mostly on return engagements:

Masterton: November 17 & 18 (Wairarapa Daily Times, November 16, 1899, p. 3; Masterton Bush Advocate, Saturday, November 18, 1899, p. 2)

Dannevirke: November 22 & 23; NC Smith writes from Dannevirke, NZ on November 23; Marion Blake writes the Clipper from Dannevirke on November 23, at which point she thought they would be heading back to Australia about December 10 (NY Clipper, December 30, 1899, p. 914)

Hastings: November 24 & 25: Hastings Standard, November 23, 1899, p. 3; Hastings Standard, November 27, 1899, p. 2 has them at the Princess Theatre on Saturday, November 25; ditto, Napier, The Hawkes Bay Herald, November 25, 1899, p. 3, has them playing in Hastings at the Princess Theatre on November 25, 1899;

Hastings: November 26; On Sunday the 26th in Hastings the company did a sacred concert (Hastings Standard, November 27, 1899, p. 2)

Napier: November 27-Dec. 4; Napier Daily Telegraph, November 23, 1899, p. 3, Napier Daily Telegraph, November 24, 1899, p. 3, and Napier, The Hawkes Bay Herald, November 25, 1899, p. 3 have them for five nights at Napier's Theatre Royal from Mon.- Fri., November 27-December 1; by another account they were anticipated to be going to spend six nights from Monday November 27 though Saturday December 2 (Hasting Standard, November 21, 1899, p. 3), and they eventually stayed through December 4 (see Gisbourne [Gisborne] Poverty Bay Herald [29, 20 Nov.; 1, 2, 4 Dec.]) Gisbourne, Poverty Bay Herald, 29 November, p. 2: they had packed houses in Hastings and there was standing room only in Napier

Palmerston North (Wanganui Chronicle, November 24, 1899, p. 2)

1899, in December: December 1. A company of 34 departed Napier on December 1 on the Mararoa for northern ports and Sydney (Napier Daily Telegraph, December 2, 1900, p. 2)

1899, in December: December 6. Hogan's Minstrels, 39 in all, sailed from Gisborne to Auckland on the S. S. Te Anau, on December 6 (Auckland New Zealand Herald, December 7, 1899, p. 4)

Thames (1, 2, 4, 7, 9) a short run; the Thames Advertiser, December 4, 1899, p. 1 says Thames will be the last town they play in New Zealand before returning to Sydney for Christmas week; this does not seem to

be how things worked out, however.

Shortland, Dec. 8 = south Thames (Thames Star, December 9, 1899, p. 2)
Thames, December 9 will be their last appearance (Thames Star, December 9, 1899, p. 2)

Ohinemuri Gazette, Dec. 6, 9 ads for the upcoming Paeroa appearance
Paeroa, at the Criterion Theatre (two nights, 11, 12 Dec.) (see Ohinemuri
Gazette, December 9, 1899, p. 2)

Thames (14, 15, 16 Dec.); Return to Thames for more shows; Thames Star,
December 9, 1899, p. 2 and Thames Star, December 15, p. 000: doing
splendid business in the Upcountry districts and will play in
Shortland = south Thames, on Sat. December 16
Shortland, grand return visit on Dec. 16

Auckland (?)

1899, in December: Tom Logan, no longer with the troupe, writes a letter
from Sydney on December 20 that is printed back home in February
1900 (Topeka Plaindealer, February 9, 1900, p. 2)

AUSTRALIA AGAIN

1899, in December: Seventeen members of Hogan's Minstrels arrive on
December 22 in Sydney from New Zealand on the Waihora (Sydney
Evening News, December 23, 1899, p. 2)

1899, in December: They begin playing Newcastle's Victoria Theatre on
December 26, 1899 (Newcastle Morning Herald and Miners'
Advocate, December 27, 1899, p. 5; Newcastle Morning Herald and
Miners' Advocate, December 28, 1899, p. 1) and go through Saturday,
January 6 (Newcastle Morning Herald and Miners' Advocate,
January 4, 1900, p. 1)

1899, in December: On Saturday afternoon, December 30, members of the
troupe played a baseball game at Lambton (Newcastle Morning
Herald and Miners' Advocate, January 1, 1900, p. 8)

1899, in December: On Sunday, December 31, 1899, they performed a
sacred concert in Newcastle: a benefit in aid of the Patriotic Fund
(Newcastle Morning Herald and Miners' Advocate, January 1, 1900,
p. 4)

Otago Witness, January 18, 1900, p. 18, prints an article dated 16 January that says the troupe has sailed for Australia and will be opening in Newcastle; they are "not now 'the ill-fated Americans'"; (this is ironic, given the problems about to be faced getting home!!) they will open in Newcastle; perhaps about six weeks in all back in Australia; engagements in Brisbane for a month, Newcastle

Otago Witness, January 18, 1900, p. 56: they are already playing in Newcastle "to splendid business"

Maitland and Armidale: they played these towns on the way to Brisbane (Sydney Sunday Times, January 7, 1900, p. 2)

Maitland: January 8 & 9 (Maitland Daily Mercury, January 9, 1900, p. 2)

Brisbane: They played in Brisbane from January 12 to January 27 as their last night, in part head-to-head against the McAdoo company, with change of program to keep drawing audiences, ending with a Saturday, January 27 minstrel and variety show and a Sunday, January 28 Grand Sacred concert (Brisbane Courier, January 11, 1900, p. 2; Brisbane Telegraph, Friday, January 12, 1900, p. 5; Brisbane Courier, January 15, 1900, p. 2; Brisbane Courier, January 16, 1900, p. 2; Brisbane Courier, January 17, 1900, p. 4; Brisbane Courier, January 26, 1900, p. 2; Brisbane Courier, January 27, 1900, p. 2); this paper says they have been doing "The Tenderloin Coon," "Blackville Duel," "Uncle Eph's Return"; this paper mentions that the McAdoo troupe is also in town; they reportedly do good business in Brisbane, even with McAdoo also in town [see also Abbott and Seroff, Out of Sight, p. 136]; the Brisbane stint is then described as a season of three weeks (Warwick Argus, January 27, 1900, p. 7)

1900, in January: the proceeds of their Sunday show on January 14 went to the Queensland Patriotic Fund (Brisbane Courier, January 17, 1900, p. 5)

Ipswich: January 29 & 30

Warwick: January 31 & February 1; women include Moss, Bradley, Price, Ringgold, Carrie Carter, Marion Blake; men are Saulsbury, Chenault, G. Taylor, L. B. Alston, C. Levers (Warwick Argus, January 27, 1900, p. 7; Warwick Examiner and Times, January 27, 1900, p. 2)

Tenterfield: February 3

Armidale: February 7 & 8, 1900; Laura Moss and Carrie Carter are singing; so are Saulsbury and Robt. Logan (Armidale Express and New England General Advertiser, February 6, 1900, p. 4)

Muswellbrook: February 13

Singleton: February 14; headliners given as Hogan, Bronze Patti, Black Dante, Little Siren, Robert Logan, Louis Saulsbury; supported by

women Carrie Carter, Laura Moss, Vincent Bradley, Luella Price, Muriel Ringold, Gertie Osborne (the N. Z. Clever Child Actress), and men L. G. Chenault, H. Stafford, Geo. Taylor, L. Rivers, Amon Davis (Singleton Argus, February 13, 1900, p. 3)

Maitland: February 15 & 16 (north of Sydney)

Newcastle: February 17, 18, 19 (north of Sydney); for the sacred concert on February 18, which was a benefit for the Deaf and Dumb Institute, see Newcastle Morning Herald and Miners' Advocate, February 19, 1900, p. 4:

1. Band plays "Nearer My God to Thee"
2. Gertie Osborne recites "Jerry Earl"
3. Madah Hyer sings "The Holy City"
4. Robert Logan sings Mozart's "In This Celestial Dwelling"
5. Saulsbury sings "The Psalms," with encore "The Absent-Minded Beggar"
6. Jubilee chorusses, including "The Gospel Train," "Live Humble," "Roll, Jordan, Roll," and "Who Built de Ark"
7. "God Save the Queen?"

Goulburn: February 22 & 23 (about 120 miles SW of Sydney)

Bowral: February 24 (Bowral Free Press, February 28, 1900, p. 3)

Sydney: Leaving Sydney on February 27 on the Warimoo as a party of 32 (Sydney Morning Herald, Tuesday, February 27, 1900, p. 9; Sydney Evening News, February 27, 1900, p. 8)

HEADING HOME, with an unexpected Hawaiian sojourn.

Two stories emerge most distinctly from the return to Hawaii. Above all, of course, is the third crisis (see below), when the troupe was refused passage home in April. Concern about bubonic plague that had been raging in Sydney was real enough, but the fact that other members of the troupe (e.g., Chenault) left early and found stateside passage, and that a sufficient time had passed to demonstrate that none of them were infected, indicates that racism was at the heart of the incident in April.

Less dramatic but interesting nonetheless is the story of the struggle of the company to fill a vaudeville theatre with two-a-week shows for an extended period, an exhausting schedule because it required so much new material---a continual refreshment of the show to bring repeat patronage from the Honolulu community.

1900, in February: Hogan's Minstrels returned across the Pacific in early

1900, leaving Sydney on February 27 (the McAdoo troupe stays about two and a half more months); they left some former troupe members behind to try their luck, including the Criterion Quartet, who had parted ways with the company in the fall

Fiji: early March

Honolulu: After 16/17 days, they arrived on March 14, 1900, expecting a four-week engagement at Honolulu Orpheum and then home with an April 11 departure; ultimately they had to stay just short of three months and played 10 weeks at the Orpheum; they ended up playing until May 28, and they left June 7

They expected and filled a four-week engagement at the Orpheum; Hogan formed Ernest Hogan's Funny Folks a.k.a. the Hoganites (eventually running through May), and they do vaudeville/variety plus a series of mini musicals, replacing a house company from which they drew some talent.

