

Dear Educators,

First let me say how thrilled I am that you are supporting the educational mission of the museum by attending this workshop. The museum education department hosts several teacher workshops throughout the year. And we are particularly proud of the one connected with the exhibition *From Tramps to Kings: 100 Years of Zulu*. Not only important from a historical perspective, this exhibition also serves as a great case study of sociological significance that brings to light other issues pertinent to the Black experience in New Orleans and the state of Louisiana over the past 100 years. Though not blatant in its presentation the exhibition's subtext is obvious even to the casual visitor that the history of Zulu is, at its core directly tied to the story of race relations in America. Social studies and language arts teachers are particularly encouraged to consider these themes in classroom discussion and class projects.

Many hours of research from Zulu members and museum staff, particularly museum historian, Dr. Charles Chamberlain helped contextualize the exhibition's multi-layered elements to help define Zulu's rich and complex history. I'd also like to acknowledge the contributions of Zulu members Clarence Becknell and William Giles for contributing their archive of historical knowledge, photographs, personal artifacts, and other memorabilia (including the infamous Zulu coconuts) to help bring the Zulu story "alive" for the public. Also integral to the exhibition are the beautiful costumes on display-- some from the museum's permanent collection, and others on loan to the museum specifically for the exhibition. The museum's Curator of Costumes Wayne Phillips and his team are to be commended for their efforts.

From Tramps to Kings: 100 Years of Zulu is on display at the Presbytere until the end of 2009, so everyone will have the whole year to enjoy it. The Zulu organization has ensured us that they are open to talking with teachers and schools as part of their community outreach effort to enrich the public's collective understanding about Zulu— an organization which has sometimes been misunderstood and criticized, but nonetheless has left an indelible mark on the socio-cultural fabric of New Orleans.

Please enjoy the workshop, and feel free to leave us your email address so we can add you to the museum's mailing list for future education program offerings.

Laissez Les Bon Temps Roulez!

GABRIELA HERNANDEZ
Director of Education
Louisiana State Museum

This teacher guide was compiled and edited by Gaynell Brady, K-12 and Family Programs Manager, Louisiana State Museum Education Department.

NEW ORLEANS
LOUISIANA STATE MUSEUM
751 Chartres Street New Orleans, LA 70116



Greetings:

I would like to extend to you a very warm welcome as you visit the 100 Year Anniversary Exhibit, “From Tramps To Kings” of the Zulu Social Aid & Pleasure Club, Inc.

The history of the Zulu Social Aid & Pleasure Club, Inc. is rich in culture and continues to grow yearly. The purpose of this exhibit is to tell the true story of Zulu and dismiss the myths as told over the years. You will see the true founders of Zulu its purpose for organizing, and where the organization was formed. The Curriculum Guide provided has been prepared to guide and assist you with developing extended learning activities beneficial to you and your students once you have visited the exhibit.

We are proud of our organization and want you and your students to enjoy your visit as you tour the exhibit. If you feel you would like one of our Historian Staff members to visit your school or class, please forward a letter of request to the Zulu Social Aid & Pleasure Club, Inc., C/O Clarence A. Becknell, Zulu Historian, 732 N. Broad Street, New Orleans, Louisiana 70119.

I hope your visit was educational as well as enjoyable.

Sincerely,

**Clarence A. Becknell, Sr.
Zulu Historian**



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Part I. Teacher Notes



Witch Doctor Costume
Zulu Social Aid and Pleasure Club
Designed by Mrs. Pat Jackson & Gift of Brimer Brown
1991

The First Fifty Years: 1909-1959

Over the course of fifty years, the Zulu Social Aid and Pleasure Club evolved from a small, informal marching group to one of New Orleans's most famous Carnival organizations, known for its lively parades, coconut throws, and colorful characters, like the Witch Doctor and the Big Shot. For decades, Zulu was a local organization, parading largely for the African American supporters who lived in the backstreet neighborhoods. In 1949, Louis Armstrong's reign as King Zulu brought international attention to the organization. He was the first of many celebrities to reign over Carnival and catapulted Zulu to worldwide fame.

From Tramps to Kings

Zulu traces its origins to 1909, when the original founders paraded as the Tramps. On Mardi Gras, the Tramps marching club dressed in ragged trousers and were accompanied by a jubilee quartet singing the popular tune "When the Roses Bloom in Dixieland." The first king, William Story, wore a lard-can crown and carried a banana stalk as a scepter. Sometime between 1912 and 1914 the early Zulu members adopted a Zulu motif, largely inspired by a vaudeville skit.

The First Zulus: "There Never Was and Never Will Be a King Like Me"

The original Zulus took their inspiration from a vaudeville troupe known as the Smart Set, which performed in 1909 at the Temple Theater in New Orleans. One of its skits, "There Never Was and Never Will Be a King Like Me," featured a Zulu theme, and its performers wore blackface paint and grass skirts.

Pythian Temple Theater

The new Temple Theater was located on the second and third floors of the Pythian Temple. Owned and constructed by the black Knights of Pythias fraternal organization, the building on Gravier at Loyola Avenue was one block from the original Zulu clubhouse on Perdido. As the largest office building owned by African Americans in the United States, it was a significant symbol of achievement in the neighborhood.

Why did Zulu form?

In 1916, Zulu became incorporated at the urging of founder Johnny Metoyer. While many observers believed that the Zulu parade was originally a parody of Rex (the king of Carnival), the preamble to the organization's by-laws conveys Zulu's social mission and purpose from its earliest years.

The purpose and object of this corporation shall be for social purposes, to establish between its members ties of friendship and sociability; to establish between them Aid and Esteem for promotion of good fellowship and friendly intercourse between the members and their guests, and to do all things necessary to advance the purpose and objective set forth.

—Article III, Zulu Act of Incorporation (1916)

The First Parades

In the earliest days, the Zulu parade began in the neighborhood where the organization was born—near the intersection of South Rampart and Perdido streets. After World War I, the parade would meet the king and his royal court at the New Basin Canal at Claiborne Avenue, where they arrived by barge. While the overall route varied slightly from year to year, the parade was obligated to stop for toasts to the king at the Zulu clubhouse as well as the Geddes and Moss Undertaking Company in the 1930s.

The earliest Zulu paraders were sponsored by African American businesses, the most significant of which was Geddes and Moss, reorganized in 1947 as Gertrude Geddes Willis Funeral Homes and Good Citizens Insurance Company. The original Geddes and Moss location was at 2826 South Rampart Street. Sometime in the 1910s, the company's property at 2120-2128 Jackson Avenue became an important meeting and toasting spot for the parade.