Saturday, March 17: they opened with "Darktown Band" and "A Ragtime Opera" to close the first and second parts, and continue into the week of Monday, March 19; they are essentially displacing the house company under Jackson Hearde

Thursday, March 22, second program premieres, including "Uncle Eph Returns"

Monday, March 26, "A Trip to Honolulu" (modifying "A Trip to Coontown," with Hogan as Willie Wayside and Chenault as Jim Flimflam)

Thursday, March 29, a fresh selection of numbers; the end of week change of program has "A Trip to Honolulu" plus numbers by members of the previous resident troupe, including specialites by Murray and Jackson Hearde, and the Orpheum Quartett of Hearde, Adams, Murray, Rogers (Honolulu Evening Bulletin, March 30, 1900, p. 8); NB: in Honolulu, Mr. Jackson Hearde, comedian, is working with Hogan, especially with Chenault, and in a sketch with Carrie Carter. He had been in the Hawaiian Islands at Honolulu's Orpheum Theatre, late of McAdoo's company, since mid October (Honolulu Hawaiian Star, October 16, 1899, p. 7); Hogan and Hearde are "the two H's" into late April, at least (Honolulu Pacific Commercial Advertiser, April 20, 1900, p. 3)

Friday, March 30: Hogan's minstrels play the Stars of Honolulu in baseball on Friday, March 30, in a benefit that Tom Logan arranged as the representative of Hogan and Dante; heavily promoted in the

newspapers; it is a benefit for the widow of one of the players on the other team and raises \$500 for her; the minstrel team is Hogan and a squad of the young bandsmen; a crowd of 3000 came out to watch (Honolulu Pacific Commercial Advertiser, March 20, 1900, p. 3; Honolulu Independent, March 30, 1900, p. 3; Honolulu Hawaiian Star, March 30, p. 5; Honolulu Pacific Commercial Advertiser, March 31, 1900, p. 9; Honolulu Austin's Hawaiian Weekly, March 31, 1900, p. 6)

Monday, April 2: in the first week of April, the show includes "The Blackville Duel" April 2, 3, 4

Thursday, April 5: replacing variety with "Uncle Tom's Cabin" April 5, 6, 7

Monday, April 9: They play for what was anticipated as the last time on Monday, April 9, expecting to leave Wednesday (Honolulu Evening Bulletin, Tuesday, April 10, 1900, p. 4)

Tuesday, April 10: The last show ends up being on the 10th ("tonite is the last show"; Honolulu Pacific Commercial Advertiser, April 10, 1900, p. 000)

THIRD BIG CRISIS

Wednesday, April 11: the troupe is forbidden passage home on the Miowera. They are not allowed to board the Miowera on the 11th, supposedly on account of prior exposure to the plague in Sydney, even though they were able to demonstrate clean bills of health in Hawaii, they were long past any normal incubation period for the disease, and they held prepaid round-trip tickets. They are stranded and they sue. See Ghost Walks, pp. 208-209, etc.

NClark Smith letter of April 16, 1900 explains that they are quarantined and not allowed to ship out on account of the bubonic plague that had been raging in Sydney when they left; steamship line does not return money for prepaid tickets; NB: this is taken by many to be merely racist, but the McAdoo company, themselves returning from Sydney, sailing on May 9, 1900, are held up for a day on June 1 before docking in SF because of the plague in Australia (Indianapolis Freeman, June 16, 1900, p. 5; Abbott and Seroff, Out of Sight, p. 137); there is ample documentation in the Australian and New Zealand papers of repeated outbreaks of plague there in the late 19th century, including in Sydney in early 1900 (e.g., Adelaide Observer, February 3, 1900, p. 28); thus the concern is real, but the Hogan troupe had long passed the quarantine period with no signs of disease.

Hogan and 28 other company members sue the steamship line for racism,

and denial of places because they are negroes, while eight whites were granted passage; he wins a judgement in Honolulu on May 15, but the steamship line appeals [see LA Times, May 31, 1900; Topeka, Plaindealer, June 8, 1900, p. 1; etc.]; in early June just as they are leaving, the courts begin to issue decisions with financial awards on an individual basis; the size of the first three individual awards and the threat to impound a steamship force the shipping line into a compromise settlement (see August below)

Monday, April 16: Hogan signs a contract to take complete control of the Orpheum (Honolulu Pacific Commercial Advertiser, April 14, 1900, p. 5), and the troupe is re-engaged at the Orpheum for six more weeks, from Monday, April 16

Monday, April 23: Just a week into the second run for the Hoganites, Hogan is suffering from nervous prostration from overwork, a temporary indisposition on account of the constant rehearsals on mornings, afternoons, and after performances; George Taylor steps in as his understudy (Honolulu Evening Bulletin, April 24, 1900, p. 4; Honolulu Pacific Commercial Advertiser, April 24, 1900, p. 12)

Looking for variety and refreshment in the show:

In Honolulu, Master Harry Klemme as Eva in April (he is the son of the manager of the Orpheum theatre cafe).

In Honolulu, Stanley does a trapeze act from Thursday, April 19-21 with partner Shafer

Shadowgraphs begin Monday, April 23; a second series of Shadowgraphs begins May 6-8; called "The Amusing Mechanical Novelty, THE SHADOWGRAPHS"; introduced by Stanley:

"The Shadowgraphs are a decided novelty, and bid fair to prove a popular one. They should prove a great drawing card with the children, while, so natural are the movements of the figures, animal and human, the entry of the tugboat towing the full-rigged ship that bursts into full sail and sails serenely on its way. There is a realistic battle between American and Spanish warships with all the accompaniment of the flashes and thunder of the cannon and the burning Spanish vessels, while the hunter and the duck is a great piece of realism for silhouetted pictures" (Honolulu Pacific Commercial Advertiser,

April 28, 1900, p. 15)

In Honolulu, "Baby Ruth" Roland appeared as Eva from late April, beginning on the bill of Thursday, April 26, and also a singer of songs; a white performer, Ruth Roland (1892-1937; born in San Francisco) was a child actress on the Orpheum circuit who later became a major silent movie star; both Baby Ruth and Dodson were new on the bill that Thursday night

In Honolulu, "The Divine Dodson"; William (Billie or Willie) Dodson; he is "America's Greatest Male Soprano," doing mimicry of a lady ballade singer of the vaudeville stage, and also has a fine natural baritone; two photos of him, "As He Is" and "As He Makes Up" appear in Honolulu Austin's Hawaiian Weekly, April 28, 1900, p. 4, and see also p. 5; a white performer, he is "Direct From the Orpheum Circuit" and on the company's new bill beginning April 26 (the second half of the fourth week of April; both Baby Ruth and Dodson were new on the bill that Thursday night), and then in early May (the first half of the second week of May), and perhaps for the full two weeks from April 26 through May 8

Stanley and Saulsbury do illustrated songs, May 6-8, which are "dramatic and topical ballads of the day enhanced and enlivened by stereopticon pictures" (Honolulu Pacific Commercial Advertiser, May 7, 1900, p. 15); Stanley furnished the colored pictures and Saulsbury sings (Honolulu Pacific Commercial Advertiser, May 8, 1900, p. 9)

1900, from later April: Mini-musicals on the bills:

A mixed program of Hoganites and vaudeville April 16, 17, 18; and "In the Trenches" (first part) and "Round the World in 80 Days" April 19, 20, 21

Hoganites, with change in program: they will do shadowgraphs, and he will sing "What the Little Fishes Said to Me" (which he wrote with Allan Dunn) April 23, 24, 25 and "Summer Boarders" (a two-act farce) April 26, 27, 28

"The Coon's Picnic" and "The Telephone Man" April 30, May 1, 2 and "Uncle Tom's Cabin" (with Baby Ruth as Little Eva, and Allan Dunn as St. Claire) May 3, 4, 5

"Winifred's Husband" May 7, 8, 9 and "Lucy's Visitors" May 10, 11, 12

"A Country Coon" (written for Hogan by Dunn) May 14, 15, 16, 17, 18, 19

"Final Engagement" May 21, 22, 23, 24, 25, 26 with "Clorindy" revived on Monday, May 21, "A Trip To Honolulu" on Thursday, "Big Minstrel Night" on Friday and Saturday, and a farewell Saturday matinee

1900, in May: On Saturday, May 5 there was a big National Guard Fete and members of the Hogan's company were among those providing entertainment (Honolulu Hawaiian Gazette, May 8, 1900, p. 5)

1900, in May: Week of May 7 is counted as their ninth week at the Orpheum (Honolulu Pacific Commercial Advertiser, May 7, 1900, p. 15)

1900, in May: Notes from Hogan's Minstrels in Honolulu, dated May 22, are published in the Indianapolis Freeman in early June; "Our Kansas City Pickanninny Band is a feature and the street parade a source of favorable comment"; they are in their tenth and last week (so since late March) at the Orpheum, doing two programs a week and averaging \$500 per night; Hogan is in the title role and the women include Carrie Carter, Vincent Bradley, Laura Moss, Muriel Ringgold, Price, and Navarro, while the men include Liver, Saulsbury, the two Logans, and Chas. F. Alexander (Indianapolis Freeman, June 9, 1900, p. 5)

1900, in May: Orpheum management gives Hogan an engraved gold watch on Saturday, May 26th, and it is reported that he (just as NC Smith in letters) is leaning to making Honolulu his home (Honolulu Pacific Commercial Advertiser, May 28, 1900, p. 14); it is reported in 1907 that he pawned the presentation watch, which was seen in a New York City pawn shop window (Honolulu, Pacific Commercial Advertiser, January 13, 1907, p. 1)

Another troupe is booked at the Orpheum for the week of Monday, May 28.

Hogan advertises that all bills owed by his troupe need to be given to him by Saturday, June 2 at the Orpheum theater.

Court decisions are coming in slowly in favor of minstrel troupe members this week (three members of the troupe---Hogan, Jennie Alexander,

Thurley Thyous); these initial decisions are appealed, and eventually, after the troupe has left, the suits are all settled so that the steam ship line can avoid the impoundment of one of their major vessels, which would mean they would incur a huge financial loss.

"The Hoganites' Last Aloha" is a benefit on Tuesday, June 5, not at the Orpheum but at the Opera House, for "The Young Hawaiian Institute" (Honolulu Independent, June 4, 1900, p. 2)

They sail in early June 1900, after earning enough for passage home; as late as May 22 they thought departure might be on June 5 (Indianapolis Freeman, June 9, 1900, p. 5)

Last mention in Honolulu papers is Thursday, June 7, concerning an event of June 6, where on account of the success of the June 5 benefit, Hogan gets a watch fob and "Baby Ruth" gets a pin (LoC Chronicling America hits with dates of June 2, 5, 6; Honolulu Independent, June 7, 1900, p. 3)

They evidently leave on the evening of the 7th, on the Warimoo, not the Miowera (Honolulu Hawaiian Star, June 7, 1900, p. 1)

28 are in the Honolulu Census, 10 at one boarding house and 18 at another; for the 18, the printed date on the census form is June 1900, with date of the 20th added by hand, though by then they were long gone.

Arrival in Vancouver, BC on Friday, June 15, 1900; i.e., leaving on the 7th and an eight day trip means arrival on Friday the 15th. The troupe scatters. The band was back to KC a week later, on the 22nd.

Kansas City Star, Friday, June 22, 1900, p. 1:

"Homing of the Pickanninies

The Black Band Gets Back After Many Sharp Encounters With
Hard Luck.

The Pickanniny band, after wandering thirteen months on the face of earth, after meeting with many reverses and hardships is back on native soil. The band reached British Columbia last Friday and will be in Kansas City this afternoon"

Late June, from the Kansas City Journal, as paraphrased in the Honolulu Hawaiian Gazette, Tuesday, July 31, 1900, p. 3:

The Hogans at Home

The Pickaninny Band Reached Kansas City Last Month

From Missouri echoes come of the Hogan minstrel troupe.

The Kansas City Journal says:

"The Pickaninny band is home again. This aggregation of juvenile colored musicians, which started on a tour of the world last May and did get as far as Australia encountered more rebuffs and hardships than fall to the lot of even the most hardened barnstormers, but they all "bobbed up serenely" yesterday afternoon.

The Pickaninny band visited Honolulu, the Fiji Islands, New Zealand and Australia. . . . etc."

THE COURT CASES and THE MONETARY JUDGEMENT

The Honolulu papers followed the suits against the steamship company with great care, as they threatened to clog up the entire Hawaii court system; further, they involved potentially large sums of money and the impoundment of a steamship in the harbor. Much more of this story can be mined for its details.

1900, in May: Twenty-nine suits are filed. They ask for damages of \$20,000 each, for an aggregate of \$586,000 (Honolulu Evening Bulletin, May 12, 1900, p. 4; Topeka Plaindealer, June 8, 1900, p. 1)

1900, in August: Kansas City Star, August 21, 1900, p. 7:
"\$10,000 FOR BLACK BOYS/ WEALTH FOR THE MEMBERS OF THE PICKANNINY BAND./ Judgment [sic] Against a Pacific Steamship Company for Refusing to Take Them on Ship at Honolulu Compromised for Cash/" Each of the 16 members of the pickaninny band gets \$625, for a total of \$10,000.

In truth, though, they probably shared half of \$15,000 with 30 people (to make the math easy), for a payout of \$250 each, as below.

1900, in August: Now it is announced from Honolulu that all the suits are to be settled for one lump sum payment of \$15,000 (double the total in the three judgements already handed down) for the minstrels and their backers, of which the locals [lawyers] will get half. Twenty-nine suits had been filed. Three were settled but immediately appealed, leading to the compromise announced Saturday, August 4. This

allowed some steamships waiting beyond the legal limits to enter the harbor without fear of impoundment (Honolulu Republican, August 5, 1900, p. 7; Honolulu Pacific Commercial Advertiser, August 6, 1900, p. 8, repr. Indianapolis Freeman, September 8, 1900, p. 1; Honolulu Hawaiian Gazette, August 7, 1900, p. 1).

Indianapolis Freeman, September 8, 1900, p. 1: "The Hogan Cases. Hogan Cases are All Compromised to Satisfaction"

Cleveland Gazette, September 15, 1900, p. 1: "Win \$15,000. The "Hogan" Cases Net That Sum and the Minstrels Are Happy. The Canadian-Australian Steamship Company Won't Allow Any More "Color Lines" to be Drawn on Their Vessels."

1900-1901

AS THE COMPANY SCATTERS:

1900, in July: Hogan has signed talent for his planned A Country Coon, including Madah Hyer, Master Livers, Muriel Ringgold, Little Siren, L. H. Saulsbury and others (Indianapolis Freeman, July 28, 1900, p. 5). And again in August, it is rumored that Robt. C. Logan, L. H. Saulsbury, Harry Stafford, Laura Moss, and Madah Hyer have signed with Hogan's A Country Coon (Indianapolis Freeman, August 25, 1900, p. 8). NB: this project ends up not getting off the ground.

1900, in September: several members of the Alabama Minstrels who had been with Hogan's company in Australia were notified that their suits had been settled and their money was ready to forward, and this affects Robert Logan, Laura Moss, L. H. Saulsbury, Kid Alston, and Tom Logan; with this company are Harry Stafford, Mabel Hearde, Katie Carter, Robert Logan, Laura Moss, L. H. Saulsbury, Kid Alston, and Tom Logan (Indianapolis Freeman, September 8, 1900, p. 5). NB: sometime the money took longer to find its recipient: Aaron Taylor (Master Livers) only got his money in 1901 (see bio. above)

1900, in October: Tom Logan, Katie Carter, Kid Alston, and Joe Hearde are all working with the Alabama Minstrels in California (Washington Colored American, October 6, 1900, p. 11); this show combines performers from the two Afro-American minstrel companies that had

been in Australia, and Tom Logan is stage manager; H. S. Stafford is electrician and on the acting roster; the company includes Kid Alston, R. C. Logan, Tom Logan, L. H. Saulsbury, Harry Stafford, Mabel DeHearde, Laura Moss, Katie Carter (Indianapolis Freeman, August 25, 1900, p. 5, 8)

1900, In December: many of the same artists reform into in a show called Grant's Colored Aristocracy, or simply Colored Aristocracy; they are identified basically as Hogan's troupe (Portland Oregonian, December 27, 1900, p. 10); in Portland, Or. we find Kid Alston, Mabel Hearde, Madah A. Hyer, Katie Carter (Salem, Or., Daily Journal, January 9, 1901, p. 3); Tom Logan is Stage Manager for this show, and it includes Katie Carter, Mabel Hearde, Vincent Bradley, R. C. Logan; staff includes Harry Stafford and Prof. Charles F. Alexander as musical director (Indianapolis Freeman, January 5, 1901, p. 5); the show begins in Seattle on January 13 with an afternoon matinee and features Tom Logan, Mabel De Hurde, Robert Logan, Madah Hyer, Kitty Carter (Seattle Daily Times, January 12, 1901, p. 26).

1900, in December: Meanwhile, from December into January 1900-1901, Will Marion Cook's Uncle Eph's Christmas in Boston features Ernest Hogan, Louis Saulsbury, Muriel Ringgold, Aaron Taylor (Livvers), Siren Navarro.

1901, in November: Hogan brought a troupe back to Hawaii, leaving the states in early November 1901 and returning in late February 1902; they are joined in Honolulu by some additional singers who arrived in December. The troupe includes Hogan, the McClains, Lawrence Chenault, George Jones, Davis and De Heard (Amon Davis and Mabel De Heard), Muriel Ringgold (the papers say she is vivacious, heads the dancers, and she had partnered with the remarkable lad, Livers, on the previous visit), and Laura Moss (a featured singer, an old Honolulu favorite, and one of the December arrivals), with many other performers not a part of the 1899-1900 venture; a troupe of thirty in all (Honolulu, The Hawaiian Star, December 26, 1901, p. 5; Honolulu, Pacific Commercial Advertiser, January 1, 1902, p. 73). Hogan works closely again with local author Allan Dunn. (See much more on this visit in the chronology below.)

BACK TO HOGAN'S BIOGRAPHY

1900 SONGS

"De congregation will please keep their seats: kase dis bird am mine"
 (Kase Dat Bird), lyrics and music Hogan (NY: Whitmark, 1900);
 sung by Hogan on the 1899-1900 overseas tour; advertised by
 Witmark in Fall 1900;
 a big hit for Hogan;
 Selection for "Songs of Olden Days," Thursday evening, Oct. 1, at
 the Autumn Exposition, Sept. - Oct. 1914;

1900-1901

1900, in August: Back from Hawaii, Hogan was at the New York Roof Garden
 (Ragged But Right, p. 44)

1900, in late August: not long home, Hogan escapes a NYC mob during the race
 riot of August 15 (brief reference in Honolulu Hawaiian Star, September
 1, 1900, p. 7; the story of his narrow escape. printed in the NY Journal,
 was reprinted in Indianapolis Freeman, September 1, 1900, p. 5 and in
 Honolulu Hawaiian Star, September 5, 1900, p. 1; see also Hill and
 Hatch, pp. 186-187 and Sampson, Ghost Walks, p. 221)

1900, in August: Hogan had evidently planned a Western tour with his Funny
 Folks, which is now cancelled, and he is beginning to cast his A Country
 Coon; mentioned are some stalwarts from the 1899-1900 company, as
 already mentioned above, i.e., Robt. C. Logan, L. H. Saulsbury, Harry
 Stafford, Miss Laura Moss, Madah Hyer and Tom Logan (Indianapolis
Freeman, August 25, 1900, p. 5)

1900, in September: A COUNTRY COON

A Country Coon, a big show for Ernest Hogan and his Funny Folks that
 failed; it was expected to open Sept. 2, and may have run a little while
 (or at least was anticipated to do so in some refs.), but there is an
 announcement in mid September that the company would not go out
 this season (after virtually weekly mentions in Freeman all summer, up
 through Indianapolis Freeman, October 6, 1900, p. 2; Sampson, Ghost
 Walks, p. 223); the script, by Allan Dunn, originally mounted in

Honolulu in the spring, was also going to be revived in the 1902 fall tour---see below and in related newspaper ads

1900, in the fall: Hogan then goes into vaudeville, etc.