We started on the corner of Liberty and Perdido Street, in front of Doc. Jones Barber Shop. At the first beat of the bass drum, all of the people in the "Funky Butt Hall," located on Perdido Street would run to see us off. The pride of the Third Ward. . . . We would go out Perdido Street and turn right on Saratoga Street to the New Basin [Canal]. We would be picking up members all the way. We would arrive at the New Basin to meet and greet King Zulu, who would arrive on the Jahnke tugboat Claribel [sic].

—Paul Johnson, Zulu member, on the 1923 parade

Zulu Police

In the early parades, members dressed as policemen served as security for the royal court.

The parade would be led by the Zulu Police. The leader was the Big Chief of Police, Pappa Gar. They would wear real police suits, just like the white policemen. . . . They would send out a message quick to the white policemen leading the Rex Parade, here we come.

—Paul Johnson, recalling the Zulu police in the 1920s

Garfield Carter ---or Papa Gar as we called him --- was the proudest stepper in the whole parade, and he had the nerve to parody Captain Jackson. He paraded disguised as the captain of the Zulu Police Force. The crowd used to go wild when Papa Gar strutted by...

—Louis Armstrong, in *Satchmo: My Life in New Orleans*, 1954

Parade Route Maps

Route of Parade — King Arrives New Basin and S. Claiborne Avenue 9:00 a. m.	
<p>Down South Claiborne Avenue to Poydras to St. Charles, up St. Charles. Stop at City Hall. To Julia to South Rampart to Howard Ave to Carondelet Street. Lower side Howard Avenue to Rampart to Tulane to Saratoga Street to Julia to South Rampart to Erato to Dryades to Jackson Avenue. Stop at Geddes-Moss Funeral Home, greets his queen. To Liberty to Josephine to LaSalle to St. Andrew to Magnolia to Jackson Avenue to South Robertson to Second to LaSalle. Stop at Crescent Funeral Home. To Washington Avenue to South Rampart Street. Stop at Jos. Geddes Funeral Home. To St. Charles Avenue to Canal Street to Elk's Place to Conti to North Rampart to Dumaine to St. Claude to St. Philip Street. Stop at Japanese Tea Garden. To Liberty to St. Ann to Villere to Orleans to North Claiborne to Laharpe to Prieur to St. Bernard Avenue. Stop at Belfield's Drug Store. To Claiborne Avenue to Poydras to Liberty to Gravier to Saratoga to Perdido to Headquarters.</p>	<p>DOWNTOWN STOPS</p> <p>Dumaine at Liberty Streets. Gypsy Tea Room Figalo's Restaurant. Original DiLeo. Little Beck's. Stevie's Bar Meyer's Drug Store.</p> <p>UPTOWN STOPS</p> <p>Rampart at Poydras Streets Green Parrot Restaurant. Big Apple Bar. Cotton Club. Cash Miller Josephine at South Liberty Streets. Bloom's Bakery Howard at Josephine South Siders Bar.</p>

Zulu Parade Route and Stops

New Orleans Public Library, Louisiana Division

Gift of the Zulu Club

1939

Did the Zulu route vary from year to year?

Observers of Zulu noted that the parade route and times during the early years were never fixed. Zulu's schedule was rather informal, but it did follow a specific predetermined route. The public got the impression that the parade created its own route spontaneously when different character floats separated from the main parade to meet obligations to their sponsors. Each float was sponsored by a bar or restaurant, so that float would spend time at its sponsor's business, stopping to make toasts and celebrate the day.

Early Zulu Costumes

The early Zulu costume was inspired by the skit "There Never Was and Never Will Be a King Like Me," in which the characters wore grass skirts and dressed in blackface, a common practice in vaudeville theater, both black and white. In the 1910s, Zulu members gathered grass (known as "seagrass") that grew along the Mississippi River, which founder John Metoyer's wife, Catherine, used to make skirts for the members. The costume also included black-dyed turtlenecks (known as "goosenecks") and tights purchased from theatrical supply stores. The original wigs consisted of straight black hair. After the 1910s, the costume evolved slightly, as members began to import grass skirts from Hawaii and black cotton tights from South Carolina. Some members used the Spanish moss from nearby swamps for wigs and rabbit fur as a decoration. Zulu boots were painted gold.

Geddes and Moss: African American Businesses Support Zulu

Clem Geddes and Arnold Moss were the proprietors of Geddes and Moss Undertaking and Embalming Company, established in 1909, the same year Zulu was born. They were enthusiastic Zulu supporters, thanks to the efforts of John L. Metoyer, one of Zulu's founders.

Gertrude Pocté married Clem Geddes and shared his dedication to Zulu. After Clem's death, Gertrude married Dr. William A. Willis, a dentist and businessman. She reorganized the company in 1947, renaming it Gertrude Geddes Willis Funeral Homes and Good Citizens Insurance Company. When Zulu members had no place to conduct meetings from the 1920s through the 1950s, Geddes and Moss allowed them the use of the funeral home's offices. The first official toast of King Zulu was held at Geddes and Moss sometime in the 1910s, and Arnold Moss served as King Zulu in 1927.

A New Tradition: The King's Arrival by Water

After World War I, a visionary club member and army veteran, James Robertson, instituted the dramatic arrival of King Zulu by boat where the New Basin Canal crossed Claiborne Avenue. By the 1930s, huge crowds of Mardi Gras revelers lined up at the canal to await King Zulu and his royal court's arrival on the boat *Clarabell*.

In the early 1950s, the city filled in the New Basin Canal, and Zulu's arrival moved to the riverfront at the foot of Canal Street. In 1993, this tradition changed to Lundi Gras (the day before Mardi Gras) as part of the annual Zulu Lundi Gras festival at Woldenberg Park, which concludes with the arrival of the king and queen by boat at dusk.

Lady Zulu Auxiliary

In 1933, the wives of Zulu members organized the Lady Zulu Auxiliary as a separate organization. The Lady Zulus hosted fundraisers and participated in Zulu's anniversary second-line parades and members' funerals. The organization disbanded in the 1980s as a new generation of women's Zulu-related groups formed.

Early Queens of Zulu

From 1923 to 1933, male members had masked as the Zulu queen, following a common Mardi Gras tradition of men appearing as women, often to comic effect. When the Ladies Auxiliary formed in 1933, the Zulu club began selecting queens from this group, a practice that continued into the 1970s. In 1933, the first female queen debuted at the official toasting site of Geddes and Moss on Jackson Avenue, a tradition that continues to the present day. In 1948 Zulu became the first Mardi Gras organization to feature a queen in its parade, when Edwina Robertson and her maids rode on the first Zulu queen's float.