1900, in December: MADGE SMITH, ATTORNEY

The songs below are all from the second half of the year, after the return from Hawaii, and in all likelihood represent team-written songs created for the May Irwin vehicle Madge Smith, Attorney, opening December 10, 1900 at the Bijou in NYC for just 28 perfs. That sounds like a short run but it may never have been intended as anything but a Christmas time show.

"My Little Jungle Queen: a Congo Love Story," lyrics Jas. O'Dea, music Hogan and Theo. H. Northrup (NY: Stern, 1900)

"The Conjure Man," lyrics James O'Dea, music Hogan and Theo. H. Northrup (NY: Stern, 1900)

"Wink, Wink, Wink, Mister Owl," lyrics Jas. O'Dea, music Hogan and Theo. H. Northrup (NY: Stern, 1900)

"When I's by her side" (When I'se By Her Side), lyrics Jas. O'Dea, music Hogan and Theodore H. Northrup (NY: Stern, 1900)

"Pucker Up Your Lips, Miss Lucy," lyrics Jas. O'Dea, music Hogan and Theo. H. Northrup (NY: Stern, 1900)

"She's Ma Little Sugar Plum," lyrics and music Hogan and Theo. H. Northrup (NY: Stern, 1900)

"A Good Run's Better Than a Bad Stand," by Hogan and Theo. H. Northrup (NY: Stern, 1900)

1900, in December, and January 1901: over Christmas, Hogan joined a Will Marion Cook troupe that was, in fact, dominated by Hogan people, and starred in Cook's Uncle Eph's Christmas and Clorindy in Boston; featured with Hogan were Louis Saulsbury, Muriel Ringgold, Aaron Taylor (Livvers), Siren Navarro.

1901, in February: into variety with Nashville Students, incl. Mattie Wilkes, etc. (Indianapolis Freeman, March 9, 1901, p. 5)

1901, in March: Leaves Nashville Students for a 10-weeks engagement in NYC

1901, in the spring: with Gideon's Minstrels (Sampson, Ghost Walks, p. 229); A Country Coon under Ruscoe and Holland management was offered as one of their productions (Indianapolis Freeman, May 16, 1901, p. 8)

1901, in the summer: A long engagement of 11 weeks or more (from May to August) at Hammerstein's New York Roof Theatre, a.k.a. the Cherry Blossom (Indianapolis Freeman, April 6, 1901; Indianapolis Freeman, May 11, 1901; Indianapolis Freeman, June 22, 1901, p. 5; Indianapolis Freeman, July 27, 1901, p. 5; NY Sunday Telegraph, July 28, 1901, p. 2; Indianapolis Freeman, August 31, 1901, p. 5; Sampson, Ghost Walks, p. 235)

1901 SONGS

"The phrenologist coon," lyrics Hogan, music Accooe (New York: Stern, 1901)---as sung by Williams & Walker

"Parthenia, or Jack O'Lantern Coon" (Jack O'Lantern Man; Jack O'Lantern Coon, or Parthenia), lyrics Hogan, music Theo. H. Northrup (NY: Stern, 1901); sung by Jane Whitbeck, a very popular singing comedienne and vaudevillian; it is "the latest Coon song success," acc. Tampa Tribune, May 11, 1901, p. 6

"Run, Chicken, Run," lyrics and music Hogan and Billie Williams (Chicago: Sol Bloom, 1901); as sung by Lew Dockstader

And the 1901 song by Shepart N. Edmonds, "I'm Goin' to Live Anyhow, 'Till I die" (NY: Stern, 1901), is dedicated to Ernest Hogan

1901-1902

1901, in July: Hogan has recently purchased a Harlem mansion (or "dwelling house") at 50 West 134th Street for \$20,000 (Cleveland Gazette, August 3, 1901, p. 3; NY Dramatic Mirror, August 3, 1901, p. 12; Indianapolis Freeman, August 31, 1901, p. 5); note, though, that the building is in other hands and being sold due to a foreclosure in January 1902 (NY Tribune, January 27, 1902, p. 8)

1901, in August: Hogan was going to star this fall in Will Marion Cook's The Cannibal King (Indianapolis Freeman, August 10, 1901, p. 5), which did not launch.

1901, August: at \$300 a week he is the highest paid African-American performer, and he is recently divorced (Indianapolis Freeman, August 31, 1901, p. 5)

1901, in fall: a fall West Coast Orpheum vaudeville tour at the Orpheum in San Francisco from September 8, 1901 for a six weeks engagement (Indianapolis Freeman, August 31, 1901, p. 5; Sampson, Ghost Walks, p. 240), and then on to Hawaii

HAWAII AGAIN

1901, in November: After the Orpheum stint, Hogan is on to Hawaii (Indianapolis Freeman, August 31, 1901, p. 5); Hogan sails for Honolulu to meet up with Billy McClain; they will stay about three months, to mid February; they are Billy McClain presenting "Ernest Hogan and His Funny Folks" in November 1901 (NY Dramatic Mirror, February 22, 1902, p. 19; NY Clipper, February 22, 1902, p. 1154; NY Clipper, March 1, 1902, p. 19, etc.); Hogan returns to the Honolulu Orpheum, where his troupe had played in 1900; arriving after the 15th, they open November 21 (Honolulu, The Hawaiian Star, November 15, 1901, p. 5; Honolulu, Pacific Commercial Advertiser, November 16, 1901, p. 5); they do A Trip to Waikiki in December; McClain first appears on December 23 (Honolulu, The Hawaiian Star, December 23, 1901, p. 5)

1901, in late December and early January: in Honolulu, from December 26, they do the three-act My Friend From Georgia with song "My Sweet Moana", lyrics Wise, music Hogan (NY: Stern, 1902), and burlesque hula "Tommy, Tommy" (Honolulu, The Hawaiian Star, December 30, 1901, p. 5; Washington, DC, Colored American, January 18, 1902, p. 6, reporting from Honolulu's Pacific Commercial Advertiser); the troupe includes Hogan, the McClains, Lawrence Chenault, Muriel Ringgold (she is vivacious, heads the dancers, and she had partnered with the remarkable lad, Livers, on previous visit), Laura Moss (featured singer, an old Honolulu favorite), George Jones (Honolulu, The Hawaiian Star,

December 26, 1901, p. 5; Honolulu, Pacific Commercial Advertiser, January 1, 1902, p. 73)

1902, in January: from January 9 they do A Country Coon, and also at the end of the month (Honolulu, The Hawaiian Star, January 9, 1902, p. 5)

1902, in January: Hogan and McClain are putting on Cole & Johnson's big hit, A Trip to Coontown, in Honolulu; Hogan does Wayside Willie and McClain is Bunco Bill

1902, in early February: they do A Hot Time in Blackville in Honolulu

1902, in February: Hogan and McClain return stateside in mid February 1902, after about three months; they left Honolulu on February 12 on the Oceanic steamship Sonoma (Honolulu Evening Bulletin, February 12, 1902, p. 1; Sampson, Ghost Walks, p. 245)

1902, in May: Hogan marries Mattie Wilkes on May 11; he is Reuben E. Crowdus and she is Mattie Wilkes; this is a matter of public record; Mattie is often referred to in the papers as Mrs. Hogan---e.g., Mrs. Hogan and Mrs. McClain will star with their respective husbands in My Friend From Georgia this coming 1902-1903 season (Washington, DC, Colored American, August 30, 1902, p. 11).
However, a curious item in the NY Dramatic Mirror, May 17, 1902, p. 20, reads: "Mr. and Mrs. Ernest Hogan wish to deny the recent report of Mr. Hogan's betrothal, in view of the fact that they have been married for some years." Is this one of the previous wives being mischievous?

1902, in March-August: Hogan is in vaudeville in NYC and on the road (Sampson, Ghost Walks, p. 248, 249, 250, 254);
in March in Cleveland;
in April he is at Keith's in Boston (NY Dramatic Mirror, May 3, 1902, p. 20);
in June, he's on the bill at the Cherry Blossom Grove on top of the New York theatre (NY Herald, June 15, 1902, p. 6);
in August: still in vaudeville, he is second on the bill at Keith's in NYC (NY Tribune, August 24, 1902, p. 7)

1902 SONGS

"He used to be a friend of mine," lyrics Wm. Murray, music Hogan (NY: Sol Bloom, 1902); as introduced and sung by the great Tascott (Billy Tascott = "Tascott, The White Coon," a coon shouter)

1902, in May/July: MY FRIEND FROM GEORGIA

The papers report that: "Ernest Hogan will star next season under the management of Gus Hill in a new musical comedy by Paul Laurence Dunbar, with music William Marion Cook. The offering has been named My Friend From Georgia" (Boston Herald, May 4, 1902, p. 36; NY Herald, July 2, 1902, p. 10; NY Dramatic Mirror, July 12, 1902, p. 11; Washington, D.C., The Colored American, August 2, 1902, p. 1, 5). This project, which clearly would have been the next big creative effort for Dunbar and Cook (as In Dahomey was now written and about to go into rehearsal) never came to fruition.

The back story, in brief, is this. Ernest Hogan and Billy McClain were playing with a troupe (Ernest Hogan and His Funny Folks) in Hawaii in early 1902 (see above), and hatched a plan to return to the mainland with a large company for a big tour. By February 1902 they had secured the rights to four comedies, among them My Friend From Georgia by Mr. Alan Dunn, which they were proposing to play in rotation on this tour (NY Dramatic Mirror, February 22, 1902, p. 19; NY Clipper, February 22, 1902, p. 1154; NY Clipper, March 1, 1902, p. 19, etc.). In Hawaii, they then worked up a version of My Friend From Georgia for their use there, and copyrighted a 40 page typescript with the Library of Congress (received February 3; copyright March 12; NB: ditto for another script, A Hot Time in Blackville, originally by Scott Marbel, and also mentioned in their newspaper ad). Evidently, deep into the spring and early summer this enterprise was still alive (Indianapolis Freeman, June 28, 1902, p. 5; Indianapolis Freeman, July 19, 1902, p. 5; as late as one newspaper reference in August, e.g. Washington, D.C., Colored American, August 2, 1902, p. 1, 5), and they were looking for a revised book and lyrics from Cook and Dunbar for their extravaganza. In the end it was set aside and Hogan and McClain worked with Gus Hill on a different venture, which would become The Smart Set (Sampson, Ghost Walks, p. 263). Possibly Cook and Dunbar were too involved with In Dahomey. Four years later, in fall 1906, a musical comedy by the same title was mounted at the Pekin in Chicago with a score by Jordan and Cook.

Songs identified as from My Friend From Georgia (NY Dramatic Mirror, October 11, 1902, p. 22) could refer to the 1901 Hawaiian production, though Southern Enchantment could really be meant, include:

"Don't Forget You're Talking to a Lady," lyrics Henry Blossom, music George Spink (NY: Stern, 1902)

"Moanna", i.e. "My Sweet Moana," Hogan (NY: Stern, 1902); copyright October 8, 1902; a 1901 song sung in My Friend From Georgia in Hawaii

"Roll On, Mr. Moon," Hogan (NY: Stern, 1902); copyright October 8, 1902

1902, in August: Hogan has second place on the bill at Keith's Union Square (NY Dramatic Mirror, August 30, 1902, p. 18)

1902-1903

1902 fall (October 18): Hogan & McClain's Minstrel Co. opens in NYC at the Saulikoo Theatre (Sampson, Ghost Walks, p. 270): I think this is an error, and---if anything---refers to Southern Enchantment

SOUTHERN ENCHANTMENT

1902, in October: Southern Enchantment; Norton I: 725-6 (1902.38) from fall (October): minstrel co. / My Friend project morphs into a project for Gus Hill's Smart Set Company with the first season of what would become a sturdy vehicle for several years, a three-act, seven-scene musical called Southern Enchantment; book by Steve Cassin; the music is attributed to Hogan, so there may be several unpublished Hogan songs in the songlist; managed by Gus Hill; Gus Hill's Original Smart Set, with Hogan and Billy McClain, Mattie Wilkes, Hogan, etc. (Sampson, Ghost Walks, p. 271-79); opens in Hoboken, Monday, October 6, 1902; opens in Newark on October 13 (Indianapolis Freeman, November 1, 1902, p. 5). Cast is very much the same as that announced in July for My Friend From Georgia (Indianapolis Freeman, July 19, 1902, p. 5). Set in Hawaii.

When Hogan leaves at the end of the season, McClain stays for 1903-1904 season and is still featured in numbers "Roll On" and "Missionary

Man" (NY Telegraph, December 27, 1903, p. 9)

Mostly a compilation score of recent Tin Pan Alley hits (NY Dramatic Mirror, October 11, 1902, p. 22; Philadelphia Inquirer, October 26, 1902, third section, p. 1; Philadelphia Inquirer, October 28, 1902, p. 2; Indianapolis Freeman, November 1, p. 5; NY Dramatic Mirror, November 22, 1902, p. 18; Philadelphia Inquirer, April 5, 1903, third section, p. 1); songs in the show include:

Biggest hits are "The Missionary Man" and "Roll On, Mr. Moon."

Songs include:

"The Army of Peace" (the 1900/1902 song)
 "The Chicken Song" (possibly the 1898 Hogan hit from Clorindy)
 "Come Out Dinah On the Green " sung by the Dinwiddie Quartette
 "Dolly Dupree"
 "Don't Forget You're Talking to a Lady"
 "[Tell Me] Dusky Maiden" (the Cole & Johnsons song of 1902)
 "Florence"
 "Gabie"/"Gabrie"/"Gaba"/"Gabe" ("Gabie," the 1899 song?)
 "Girl With the Deep Long Sigh"
 "The Gypsy Maid," from the Wild Rose
 "Honey, Will You Miss Me When I'm Gone?" (the 1902 song)
 "Honor Points the Way"
 "Hot Foot" (Finale to Act II)
 "If I Was a Millionaire" (the 1901 song)
 "Leonora Lee" (the 1902 song with words by Billy Johnson)
 "Levee Jamboree"
 "Moanna" = "My Sweet Mohans" i.e., "My Sweet Moanna"
 "Palms" sung by the Dinwiddie Quartette
 [I am the/dat] "The Missionary Man," lyrics Steve Cassin, music Hogan (NY: Stern, 1902); entry in Levy Sheet Music collection says lyrics and music both by Hogan; copyright December 17, 1902
 NB: this is the name of a later mini musical for Hogan
 "Roll on, Mr. Moon," McClain and Hogan (NY: Stern, 1902); also mentioned as being sung in Southern Enchantment in NY Clipper, March 7, 1903, p. 48 and NY Dramatic Mirror, March 7, 1903, p. 16, and, as above, in My Friend From Georgia in fall 1902

"Sing a Little Tenor" (Albany Evening Journal, date illeg. in 1902); from the Wild Rose

"Turkey in the Straw"

"Wood Nymph's Call"

1903, in February: a very public fight over divorce and alimony with wife Mattie Wilkes Crowdus, whom he married on May 11, 1902 and separated from on December 15; fights on various dates from August 17, 1902 to present; one took place right in front of their home at 258 West 53rd Street (Brooklyn Daily Eagle, February 28, 1903, p. 24; NY Evening World, February 28, 1903, p. 5; NY Tribune, March 1, 1903, p. 6; NY Sun, March 1, 1903, p. 7; Brooklyn Daily Eagle, March 12, 1903, p. 20);

nonetheless, she will be acting with him in the fall of the year; she is Mattie Wilkes Hogan in 1905 (Indianapolis Freeman, January 28, 1905, p. 5), though they are working apart, and she is in Europe in the summer of 1905---London, Antwerp, Paris, Amsterdam, and back to London, though now the Freeman calls her just "Mattie Wilkes" (Indianapolis Freeman, September 16, 1905, p. 5)

1903, in July and August: Hogan as single act (or with "an anonymous female companion") on the road and in NYC (e.g., Buffalo (NY) Courier, July 14, 1903, p. 10; NY Clipper, August 29, 1903, p. 625; Sampson, Ghost Walks, p. 298-99); are the July songs for this act?

1903 SONGS

"Taint no disgrace to run when you're skeered" ["It ain't no disgrace to run, when you are skeered"], lyrics Burris, music Hogan and Chris Smith (NY and Detroit: Whitney-Warner, 1903)

"He may get over it, but he'll never look the same," lyrics and music Hogan, W. C. Steely and E. D. Coe (NY: Stern, 1903); copyright July 8, 1903

"Just Hold Hands," lyrics and music Hogan, W. C. Steely and E. D. Coe (NY: Stern, 1903); copyright July 8, 1903

"When the lights are low," lyrics and music Hogan, W. C. Steely and E. D. Coe (NY: Stern, 1903); copyright July 8, 1903

Steely, Doty, and Coe are a vaudeville musical team; Coe is Ed Coe

1903-1904

1903, in fall: ON NATIONAL CIRCUITS, continuing on from his summer work by starring in a one-act mini-musical or sketch, The Missionary Man, in vaudeville this entire season, also featuring Mattie Wilkes, despite their fight earlier in the year, and Mr. Henri [sic] Strange; for example, on Keith circuit from August; and Orpheum circuit in SF around Christmas and New Years and in Denver and KC in February; Wilkes and Hogan break up for good after this season, acc. Sylvester Russell (Indianapolis Freeman, May 29, 1909, p. 5) NB: the 1902 song Smart Set song "The Missionary Man," lyrics Steve Cassin, music Hogan (NY: Stern, 1902), which was a big number for Hogan in that show; Sampson, Ghost Walks, p. 306; big ad for this sketch in NY Dramatic Mirror, December 19, 1903, p. 77 and NY Clipper, December 26, 1903, p. 1058 calls it a new comedy act, "The First and Only Original Negro Playlet in Vaudeville"

1904, in April and May: Hogan in a special six weeks return engagement with the Smart Set in Southern Enchantment in NYC and Boston, closing in Boston in mid May, and featuring Hogan singing "I am that Missionary Man" (New York Sunday Telegraph, April 10, 1904, p. 4; Boston Herald, May 1, 1904, p. 36; Indianapolis Freeman, June 11, 1904, p. 5)

Song numbers (Boston Herald, May 8, 1904, p. 30) include:

"The Smart Set"
 "Good-By, Liza Jane"
 "Ma Linoa"
 "Possum Pie"
 "I've a Feeling For You"
 "Navajo"
 "Peggie O'Niell"
 Ernest Hogan's "Watermelon Time"
 "On the Field"

1904, in June: the summer's show for Hogan, including Hogan and Henri Strange and Madam Flowers and Black Carl and company, is coming to Washington, DC with the Policy Players, and then to Lancaster, Pa., and on to Young's Pier at Atlantic City (Washington Bee, June 4, 1904, p. 8; Washington Bee, June 18, 1904, p. 1); Hogan joins this troupe just for the summer, and they are on the road without him in spring and fall; they are in Atlantic City for two weeks, and Hogan does The Missionary Man with Henrietta Vinton Davis, not Mattie Wilkes (Indianapolis Freeman, October 22, 1904)

Hogan is singing "Don't Come Back and Hang Around Ma Do" this summer (remark in NY Dramatic Mirror, July 23, 1904, p. 9); this song is by W. Hayes (NY: Peerless, 1904)