John L. Metoyer

John L. Metoyer (1891-1939) is credited with establishing and incorporating the Zulu organization. He offered his business, the Brown Bomber Bar and Restaurant at 1125 Perdido, as the club's official home. Inspired by his uncle, New Orleans attorney and notary René Metoyer, the young Metoyer encouraged the Zulu Club to incorporate in 1916.

Known as the "Kingfish," Metoyer served the organization from 1909 until his death in 1939, when he was elected to reign as King Zulu. His efforts laid the groundwork for the club's stability and longevity. Metoyer's nephew James Russell went on to become a prominent figure in Zulu after World War II.

The Zulu Coconut



King Zulu Arthur Royal holds out a coconut
1937

The Zulu coconut is one of the most sought after Mardi Gras throws. In the earliest years, members purchased coconuts from vendors at the French Market. As the club began to throw a significant number of coconuts, members began decorating them several months before Mardi Gras. Today, each member prepares a minimum of three hundred. Over the years, the Zulu coconuts evolved into a variety of creative styles.

Just think—twenty thousand coconuts, which each member on my float then threw to the crowd. . . . I happened to look up on a porch where a young man was just yelling to me, ‘Come on Satchmo (meaning me) ‘th[r]ow one of those fine coconuts up here. . . . And I taken real good aim, and threw one at him, with all my might.

—Louis Armstrong, recalling his reign as King Zulu in 1949



**Decorated Coconuts at Zulu member Tom Rice Workshop
1985**

The Zulu Coconut Is Born

1. Draining (optional):

Some members drain the coconuts of their juice to make them lighter and refill the hole with wood putty

2. Shaving:

Coconuts are shaved by hand with a wire brush to remove the outside fibers (“hair”) and create a smooth surface for painting.

3. Priming (optional):

Some members paint primer on the coconut to serve as a solid foundation for the decorative paint.

4. Drying:

Members place the painted coconuts on box mattress springs for drying.

5. Decorative painting:

Decorative paint colors are applied for the final exterior coats. Zulu coconuts use only silver, black, and gold for the base colors. The prized golden coconut is referred to as the “golden nugget.”

6. Glitter and decorative details:

Individual members sometimes add glitter and three-dimensional decorations to finish their prize.

7. Wrapping:

Members often wrap their finished coconuts in newspaper for protection.

Zulu Characters

The Zulu characters have been a part of the Zulu parade since the very beginning, starting with the king. By the early 1920s, as Zulu grew, the club created additional characters to add to the merriment. These characters include the Big Shot of Africa, the Witch Doctor, the Mayor, the Ambassador, the Province Prince, the Governor, and Mr. Big Stuff. In the 1930s and 1940s, Zulu parades included a number of short-lived characters, such as Chief Ubangi, Zambango the Snake Man, the Head Hunter, and Jungle Jim.

Grand Marshall

The grand marshall leads all processions of Zulu including the Mardi Gras parade, funerals and celebrations. Member Harold Dudley was the Zulu Grand Marshall from 1974-2006.

Big Shot of Africa

The Big Shot of Africa was created in 1930 by Paul E. Johnson. The Big Shot is supposed to be the big spender of Zulu and the most eager to “outshine” the king. Historically, he dressed very flamboyantly and stood out from other members with his large cigar, glass doorknob for a diamond ring, and derby hat.

In 1972 Big Shot Alfred Washington made history when he challenged the king, Arthur Carter, to a costume contest. Carter vowed to give Washington his throne, crown, scepter, mantle, and float if Washington “outshined” him based on the public’s vote. Carter won the contest.

Witch Doctor

The Witch Doctor was created as early as the 1920s. He is known as the sorcerer asking for safety, good health, and pleasant weather on Mardi Gras.

Mayor, Ambassador, Governor: Zulu Heads of State

The Mayor first appeared in the 1930s and was adopted from a man known as “Sweet Honey,” the unofficial mayor of South Rampart Street. In the 1970s, the Mayor and the newly created Ambassador and Governor became the official Zululand heads of state.

Province Prince

Former Zulu King Milton Bienamee and member Oliver Thomas created the Province Prince in 1970 to represent the most senior king of Zululand. Bienamee reigned as King Zulu in 1965, 1967, and 1970. Only a few other members have reigned as King Zulu more than two times.. In the early years of Zulu, parades featured a float for former kings, a tradition revived in recent years.

Mr. Big Stuff

Mr. Big Stuff was created in 1972 by James “Jim” Russell and William “Sunny Jim” Poole. The character is named after the 1971 hit record “Mr. Big Stuff” by New Orleans soul singer Jean Knight. Mr. Big Stuff is known as a ladies’ man who dresses with class and style.

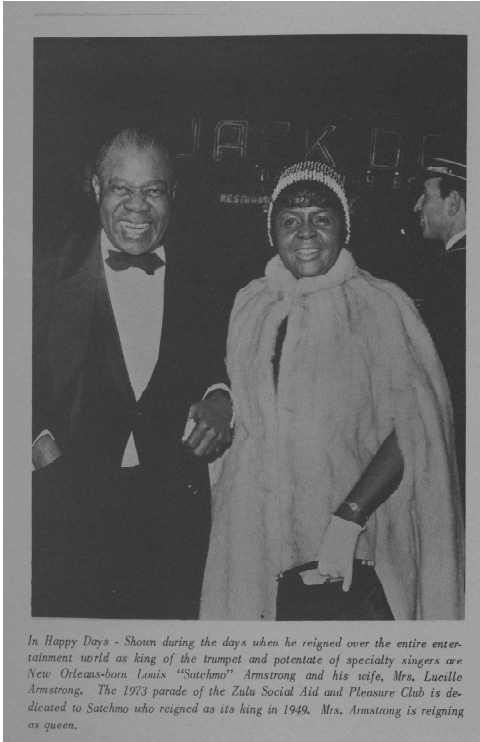
Mr. Big Stuff: Who Do You Think You Are?

New Orleans soul singer Jean Knight’s “Mr. Big Stuff” on Stax Records made it to the #1 spot on *Billboard*’s R&B chart. The song—featuring the catchy line, “Mr. Big Stuff, who do you think you are?”—earned double platinum status by selling over two million records and a Grammy nomination for best female R&B vocal performance.

Louis Armstrong as King Zulu, 1949

This king stuff is fine—real fine. It's knockin' me out. I've blown my top.

—Louis Armstrong, at the Gertrude Geddes Willis Funeral Homes,
Mardi Gras, 1949



In Happy Days - Shown during the days when he reigned over the entire entertainment world as king of the trumpet and potentate of specialty singers are New Orleans-born Louis "Satchmo" Armstrong and his wife, Mrs. Lucille Armstrong. The 1973 parade of the Zulu Social Aid and Pleasure Club is dedicated to Satchmo who reigned as its king in 1949. Mrs. Armstrong is reigning as queen.

Louis and Lucille Armstrong at the premiere for the movie *Hello, Dolly!* which starred Armstrong with Barbara Streisand
1969

King Louis' Arrival

Armstrong's visit to New Orleans in February 1949 was an international media story, and his image as king graced the cover of *Time* magazine. New Orleans Mayor DeLesseps "Chep" Morrison and the international media gave him a warm reception at City Hall.

Oh we had a ball at City Hall. . . . [Mayor Chep Morrison's] office was packed and jammed with the press—his friends and my friends, and I'm telling you . . . we really did pitch a boogie woogie.

—Louis Armstrong, on meeting the press, February 1949

The Parade

We had a real time, all over the city, throwing coconuts to the people, and saying hello, and waving to old friends, etc. . . . I shall never forget the incident when our float reached Dumain [sic] and Claiborne Streets, and as high as I was sitting, I see straight down [North] Claiborne [Avenue], for miles, seemingly, and the whole street were blocked with people waiting for the parade to come down their way. . . . But instead—the float, turned the other direction. . . . And—all of those people made one grand charge at once, towards the float.

—Louis Armstrong, recalling the 1949 Zulu parade

Zulu and Louis, Forever

Armstrong continued to maintain strong ties to Zulu after his reign. In 1955, he attended the ball as an honored guest. When Armstrong returned to the city in 1965, Zulu presented him an award from the Jaycees honoring his contributions to the city. Two years following his death in 1971, Zulu chose Armstrong's widow, Lucille, to reign as its queen.

Lucille Armstrong, Queen Zulu 1973

In 1973, Zulu elected Armstrong's widow Lucille to reign as Queen of Zulu. Her election reflects Zulu's continued honoring of Louis Armstrong after his death in 1971. That year's ball was the first Zulu ball held at the new Marriott Hotel, having outgrown the Tulane Club on Gravier Street and the Royal Sonesta Hotel from 1971 to 1972.

Modern History: 1959-2009

The Second Fifty Years

After celebrating its fiftieth anniversary, Zulu began a period self-examination. In 1960, the club faced its greatest crisis when a group of civil rights supporters called for a boycott and the dismantling of Zulu. Critics charged that Zulu's parade antics, dress, and decorum were inappropriate as African Americans in New Orleans and throughout the South fought for desegregation and equal rights. Zulu justified their parading in the spirit of Carnival. Gradually, the club prevailed beyond the crisis by emphasizing its history of social benevolence and volunteerism.

In 1969, the club paraded on Canal Street, becoming part of the city's official Mardi Gras festivities along with the Rex (King of Carnival) and the Elks parades. As the club gained greater public exposure in the 1980s, president Roy Glapion Jr. encouraged Zulu's expansion from 100 to 375 members. Zulu expanded its community support activities by fundraising for a number of causes. As Zulu celebrates its centennial, members are proud of the club's extensive activities beyond its famed parade.

Most of the members of the Zulu Club then [1910s] lived around Liberty and Perdido Streets, but now Mardi Gras has become so famous---people come from all over America to see its parade---that it includes doctors, lawyers, and important people from all over the city.

—Louis Armstrong, in *Satchmo: My Life in New Orleans*, 1954

Zulu and the Civil Rights Movement

Zulu and the 1960s Civil Rights Boycott

Beginning in 1960, African American civil rights advocates called for a boycott of Zulu. Boycott supporters argued, “We, the Negroes of New Orleans, are in the midst of a fight our rights and for a recognition of our human dignity which underlines those rights.” Repudiating the Zulus, they proclaimed, “This [Zulu] caricature does not represent us.” As protests continued through the 1960s, Zulu continued to parade, and membership dwindled to around fifteen members in 1965. Gradually Zulu improved its image and gained public support and respect. By the late 1960s and early 1970s the public face of Zulu included local civil rights pioneers Ernest J. Wright and Morris F. X. Jeff Sr.

We never intended to represent anybody. Carnival is a time for make believe. All we ever wanted to do is have fun on that day like everybody else.

—Zulu spokesman Alex Raphael recalling the boycott, 1973

Zulu Makes Civil Rights History

Zulu made its own civil rights history in 1969 when the city granted the club permission to parade on Canal Street, the historic route of Rex and other white parades. This route change, not typically viewed as a civil rights victory, was significant and symbolic in that an African American carnival organization became part of the city’s official Mardi Gras festivities, and paraded in a public space historically reserved for white parades. While boycott supporters generally perceived Zulu members as valuing Carnival celebration over the fight against discrimination, Zulu members generally believed that the two activities were not mutually exclusive. By 1973, Zulu historian John_Rousseau proclaimed, “Our members support all organizations fighting for the rights of blacks, the oppressed and all men.”

James Russell: Keeping Zulu Alive

James “Jim” Russell served as president of Zulu from 1948 to 1953, 1965 to 1966, and 1972 to 1976. As the nephew of founder John L. Metoyer Jr., Russell had been involved in Zulu from an early age, serving as page for his uncle Joseph Kahoe in 1923.

Russell is credited with keeping Zulu together during the 1960s boycott. As president, he led Zulu from a low of fifteen members in 1965 to about eighty in 1976. Under his leadership, the balls became more sophisticated and the parade size increased. His achievements made him the first member to merit a Zulu doubloon as well as Zulu Hall of Fame and honorary memberships. His election as King Zulu in 1992 honored his legacy.

Alex Raphael: Zulu Historian

Alex Raphael was the first recognized historian of Zulu. A member since the early years, Raphael was the public face of Zulu during the 1960s when several organizations attempted to stop Zulu from parading. Inducted into Zulu's honorary membership in 1980, Raphael was respected for his knowledge of the club's history.

Zulu will parade come hell or high water.

—Alex Raphael, in response to protestors, 1960s

John E. Rousseau: Zulu Historian

John E. Rousseau was a longtime member who served as historian and director of publicity. A noted writer, he served as columnist for the *Louisiana Weekly* and a correspondent for the *Pittsburgh Courier* and Chicago's *Observer*. His articles on Zulu history appeared in several Zulu souvenir booklets.

Clinton “Midnight Groove” Scott

Clinton Scott became Zulu's director of public relations in 1976. He assisted John Rousseau in developing the organization's publicity program. As a radio personality for WYLD and writer for the *Data News Weekly*, Scott brought his professional media skills to Zulu. Affectionately known as “Midnight Groove,” Clinton's hard work led to unprecedented media coverage for Zulu activities, especially its community-related work.