1904 SONGS

"Dis!Pos!Zes! means move," lyrics Hogan, music Brymn (NY: Shapiro, Remick, and Co., 1904); the Smart Set team; sung by Arthur Dewing, the well known white old-time minstrel star

"R-a-z-o-r," lyrics Billy Clark, music, Hogan (NY: Helf & Hager, 1904)

1904-1905

A second season with the mini-musical Missionary Man in vaudeville; see below and Sampson, Ghost Walks, p. 330

1904, in August: in Chicago

1905, in January: he is in the no. 1 spot at Hammerstein's Victoria in NYC, and he is featuring "Dat aint the kind grub been gettin' down home" (Indianapolis Freeman, January 28, 1905, p. 5); this is "Taint de Kind o' Grub I've Been Getting Down Home," by Harry Brown and Chris Smith (NY: Stern, 1905); "Sung by May Irwin, Ernest Hogan, and the author Harry Brown"
Providence and Boston in February; at Keith's in Cleveland in April

1905, in June: Hogan's new troupe will be "Ernest Hogan's Funny Folk Minstrels" (Indianapolis Freeman, June 10, 1905, p. 5; Indianapolis Freeman, June 17, 1905, p. 5), which evidently gets renamed the Memphis Students

1905 June-September: a summer show, Hogan's Memphis Students in NYC, with Abbie Mitchell, in a Broadway roof garden, Hammerstein's Victoria, a.k.a. the Paradise Garden on the roof of the Victoria Theatre, doing "Songs of the Black Folks," composed and arranged by Will Marion Cook (Winston-Salem Journal, June 22, 1905, p. 2; Ragged But Right, p. 45-46; Sampson, Ghost Walks, pp. 344-45, 347-48); some secondary sources say that the 1905 Memphis Students gave the first syncopated music concert.

1905, over the summer: while Hogan was at the Victoria, his company was rehearsing Rufus Rastus, and "His wife, professionally known as Miss Mattie Wilkes, had deserted him and gone to Europe to appear in vaudeville" (Indianapolis Freeman, March 7, 1908, p. 5)

1905 SONGS

"Obadiah (You took advantage of me)," Europe and Hogan (NY: Gotham Music, 1905); available in January

"Hezekiah Lee don't you fool with me," lyrics Frank Montgomery, music Hogan and Wm. J. Carle (NY: John T. Hall, 1905); in a publisher's ad: "Ernest Hogan's New One. . . . A coon song with a funny story to it; just like Hogan always writes. Nuf sed." (NY Telegraph, September 10, 1905, p. 6)

RUFUS RASTUS 1905-1907

1905-1906

Rufus Rastus; Norton (2002), I: 824-25 (1906.08)

This is the first season of a two-year run; lyrics Frank Williams, music mostly Hogan and Lemonier for the songs, with Joe Jordan and H. Lawrence Freeman (who will team up again in Chicago at the Pekin) writing the ensembles. Hogan is the star. Originally called Birth of a

Minstrel, or The Birth of the Minstrels and Ethiopia into the early fall season of 1905 (this last in Chicago Broad Ax, September 16, 1905, p. 1); a call goes out for all people engaged for Ernest Hogan's Big "Funny Folks" Company to report in person for rehearsals (NY Clipper, August 5, 1905, p. 604), which probably has to do with this show. See also Ragged But Right, pp. 46-51

Songs publ. by Harris in NYC; 12 selections from the show listed on Harris sheet music, acc. WorldCat, without giving titles. One newspaper blurb says 20 songs and 16 dance numbers.

"Oh, Say, Wouldn't It Be a Dream," lyrics Earl C. Jones, music Jordan (NY: Chas. K. Harris, 1905); "Sung by Ernest Hogan in Rufus Rastus"; a giant hit for Hogan;
Selection for "Songs of Olden Days," Thursday evening, Oct. 1, at the Autumn Exposition, Sept. - Oct. 1914;

"Is Everybody Happy?" lyrics Frank Williams, music Hogan and Lemonier (NY: Chas. K. Harris, 1905); also a big signature hit for Hogan

"Mobile Mandy," lyrics Frank Williams, music Hogan and Lemonier (NY: Chas. K. Harris, 1905)

[NB: "What you goin' to do when the rent comes 'round: Rufus Rastus Johnson Brown: coon song," Harry Von Tilzer, Andrew B Sterling (1905) is a big hit song of the day]

Chicago Broad Ax, September 16, 1905, p. 1:

Freeman and Lemonier have contributed about half the score. [Possible intent of the language of the article is that the following are all by Lemonier and Frank Williams]:

Serenade
Mobile Mandy
Marsh Song
The Pullman Potatoes
The Hornet and the Bee
Consolation
Celina
Everybody's Happy
The Possum and the Coon

Have a Little Pity
 The Turtle and the Alligator
 Song of the Hottentots
 Ethiopia

Indianapolis Freeman, October 14, 1905, p. 6, songs by Tom Lemonier and Frank Williams:

The Opossum and the Coon
 Have a Little Pity
 The Turtle and the Alligator
 Everybody's Happy
 Pullman Porters
 Consolation
 Celina
 The Hornet and the Bee
 Mobile Mandie
 Song of the Hottentots
 Ethiopia

Buffalo Courier, December 26, 1905, p. 8:

What We're Suposed to Do
 My Mobile Mandy
 Oh, Wouldn't It Be a Dream
 Is Everybody Happy?"
 The Isle of Repose
 Goodbye Old Dixie Land
 Lily's Wedding Day

Big spread in NY Morning Telegraph, February 2, 1906, p. 10 with some song titles:

Consolation, sung by Henry Troy
 My Old Kentucky Home
 If Peter Was a Colored Man
 Pullman Porters' Ball

Indianapolis Freeman, February 17, 1906, p. 5

musical comedy by William D. Hall; lyrics Frank Williams, with music
Tom Lemonier, Joe Jordan, Ernest Hogan, and ensemble music H.
Lawrence Freeman

"Oh, Wouldn't It Be a Dream"

"Is Everybody Happy?"

Consolation

Mandy

Hornet and the Bee

My Mobile Mandy

Old Kentucky Home

Isle of Repose (The Beautiful Isle of Repose), Freeman (opens 2nd act)

Minneapolis, The Minneapolis Journal April 23, 1906, p. 9:

Is Everbody Happy

If Peter Was a Colored Man

Minneapolis, The Minneapolis Journal April 26, 1906, p. 8; the Rufus Rastus
company participate in a monster benefit at the Metropolitan Opera
House in Minneapolis on April 27, with H. Lawrence Freeman,
conductor; doing a scene from Rufus Rastus entitled "A Night at
Palmetta Bower," involving musical numbers:

Cockadoodle Doo, company

Watermelon, company

Just One Word of Consolation, Henry Troy

Imitations, Harry Fiddler

The Lily's Wedding Day, Manhattan septet, assisted by Housley brothers
with saxophone

"Is Everybody Happy?," Ernest Hogan

Washington (DC) Times, June 5, 1906, p. 3:

Mammy

My Mobile Mandy

Consolation

Hornet and the Bee

Oh, Wouldn't It Be a Dream (Hogan hit)

Is Everybody Happy (Hogan hit)
My Old Kentucky Home

Consolidated first season total song list =

Celina

Cockadoodle Doo, lyrics William D. Hall, music Hogan (NY: Chas. K. Harris, 1905; Chas. K. Harris' popular songster [NY: Chas, K. Harris, 1906])

Consolation [Just One Word of Consolation] "Just One Word of Consolation," Lemonier and Williams (NY: Chas. K. Harris, 1906); copyright 1905

Ethiopia

Goodbye Old Dixie Land

Have a Little Pity

The Hornet and the Bee

NB: Marie Cahill sings a 1906 song, "Said the Hornet to the Bee," lyrics and music John Sylvester (NY: Francis, Day and Hunter, 1906)

Imitations

"Is Everybody Happy?" [Everybody's Happy] "Is Everybody Happy?" lyrics, Frank Williams, music, Hogan, Lemonier (NY: Chas. K. Harris, 1905), the big hit

The Isle of Repose (The Beautiful Isle of Repose); Act II ensemble opener with music by Freeman

If Peter Was a Colored Man

[The] Lily's Wedding Day [Lilly]

Mammy

Marsh Song

Mobile Mandie [Mandy; My Mobile Mandy] "Mobile Mandy," lyrics, Frank Williams, music, Hogan and Lemonier (NY: Chas. K. Harris, 1905; Chas. K. Harris' popular songster [NY: Chas, K. Harris, 1906])

My Old Kentucky Home

The Opossum and the Coon [The Possum and the Coon]

Pullman Porters [Pullman Porters' Ball; The Pullman Potatoes]

"Oh, Say, Wouldn't It Be a Dream" [Oh, Wouldn't It Be a Dream], lyrics Jones, music Jordan (NY: Chas. K. Harris, 1905)

Serenade

Song of the Hottentots

The Turtle and the Alligator

Watermelon, lyrics Wm. D. Hall, Music Hogan and Jordan (NY: Chas. K. Harris, 1905; Chas. K. Harris' popular songster [NY: Chas, K. Harris, 1906])

What We're Supposed to Do; Act I ensemble opener

1906, in May: back into vaudeville for the summer as a single (Sampson, Ghost Walks, p. 406; Ragged But Right, p. 51)

1906, in May: First mention of Hogan's "air ship enterprise," which floats around for about a year, through at least October 1907; he is bent on conducting an airship, dealing in them, and offering rides to the public, as others are already doing. See Ragged But Right, p. 51.

Billboard has a huge top-of-page advertisement for the Parks-Hogan Air-Ship Co., which offers flights ("sky-sailing") to the public, and "We carry our own Vaudeville Attractions for Aerdrome [sic] Patrons", and Hurtig-Seamon are identified as their Eastern Agents.

(Indianapolis Freeman, July 21, 1906, p. 5; Billboard, February 16, 1907, p. 20; Indianapolis Freeman, February 23, 1907, p. 5; Indianapolis Freeman, May 4, 1907, p. 4; Indianapolis Freeman, June 29, 1907, p. 5, etc., etc.)

1906, in August: Hogan is at Hammerstein's Paradise Gardens as the lead in a new show called "Minstrel Mokes," which he also produced, with a cast of thirty (Variety, n.d. [1906], p. 8 says it is this week; NY Dramatic Mirror, August 4, 1906, p. 16)

WALTON AND HOGAN

1906: Lester A. Walton (1882-1965), born and raised in St. Louis, is induced by Hogan to leave St. Louis newspaper work and come East for the 1906-1907 second season of Rufus Rastus (acc. National cyclopedia and the Walton obit for Hogan) to write lyrics for theatrical productions. They had met a few years before when Hogan came through St. Louis with the Smart Set, which would be 1902-1903. By one report, upon the collapse of Hogan and the end of the Oyster Man tour, Walton temporarily had to take up hotel work. By another report, at the start of the 1907-1908 season he put out a big act of ten people with Thomas

Johnson, of Klaw and Erlanger (National cyclopedia). He became drama editor of the NY Age in February 1908.

Walton remained close to Hogan, and Hogan's decline and death over the next three years can be followed in greatest detail in Walton's columns for the NY Age. See not only Walton obit of Hogan, but the article about Walton in Chicago Defender, November 28, 1914, p. 6; see also the Washington Post October 20, 1965, p. B15 and Chicago Defender, October 30, 1965, p. 8 obits of Walton. See also The National cyclopedia of the colored race, ed. Clement Richardson (Montgomery, Alabama: National Publishing Company, 1919), p. 227.

1906-1907

RUFUS RASTUS in its second season

Making up with Hogan, Abbie Mitchell is a member of the company in the fall of 1906, singing "Mandy Lou," but she leaves again in the new year.

New songs, including songs written with Lester Walton for second season:

"Dixie Anna Lou," lyrics Walton, music Hogan (NY: Chas. K. Harris, 1906); called song from Rufus Rastus in LoC entry, Dec. 31, 1906/Jan. 4, 1907, so must be a second season song

"I Love You All the Time/I'll Love You All the Time," lyrics Walton, music Hogan (NY: Harris, 1906; Chas. K. Harris' popular songster [NY: Chas, K. Harris, 1906]); called song from Rufus Rastus in LoC entry, Dec. 31, 1906/Jan. 4, 1907, so must be a second season song

"The Story of the Monkey and the Bear," lyrics Walton, music Hogan (NY: Harris, 1907); must be song from Rufus Rastus, given that LoC entry is Jan. 9/Jan. 11, 1907, so must be a second season song

"Eve Handed Adam a Lemon," lyrics Walton, music Hogan (NY: Stern, 1907) [a current topic in contemporary newspapers!]; must be song from Rufus Rastus, given that LoC entry is March 13/March 25, 1907, so must be a second season song

"Enjoy Yourself With Me" (Norton cit.)

"Bones and Tambourines" (Norton cit.)

"Toreador" (Norton cit.)

"Newsboys' Life" (Norton cit.)

"I'm Happy Now," lyrics Europe, music Hogan (Chicago: Chas. K. Harris, 1906). Copyright copyright Sept. 5/Sept. 10, 1906, must surely be for Memphis Students or Rufus Rastus, season 2; as sung by Hogan; clearly this is a response to his famous "Is Everybody Happy?"

"Moon Boy," lyrics Arthur Gillespie, music Hogan (NY: Chas. K. Harris, 1906); copyright Dec. 31, 1906/ Jan 4, 1907

"On Grandma's Kitchen Floor," lyrics Howard Herrick, music Hogan (NY: Chas. K. Harris, 1906; Chas. K. Harris' popular songster [NY: Chas, K. Harris, 1906]); copyright Nov. 24/Dec. 13, 1906

"Just One World of Consolation," Lemonier and Williams (NY: Chas. K. Harris, 1906; Chas. K. Harris' popular songster [NY: Chas, K. Harris, 1906])

1906, in October: On the road in Buffalo, the local paper (Buffalo Morning Express, October 30, 1906, p. 9) singles out these songs for mention:

Is Everybody Happy, sung by Hogan

If Peter'd Been a Colored Man, sung by Hogan

Mandy Lou, sung by Abbie Mitchell

Grandma's Kitchen Floor, sung by Hentyr Troy

I'll Love You All the Time, by Clarita Day, is the best song of the evening

1907, in March: in town in KC, Ernest Hogan and Tom Logan are jointly honored by the masons after a performance on the 15th; they are old members of the Shrine and were in the organization in Kansas City several years ago, and both are honored with the Thirty Second degree (Kansas City, Mo., Rising Sun, March 9, 1907, p. 4; Kansas City, Mo., Rising Sun, March 16, 1907, p. 4); Hogan's ties to Kansas City could not be more powerfully demonstrated than by this honor.

1907, in April: this second year is Hogan's last in Rufus Rastus; he is announced to appear next year in a new show, The Minister to Blazazus, with lyrics by Lester A. Walton, under Hurtig & Seamon management (Kansas City (Mo.) Rising Sun, April 6, 1907, p. 1; Indianapolis Freeman, May 18, 1907, p. 5, quoting Variety)

1907, in August: a company for the next Hogan show is being assembled (Indianapolis Freeman, August 24, 1907, p. 5); in the end this show would be Oyster Man

1907-1908

THE OYSTER MAN

The Oyster Man: Miller & Lyles write this newest vehicle for Hogan (NY Dramatic Mirror, December 7, 1907, p. 3); Hurtig & Seamon are the producers; Hogan is "Rufus Rastus" and John Rucker also stars, as "Sunny Sam"; music by Vodery with lyrics by Walton, with some music by Hogan and some lyrics by Creamer, etc.; "the music, though tuneful, is not sufficiently catchy to endure" (Boston Herald, November 19, 1907, p. 7); Sylvester Russell describes it as an adaptation of The Husband, an earlier Pekin show by Miller & Lyles (Indianapolis Freeman, May 29, 1909, p. 5); Walton review in NY Age, December 19, 1907, n.p. (corners of page torn) is very favorable; he squelches rumors that Hogan was seriously ill, saying instead that he had been "a little indisposed"

Witmark publishes a score in 1907 with 9 numbers (WorldCat); an advance blurb clearly speaks of fourteen big song sensations

Songs, acc. Adrian, MI, Daily Telegram, October 8, 1907, p. 3, include fourteen song successes, of which the following are named:

He's On the Rock Pile Now
 If I Only Had My Way
 The Yankee Doodle Coon
 Within the Shade of Moro Castle
 In the Land of Good Fellowship
 All the World Loves a Lover

Songs, acc. Adrian, MI, Daily Telegram, October 12, 1907, p. 2, include a very slightly different list:

When I Pass the Contribution Box
 If I Only Had My Way
 Within the Shade of Moro Castle
 He's On the rock Pile Now
 All the World Loves a Lover
 The Yankee Doodle Coon
 The Almighty Dollar

Cleveland Plaindealer, October 27, 1907, p. 38, and NY Dramatic Mirror,
 December 7, 1907, p. 3; these thirteen are pretty close to Norton below:

"Meet Me at the Barber Shop"
 "A Yankee Doodle Coon"
 "Mina"
 "To-morrow"
 "The White-Wash Brigade"
 "I Just Can't Keep My Eyes Off You"
 "Contribution Box"
 "Blazasus Chorus"
 "Mermaid's Chorus"
 "Suane River"
 "Hail to the King"
 "No You Didn't, Yes I Did"
 "When Buffalo Bill and His Wild West Show First Came to Baltimore"

Songs, acc. Norton (2002), I:878 (1907.55): the show has 15 numbers, of
 which 11 are songs and four are ensembles:

Act I

Fish Chorus (Act I ensemble opener)
 Mina
 Yankee Doodle Coon (a 1907 Pekin number from My Friend From
 Georgia)
 White Wash
 "Tomorrow," lyrics, Creamer, music, Vodery and Hogan (NY: Witmark,
 1907)
 Contribution Box
 "I can't keep my eyes off you [I Just Can't Keep My Eyes Off You]," words
 by Walton, music Vodery and Hogan (NY: Witmark, 1907)

To Blazassus (Act I finale)

Act II

Roll On Mighty Wave (Act II ensemble opener)

Enough (That's Enough)

All Hail the King

Dogalo (Doggielow)

Meet Me at the Barber Shop

When Buffalo Bill and His Wild West Show First Came to Baltimore

Finale

And this additional song is also associated with the show (Norton):

"Gee, Ain't I Glad I'm Home"

1908, in January: after about a half season Hogan breaks down physically and has to leave the show in January 1908; he collapses at the 14th Street Theatre in NYC and then again about two weeks later at the Globe in Boston; his illness is attributed to exhaustion from overwork; in the NY Age, Walton says the rumors of the seriousness of his indisposition are wrong; Hogan is sent to the mountains to recover his health (Indianapolis Freeman, January 25, 1908, p. 5; Sampson, Ghost Walks, p. 422)

Hogan remains very ill (paresis by some accounts, tuberculosis by other accounts), and it is reported that he will never act again; ill for about seventeen months; he lives just over a year after his retirement from the stage; long illness burns up his savings; testimonial(s) or benefit(s) by Frogs, etc., help out.

For tuberculosis, see Chicago Broad Ax, May 22, 1909, p. 2 and other reprints of a standard report coming out of NYC; Walton obit mentions tuberculosis, also. Given where he went for treatment, tuberculosis is confirmed as the condition being treated.