Marion Porter: Premier Photojournalist

Marion Porter was one of the premier photographers in New Orleans in the 1950s and 1960s, while also serving as official Zulu photographer. A World War II veteran and native of Donaldsonville, Louisiana, Porter was active in civil rights organizations and a Zulu member. As photographer for *the Louisiana Weekly* during the civil rights movement, Porter established himself as one of the top African American photojournalists in the United States.

Zulu Expands and Modernizes: 1970s–1980s

Given the new, higher-profile route of Zulu and the dismantling of formal segregation, Zulu entered a new era of unprecedented popularity and support in the 1970s and 1980s. Under the leadership of President Roy Glapion Jr., who later served on the city council, Zulu's integrated membership swelled from 100 to 375, and the club expanded its community projects. During this twenty-year period, the club's famed parade grew from five to over twenty-five floats.

Finding inspiration in its benevolent society origins, Zulu began providing volunteers for feeding the needy at holiday time and organizing fundraisers for sickle-cell anemia research as the Zulu Grinders Can Shakers. The club also organized the Zulu Ensemble gospel choir, reflecting the spiritual zeal of many members. The Zulus also began to reach out to young people with a youth organization and partnerships with local schools to encourage academics and an interest in New Orleans parading culture.

Roy E. Glapion Jr.

Roy E. Glapion Jr. (1935-1999) is credited with Zulu's renewal and growth following the crisis of the 1960s. As president of Zulu from 1973 to 1988, he recruited educators and professionals who helped transform Zulu into a community organization. He restructured the organization's financial base, increased membership, proposed legislation to improve the organization, and enhanced the organization's public visibility by developing the Community Involvement Program. In 1993 Glapion's election to the New Orleans City Council for District D received great support from Zulu members and helped bring even greater exposure and stature to the club.

I joined Zulu so I could be called Mister, and Zulu afforded me that opportunity.

—Roy E. Glapion Jr.

Zulu's Community Involvement Program

Reflecting its roots as a benevolent association, the Zulu Social Aid and Pleasure Club remains committed to community assistance. Under Roy Glapion Jr.'s leadership in the 1970s, Zulu participated in the Adopt A School Program and raised funds for the sickle-cell anemia research, the United Way, and scholarships for students at historically black colleges and universities. During the holiday season, the Zulu Thanksgiving and Christmas Food Basket Programs in partnership with Cox Cable provides food for needy families. Zulu continued to support local church charities and other organizations, while successfully hosting an annual Night Out Against Crime event with the New Orleans Police Department.

Zulu Ensemble

In 1980 Zulu members Ernest George, Joseph Crawford, Lucius Tyson, and Reverend Joseph E. Johnson formed the Zulu Ensemble, a gospel choir. Zulu Vice President Oliver Thomas donated an organ. Rev. Dr. Joseph A. Tilly offered his church, the St. James Methodist Church of Louisiana, for choir practice. The ensemble has recorded two compact discs, and performs at festivals, gospel concerts, charity events, retirement centers, and even prisons

Walter Coulon Distribution Center

Walter Coulon was Zulu's Custodian of Memorabilia for many years. In 1980, the club allowed him to build a structure in the rear of his home on Independence Street to house and sell Zulu throws to float riders and memorabilia to members. An essential convenience for members, Coulon operated the makeshift store until 1993 when Zulu took over this function in the building adjacent to its headquarters at 732 Broad Street. The following year, Zulu named the building the Walter Coulon Distribution Center in honor of his dedication.

Junior Zulu Youth Group

In response to the Orleans Parish school system's initiative for community partnerships in the 1990s, Zulu organized a Junior Zulu organization. The program partners Zulu members with young boys ages nine to twenty to develop self-esteem through guidance, enrichment, and educational activities. In 1996, Clarence Murphy, a physical education teacher, was selected to serve as chairman.

Lundi Gras Festival

In 1993, Zulu, in partnership with the Audubon Institute, organized the annual Lundi Gras festival as a free public party at Woldenberg Park along the Mississippi River the day before Mardi Gras. The festival includes live music, kids programs, local food vendors, and an arts and crafts market. Visitors get a chance to interact with Zulu characters in costume, and the festival concludes with the arrival of the Zulu King and Queen by U.S. Coast Guard cutter.

Aurelius Zuluranians

In the 1970s, the wives and female friends of Zulu members incorporated themselves as the Aurelius Zuluranians. The social group rode on their own float in the Zulu parade and also sponsored debutantes at their annual ball before disbanding in 1992.

Zulu Shadows

In the 1970s, the wives of the Big Shot float riders organized as the Zulu Shadows to ride in the Zulu parade. The group wanted to participate in the parade, and the addition of its float helped to expand the size of the parade.

Minister of Fun

In 2001 Clarence A. Becknell Sr. and Larry Roy created a new Zulu character, the Minister of Fun, whose responsibility is to ensure that everyone has fun. He excites the crowd with his whistle and dances to the beat of a band. He mingles with the crowd and dances with everyone.

The Royal Court

The Evolution of Royal Costumes

Zulu's royal costumes have evolved in style and complexity since the 1920s. The earliest photographs show the king wearing a standard Zulu costume of the period, including black and white face paint, grass skirt, black tights, and turtleneck, with the addition of a mantle, crown, and scepter. The first female queens in the 1930s wore a tiara, an elegant gown, and at times a long mantle.

This style of royal costume stayed consistent for fifty years. By the 1970s, the king's and queen's costumes became more complex as Zulu monarchs hired professional designers who incorporated more elaborate details. Newer styles included larger headpieces and collars, plus a greater use of feathers and other fanciful decorations, often incorporating African-inspired motifs into the design.

The Zulu Balls

The Zulu Mardi Gras ball, like the royal costume, has grown in sophistication over the years. Historically, the balls were held to coronate the new royalty. In the earliest days, the balls were held at various dance halls, such as the Elk's Club on Harmony Street and the Tulane Club on Gravier Street. The 1949 ball honoring Louis Armstrong was held at the Booker T. Washington High School auditorium, the site of important functions for African Americans during segregation.

With the expansion of the parade and club membership in the 1970s, Zulu moved its ball to the Royal Sonesta Hotel (1971-1972), the Marriott Hotel (1973), and then to the Rivergate Convention Center. Today, the ball is held at the Ernest N. Morial Convention Center. For decades, the balls were private parties, but in the early 1990s Zulu began selling tickets to the general public.

Morris F. X. Jeff Sr.