1908, in February: Hogan is recovering in Rutland, Mass., and he writes that he is much improved (NY Age, February 27, 1908, p. 6); NB: the Massachusetts State Sanatorium in Rutland, Mass. was the first public tuberculosis sanatorium in the nation (a.k.a. Rutland State

Hospital and Rutland State Sanatorium; started in 1895); a powerful indication that his illness was indeed TB

1908, in March: the Oyster Man company disbands by March, and Sylvester Russell's column in the Freeman on March 7 is entitled "Ernest Hogan's Retirement" (Indianapolis Freeman, March 7, 1908, p. 5; Sampson, Ghost Walks, p. 425)

1908, in April: Hogan cannot attend the the William and Walker 16th Anniversary gala in NYC, but he sends a long congratulatory telegram from Rutland, Mass., which probably affected them the most of all such congratulations; Hogan reminds them that he gave encouragement to them 16 years prior (NY Age, April 2, 1908, p. 6)

1908, in July: To recover, Hogan goes to live in a four-room cottage at a New Jersey health resort with his mother, also described as on a farm in New Jersey; he expects to head a company again next season (Gazette); NY Age, June 11, 1908, n.p. [6]; NY Age, July 16, 1908, n.p. [6]; Cleveland Gazette, July 25, 1908, p. 3

1908, in June: giant testimonial for Ernest Hogan on June 21; an amazing committee is organizing it, including J. Rosamond Johnson, George Walker, S. H. Dudley, Bob Cole, Bert Williams, Joe Jordan, Will Marion Cook, Sam Corker, Jesse Shipp, etc., with WMC as head of the committee on music; an early announcement said that white stars signifying their intention to attend included George Cohan, Lew Fields, Sam Bernard, Eva Tanguay, Edna Wallace Hopper, and others (NY Age, June 11, 1908, n.p. [6] with article and ad; NY Age, June 18, 1908, p. [6], with photo, ad, and article; Indianapolis Freeman, June 20, 1908, p. 5; Anaconda Standard, June 21, 1908, p. 4; NY Age, June 25, 1908, n.p. [6]; Variety, June 27, 1908, p. 30; Billboard, June 27, 1908, p. 30; Sampson, Ghost Walks, p. 431, 432)

1908, in July: Billy McClain is a philanthropist in addition to his other activities, and "Now he comes to the assistance of his old friend and associate, Ernest Hogan, and tells him that his money is at his disposal" (Washington Bee, July 4, 1908, p. 1)

1908, in August: Hogan, on a farm at Glen Gardner, New Jersey, is improving, and recently spent his best day since he fell ill; with him are his mother, Mrs. Louise Crowdus, his brother Mr. Bud Crowdus of Racine, Wisc., and his niece, Miss Maggie Warefield; his brother visited for several weeks (NY Age, August 13, 1908, p. 6; Seattle Republican, August 21, 1908, p. 8; NY Age, January 14, 1909, p. 6); NB Glen Gardner, NJ was home to New Jersey's only state owned and operated tuberculosis sanatorium (New Jersey Sanatorium for Tuberculosis Diseases, a.k.a. New Jersey Hospital for Chest Diseases a.k.a. the Glen Gardner Sanitarium)

1908-1909

1908, in October: Lester Walton visited Hogan at his residence, "Bungalow Louise," on the Banghart Farm in Glen Gardner, N.J., where he is staying with his mother and his niece; this is a very rural part of the state west of NYC close to the Pennsylvania state line and Easton and Allentown; he reports that Hogan is much improved "and that the chances are favorable for his ultimate recovery"; further, Walton denies rumors that Hurtig & Seamon are going to put the show into rehearsal and send it out with another star, Harrison Stewart (NY Age, October 8, 1908, p. 6)

1908, in December: In the Christmas issue of the NY Age, Hogan published an article, "The Church and the Stage" (NY Age, January 28, 1909, p. 6)

1909, in January: Hogan is living on Brook Avenue in the Bronx; he had been doing great" until the very recent death on Friday, January 8, of his brother Benny ("Bud") Crowdus in an industrial accident in Racine (NY Age, January 14, 1909, p. 6; Indianapolis Freeman, January 23, 1909, p. 5)

1909, in January: In early 1909 Hogan is back in NYC and is still active, though folks must come to his home to work with him (NY Age hits in early 1909); several prominent vaudeville performers came to his house in the week of January 11 and discussed the formation of a Colored Vaudeville Association (NY Age, January 14, 1909, p. 6); later in the year, after Hogan's death, the Colored Vaudeville Benevolent Association was formed, with Lester A. Walton on the Board of Trustees (NY Age, June 10, 1909, p. 6)

1909, in April: Hogan will publish a series of historical papers, apparently about the Negro on stage, and drawing on his own rich experiences (Indianapolis Freeman, April 10, 1909, p. 5)

1909, in May: Hogan's will is dated May 13, 1909; the "Unbleached American" and the "father of ragtime" dies on Thursday, May 20, age 44, at the family residence, 1002 Brook Ave., Bronx, after a lingering illness of 17 months (Walton obit); his will, in the name Reuben Ernest Crowdus, is in New York Wills and Probate Records (proved December 8, 1909); there is no acknowledgement of any wife;

A Catholic funeral was held on Sunday, May 23, at the church of St. Benedict the Moor, in Hell's Kitchen at 342 West 53rd Street; the active pallbearers included Bert Williams, Bob Cole, J. Rosamond Johnson and Alex Rogers; honorary pallbearers included Jules Hurtig and Harry Seamon, Jesse Shipp, and R. C. McPherson. Hogan was interred in Bowling Green, KY on Tuesday May 25 (Walton obit.)

PERSONAL: WIVES

Hogan reportedly had four wives: a Miss Black in Topeka in the 1880s, then Lillian Todhunter of Sacramento in the 1890s, and then Mattie Wilkes in the 1900s. He is living with Siren Navarro as man and wife on the South Seas tour, and in the US 1900 Census in Honolulu, Siren [Navarro] is identified as his wife.

Miss Black (Topeka State Journal, July 5, 1897, p. 8)

The Lillian Todhunter and Hogan story: they met in 1892, etc. (Topeka Daily Capital, July 30, 1897, p. 8; retold on Bill Edwards's website)

Lillie Todhunter, born 1863 in Ohio, is a niece living with her aunt and uncle on a farm in Sacramento in the US 1880 Census; she is a music teacher.

They married in Chicago on August 12, 1895, acc. Cook County records; she is age 30, so born about 1865; Hogan is also thirty.

Lilie E. Hogan, born July 1864 in Ohio and age 35 (white), seamstress, is living in NYC as a boarder, along with Ernest Hogan, born April 1867 in Kentucky (white), actor, in the US 1900 Census. They are married 7 years. On West 37th Street. Almost all their neighbors are marked in the census as black, with occupations like laborer, porter, cook, butler, housekeeper. Hogan, of course, is actually in Hawaii or on his way home when the Census is done on June 9, 1900.

Sylvester Russell's lengthy memorial (Indianapolis Freeman, May 29, 1909, p. 5) says that Hogan's first wife was a white woman and that he made lavish use of her money

Siren Navarro: no evidence for a marriage, but she traveled with him as husband and wife in during the 1899-1900 trip

1901, in August: He is divorced last week (Indianapolis Freeman, August 31, 1901, p. 5); this is probably a divorce from Todhunter

Mattie V. Wilkes marries Hogan on May 11, 1902, and despite some strife and separation she is the widowed Mattie Hogan, actress, in US 1920 Census, living in NYC with her mother, Sarah H. Wilkes, on W. 135th St. There is some variance in reported ages, but she is evidently born Mattie Vera Wilkes on February 14, 1875 in Montclair, NJ. from numerous passport applications, etc. She keeps Wilkes for the passports.

Sylvester Russell (Indianapolis Freeman, May 29, 1909, p. 5) says they fell in love and married during the first season with the Smart Set (1902-1903), and that they broke up after a season in vaudeville (1903-1904) doing a mini, The Military Man

BIOGRAPHICAL ARTICLES IN HOGAN'S LIFETIME

A bio. sketch in Denver Post, February 27, 1897, p. 5 (with lots that is hard to confirm)

A bio. sketch in NY Dramatic Mirror, May 28, 1898, p. 18

Big profile in Indianapolis Freeman, December 24, 1898, p. 1 (i.e., pride of place in the special Christmas issue)

Big profile in Indianapolis Freeman, April 20, 1901, p. 1, 4: "Two Men of Note: Two Untutored Lads Who Have Worked their Ways to Prominence"

Big profile in Washington, D.C., The Colored American, August 2, 1902, p. 1, 5

Big full-page profile in St. Louis Republic, Sunday, September 13, 1903, Magazine Section, p. 52

1905 Innes often-quoted comments about Hogan and ragtime paraphrase earlier accounts (NY Sunday Telegraph, July 16, 1905, p. 11)

OBITS:

Obituary by Lester A. Walton in NY Age, May 27, 1909, n.p. [p. 6]; mention of funeral by Lester A. Walton in NY Age, June 3, 1909, n.p. [p. 6]

Variety, Saturday, May 22, 1909, p. 4 (Hogan died last Thursday morning and funeral will be tomorrow).

"Ernest Hogan's Retirement," a Sylvester Russell column in Indianapolis Freeman, March 7, 1908, p. 5, has many personal and biographical details.

W. Rollo Wilson, "Ernest Hogan: A Pioneer in Musical Comedy/Wrote Many Songs, Was Master Showman" (Pittsburgh Courier, March 2, 1929, Illustrated Feature Section, p. 5, 7)

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Peterson, Profiles.

Southern, Bio. Dict. (1982), p. 185.

Amerigrove 2 (2013), 4: 209 (entry by Henry T. Sampson/Brandi A. Neal).
etc.

Abbot & Seroff, Out of Sight, Chapter 7: 1895, "From the Criterion Quartet to
"In Old Tennessee": The Rise of Ernest Hogan," pp. 433-437

Abbott & Seroff, Ragged but Right, pp. 41-56.

Hill & Hatch, A History of African American Theatre, pp. 130-132, etc.

Bill Edwards's Hogan site:

ragpiano.com/comps/ehogan.shtml

John Adcock's blog:

"Ernest Hogan, the Unbleached American; Sunday, April 15, 2012" at"
john-adcock.blogspot.com/2012/04/ernest-hogan-unbleached-american.html