A Zulu member since 1954, Morris F. X. Jeff Sr. performed the official toast to the royal court at the balls from the 1970s through the early 1990s. He was known for his eloquent and gracious toasts and helped to train a generation of Zulu members in the proper protocol for ball guests and the royal court. He served as king in 1974, and his prominence as a civic leader brought respect to the organization.

Here is to the lovely members of Zulu.

Here is to peace.

Here is to the lovely beautiful queen.

Here is to our outstanding king.

Here is to all of the beautiful people assembled here tonight.

So with that in mind, I say hail. Hail. God almighty, hail.

—Morris F. X. Jeff Sr., toasting the royal court

1990s-2000s

Modern Costume Designers

Since the 1970s, a number of professional costume designers have worked with the Zulu Social Aid and Pleasure Club to create fanciful royal and character costumes. The size and complexity of these costumes have increased; these more flamboyant costumes are designed to appeal to parade-goers. African American seamstresses such as Pat Jackson and Mary Hardesty have been integral in developing modern Zulu costume designs. Other designers such as Dan Coco, San Nicholas, and D&D Creations have created towering collars and feathered headdresses that depart from the more homespun look that members' costumes had in the early years.

The Colombo Family

Since the 1990s, Zulu has had a close relationship with Anthony and Shirley Colombo, a husband-and-wife design team who have designed and fabricated costumes professionally since the late 1960s. Anthony's early career at the local Kaiser Aluminum plant led him to develop new ways of manipulating lightweight aluminum wire to create colossal collarpieces. Because of these technical innovations, these creations, embellished with colorful ostrich plumes and covered with fabric and sequins, can be comfortably mounted on the wearer's shoulders. The collars often bear sculptural motifs in relief that incorporate African symbols. Several members of Anthony's family, including his daughters and grandchildren, assist. Shirley Colombo passed away in 2008.

The Royal Scepter

The Royal Scepter was incorporated by a group of former Zulu queens in 2001. Rhonda Johnson, Queen Zulu in 1981 spearheaded the group. From 2001 to 2007, members rode on the "Royal Scepter" float in the parade.

Former Queens of Zulu

All former queens have an opportunity to ride on the Former Queens float in the Zulu parade.

Part II. Lesson Plans & Pre- and Post Visit Materials



Witch Doctor Costume

Zulu Social Aid and Pleasure Club

Designed by Mrs. Pat Jackson & Gift of Brimer Brown

1991

Elementary School Pre-visit

ZULU: YESTERDAY, TODAY AND TOMORROW

Subject: Social Studies

Grade Level: K-5

Overview: This lesson allows students to analyze an historical photograph of Zulu parade floats and compare them with Zulu's present-day parade floats.

Approximate Duration: 45 minutes to 1 hour

Benchmarks:

Historical Thinking Skills

H-1C-E4: Recognizing how folklore and other cultural elements have contributed to our local, state, and national heritage (1, 3, 4);

GLEs:

History: Strand Four

I. Historical Thinking Skills

GLE 7: Demonstrate an awareness of time by using and responding to such words as *yesterday*, *today*, and *tomorrow* (**PK-CSS-H1**) (**H-1A-E1**).

GLE 32: Use words to describe time (past, present, future) (**H-1A-E1**);

Louisiana History and United States History

GLE 51: Describe changes in community life, comparing a given time in history to the present (**H-1B-E2**);

GLE 57: Identify cultural elements that have contributed to our state heritage (e.g., Mardi Gras, Cajun/Creole cooking) (**H-1C-E4**);

Objectives:

Students will

- Compare and contrast historical & contemporary photographs
- Explore the differences between past, present and the future

Prior Knowledge/Pre-Requisites:

- none

Teacher Preparation:

- To prepare for this lesson, the teacher will need to review the teacher notes provided in the Zulu Curriculum Guide and prepare to lead a classroom discussion about the growth and development of the Zulu organization.

Materials and Resources:

- Writing paper
- Pencils
- Photocopies of Images: **Plate 1 Mule Drawn Zulu Float 1920s**
Plate 2 Zulu Parade rolls down Canal Street
February 5, 2008

Procedure:

1. Introduce the lesson by writing: **Yesterday (Past), Today (Present) and Tomorrow (Future)** on the board into three different columns.
2. Ask students to tell you what they did yesterday.
3. Followed by what they did today and what they plan to do tomorrow.
4. Write the student's responses on the board, in each respected column.
5. Handout copies of Plate 1 and Plate 2.
6. Divide the students into two groups. Title Group I the **Past/Yesterday** and Group II **Today/Present**.
7. Ask Group I to describe the differences between the parade float on Plate 1 with the float found on plate 2.
8. Ask Group II to describe the similarities between the parade float on Plate 1 with the float found on plate 2.
9. Have the students to discuss their findings.
10. Describe to students that the parade float featured on plate 1 is an historical photograph and that it was made yesterday or in the past. Then explain to the students that plate 2 is a more recent photograph of the present time.
11. Review with students the definitions of past, present and future by emphasizing on the differences between the photographs and their comments that was written in the three columns on the board
12. Ask the students to share with the class changes in their family tradition with time. For example, changes with their Mardi Gras or other holiday celebrations.
13. For homework ask the students to complete the worksheet. (**Attachment 1**)

Attachments:

Attachment 1 Zulu Yesterday, Today & Tomorrow worksheet

Assessment Items

Worksheet

Name _____

Date _____

ZULU: YESTERDAY, TODAY AND TOMORROW

Match each event to the correct time period. The first one was done for you.

Event	Yesterday/ Past	Today/ Present	Tomorrow/ Future
2009 is the 100 th year anniversary of Zulu		X	
The King of Zulu in 2050			
Completing this worksheet			
Satchmo King of Zulu in 1949			
Lucille reigning as Queen in 1973			
Eating breakfast this morning			
Founding of Zulu in 1909			

What do you think Zulu costumes will look like in the future? Design your own 2050 Zulu costume and parade float in the box below. Think about the images you saw during your classroom assignment.

Plate 1



Mule Drawn Zulu Float 1920s
Courtesy of Historic New Orleans Collections
1986.194.33

Plate 2



Zulu Parade rolls down Canal Street February 5, 2008
Courtesy of New Orleans Tourism Marketing Corporation

Middle School Pre-visit

SATCHMO KING OF ZULU

Subject: Social Studies

Grade Level: 6-8

Overview: This lesson traces the importance of Louis “Satchmo” Armstrong reign as King of Zulu in 1949.

Approximate Duration: 1 hour

Benchmarks:

Historical Thinking Skills

H-1A-M3 Analyzing the impact that specific individuals, ideas, events, and decisions had on the course of history;

GLEs:

History: Strand Four

Louisiana History and United States History

GLE 73: Describe and explain the importance of major events and ideas in the development of Louisiana (**H-1D-M1**)

GLE 75: Describe the contributions of ethnic groups significant in Louisiana history (**H-1D-M1**)

Objectives:

Students will

- gain a greater understanding of Armstrong’s contribution to the Zulu organization.

Prior Knowledge/Pre-Requisites:

- Knowledge of the Roaring Twenties and the development of Jazz.

Teacher Preparation:

- To prepare for this lesson, the teacher will need to review the teacher notes provided in the Zulu Curriculum Guide and prepare to lead a classroom discussion about Louis Armstrong’s reign as King of Zulu in 1949. Teachers should also be prepared to discuss the importance of Louis Armstrong to the development of jazz and the global attention he brought to New Orleans.

Materials and Resources:

- Photocopies of student handout “Satchmo,” King Zulu 1949, Attachment 1

Procedure:

1. Ask students to share their experiences about traveling to another state or country and experiencing other cultures and sharing their culture with others.
2. Explain to students that jazz was born in New Orleans as a result of the assimilation different cultures found in the city during that time period.
3. Briefly review with students the circumstances surrounding the Great Migration and how musicians and farmers left the south for better opportunities.
4. Talk to students about some of the jazz greats, such as Ella Fitzgerald, Duke Ellington, and Jelly Roll Morton.
5. Handout copies of **“Satchmo,” King Zulu 1949.**
6. Ask students to read the handout and answer the discussion questions.
7. Tell the students to be prepared to share their answers with the class.
8. Review with the students the probable answers to the discussion questions.

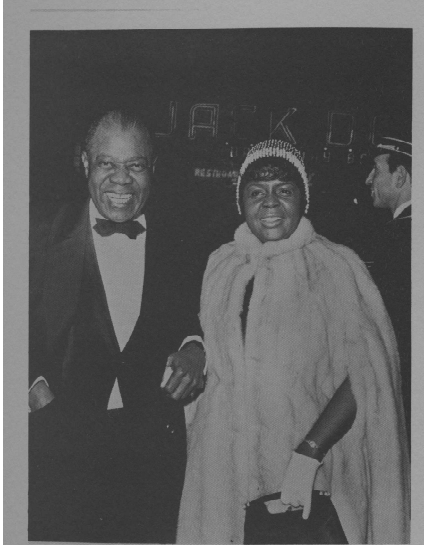
Attachments:

Attachment 1 Student Handout Satchmo, King Zulu 1949

Assessment Items

Discussion Questions

"Satchmo" King Zulu, 1949



In Happy Days - Shown during the days when he reigned over the entire entertainment world as king of the trumpet and potentate of specialty singers are New Orleans-born Louis "Satchmo" Armstrong and his wife, Mrs. Lucille Armstrong. The 1973 parade of the Zulu Social Aid and Pleasure Club is dedicated to Satchmo who reigned as its king in 1949. Mrs. Armstrong is reigning as queen.

Louis and Lucille Armstrong at the premiere for the movie *Hello, Dolly!* which starred Armstrong with Barbara Streisand
1969

Louis "Satchmo" Armstrong and jazz

After the Great Migration of the early 1900s, the United States experienced mass movement of the African Americans to the northern cities. It was also during this time that a brand new form of music was developed in New Orleans—called jazz. Even though musicians debate the true definition of jazz, they agree that Louis "Satchmo" Armstrong was certainly the Ambassador. When Satchmo left New Orleans to play with Joe "King" Oliver band in Chicago he never forgot his love for the city or the people who helped him throughout his career.

Louis Armstrong and Zulu

New Orleans jazz legend Louis Armstrong brought great publicity to Zulu when he reigned as king in 1949.

Growing up in the neighborhood where Zulu began in the 1910s, Armstrong had dreamed of becoming a member and possibly king. He served as an honorary member from 1931 to his death in 1971 and relished the honor of his reign in 1949. Armstrong's reign had a

lasting impact, and the club commemorated his place in Zulu royalty a number of times, as the club has dedicated a doubloon, a souvenir booklet, and a Mardi Gras poster to Armstrong. One of Zulu's most popular floats features a larger-than-life Louis Armstrong head.

Discussion Questions

1. Why was Satchmo's reign as King Zulu in 1949 important to the Zulu organization and New Orleans?
2. Read the following quote and then answer following question, how do you think it made Satchmo feel to reign as King of Zulu?:

Oh we had a ball at City Hall. . . . [Mayor Chep Morrison's] office was packed and jammed with the press—his friends and my friends, and I'm telling you . . . we really did pitch a boogie woogie.

—Louis Armstrong, on meeting the press, February 1949

3. In 1973, Louis Armstrong's wife Lucille reigned as Queen of Zulu. Why do you think the Zulu Social Aid and Pleasure club elected her as Queen?

High School Pre-visit

CIVIL RIGHTS MOVEMENT AND ZULU

Subject: Social Studies

Grade Level: 9-12

Overview: This lesson reviews the impact that the Civil Rights Movement of 1965 had on the Zulu organization.

Approximate Duration: 1 to several days

Benchmarks:

Historical Thinking Skills

H-1A-H3 interpreting and evaluating the historical evidence presented in primary and secondary sources;

GLEs:

History: Strand Four

Historical Thinking Skills

GLE 9: Evaluate and use multiple primary or secondary materials to interpret historical facts, ideas, or issues (**H-1A-H3**)

Objectives:

Students will

- gain a greater understanding of why Zulu paraded during the Civil Rights Movement in spite of protest from the African American community.

Prior Knowledge/Pre-Requisites:

- Students should have a working knowledge of the Civil Rights Movement in the United States

Teacher Preparation:

- To prepare for this lesson, the teacher will need to review the teacher notes provided in the Zulu Curriculum Guide and prepare to lead a classroom discussion about the influence that the Civil Rights Movement of 1965 had on the Zulu organization.

Materials and Resources:

- Photocopies of the student handout **Zulu and the 1960s Civil Rights Boycott**.
- Pencil/ Pen
- Paper

Procedure:

1. Briefly review with students the events surrounding the 1965 Civil Rights Movement in the United States.
2. Provide students with a overview of the history of the Zulu Social Aid and Pleasure Club.
3. Handout to students photocopies of the student handout **Zulu and the 1960s Civil Rights Boycott**.
4. Explain to students that they are to prepare a one-page essay answering the following questions: 1.) Do you think Zulu was correct in their decision to continue to parade during Mardi Gras? Explain why. 2.) How do you think the Zulu organization survived the protest of the Civil Rights Movement?

Attachments:

Attachment 1 **Student Handout Zulu and the 1960s Civil Rights Boycott**.

Attachment 2 **Essay Rubric**

Assessment Items

Essay rubric

Zulu and the 1960s Civil Rights Boycott

Beginning in 1960, African American civil rights advocates called for a boycott of Zulu. Boycott supporters argued, "We, the Negroes of New Orleans, are in the midst of a fight for our rights and for a recognition of our human dignity which underlines those rights." Repudiating the Zulus, they proclaimed, "This [Zulu] caricature does not represent us." As protests continued through the 1960s, Zulu continued to parade, and membership dwindled to around fifteen members in 1965. Gradually Zulu improved its image and gained public support and respect. By the late 1960s and early 1970s the public face of Zulu included local civil rights pioneers Ernest J. Wright and Morris F. X. Jeff Sr.

We never intended to represent anybody. Carnival is a time for make believe. All we ever wanted to do is have fun on that day like everybody else.

—Zulu spokesman Alex Raphael recalling the boycott, 1973

Essay Rubric

4	The student demonstrates a firm understanding of the topic and addresses each of the required points discussed in the directions. The student used details from the lecture and reading to support his writing.
3	The student demonstrates knowledge of the topic and addresses each of the required points discussed in the directions.
2	The student shows a basic understanding of the topic, but does not address each of the required points discussed in the directions.
1	The student demonstrates some understanding of the topic and addresses one or more of the points discussed in the directions.
0	The student does not display knowledge of the topic and fails to address any points discussed in the directions

Post Visit Elementary – High school

ZULU TIMELINE

Subject: Social Studies

Grade Level: 1-12

Overview: This lesson serves as a review lesson after visiting the Zulu exhibition at the museum.

Approximate Duration: 1 day

Benchmarks:

Historical Thinking Skills

H-1A-E1 demonstrating an understanding of the concepts of time and chronology

H-1A-M1 describing chronological relationships and patterns

H-1A-H1 applying key concepts, such as chronology and conflict, to explain and analyze patterns of historical change and continuity

GLEs:

History: Strand Four

Historical Thinking Skills

GLE 46: Complete a timeline based on given information (**H-1A-E1**)

GLE 62: Construct a timeline of key events in Louisiana history (**H-1A-M1**)

GLE 1: Construct a timeline to explain and analyze historical periods in U.S. history (**H-1A-H1**)

Objectives:

Students will

- Place events in chronological order by developing a timeline

Prior Knowledge/Pre-Requisites:

- Students should have prior knowledge of the Zulu organization. This knowledge should have been obtained after visiting the Zulu Exhibition at the Louisiana State Museum

Teacher Preparation:

- To prepare for this lesson, the teacher will need to review the teacher notes provided in the Zulu Curriculum Guide.

Materials and Resources:

- Posterboard
- Pencil/ Pen

Procedure:

1. Provide students with a brief overview of the Zulu exhibition.
2. Draw an example of a horizontal time line on the board.
3. Students should be divided into two groups representing two different time periods. The first group should be called **The First Fifty Years** and the second group **1959-2009**.
4. Select certain dates from the teacher curriculum guide and assign to each group.
5. Advise the students to draw a horizontal timeline.
6. Advise both groups that they will use the selected dates to create a timeline for that period.
7. Have both groups present their completed time line to the class

Assessment Items

Classroom presentation

Part III. Vocabulary



Witch Doctor Costume

Zulu Social Aid and Pleasure Club

Designed by Mrs. Pat Jackson & Gift of Brimer Brown

1991

Vocabulary Words

Doubloons	Aluminum coins stamped with the parade krewe's symbol and theme
Float	A transportation device used to carry the krewe members along the parade route
Krewe	A general name for the organizations and clubs that take part in the Mardi Gras festivities and parades.
Lundi Gras	A festival along the Mississippi riverfront the Monday before Mardi Gras Day involving Zulu Float Characters.
Zulu Ball	A formal dance that usually takes place at night. The Zulu ball is usually held days before the Zulu parade on Mardi Gras Day.

Part IV. Resource Listing

Louis Armstrong and Jazz

Armstrong, Louis. 1986. *Satchmo: my life in New Orleans*. New York, N.Y.: DaCapo Press.

Armstrong, Louis, and Thomas David Brothers. 1999. *Louis Armstrong, in his own words: selected writings*. Oxford: Oxford University Press.

Bergreen, Laurence. 1997. *Louis Armstrong: an extravagant life*. London: HarperCollins.

Kamien, Roger. 2002. *Music: an appreciation*. Boston, Mass: McGraw-Hill.

Schoenberg, Loren. 2002. *The NPR curious listener's guide to Jazz*. New York: Berkley Pub. Group.

Wall, Bennett H., and Charles Edwards O'Neill. 1984. *Louisiana, a history*. Arlington Heights, Ill: Forum Press

Civil Rights Movement in Louisiana

De Jong, Greta. 2002. *A different day: African American struggles for justice in rural Louisiana, 1900-1970*. Chapel Hill: University of North Carolina Press.

Hill, Lance E. 2004. *The Deacons for Defense: armed resistance and the civil rights movement*. Chapel Hill: University of North Carolina Press.

Wall, Bennett H., and Charles Edwards O'Neill. 1984. *Louisiana, a history*. Arlington Heights, Ill: Forum Press

History of Zulu

For more information on the history of Zulu, please view the Zulu Social and Pleasure Club website at <http://www.kreweofzulu.com/>

Fore more information on the Zulu exhibit and upcoming programming, please view the exhibit's website at www.trampstokings.com or the Louisiana State Museum website at <http://lsm.crt.state.la.us>

**Clarence A. Becknell
Zulu Historian
1983-Present**

Clarence A. Becknell, Sr. is a native of New Orleans who has an appreciation, love, and respect for Mardi Gras and the individuals who make it. Clarence was educated by the Archdiocese of New Orleans School System by attending Holy Ghost Elementary School and Xavier Preparatory High School. In 1968, he joined the U.S. Air Force and served a four year tour of Active Duty. He continued his education by attending Xavier University of New Orleans and received a BA Degree in Early Childhood Education in 1975 and in 1977 he received a M. ED from Loyola University and returned to Xavier University in 1977 and received another Masters Degree in Education.

Clarence was employed by the New Orleans Public School System for 33 years. He has taught grades Pre-K thru 12, and served as Asst. Principal, and Principal. He also was a member of the Louisiana Army National Guard from 1975 to 2008 and retired with 40 years of military service.

He joined Zulu in 1982 and was appointed Historian in 1983 by the late Roy E . Glapion, Jr., Councilman District D and then President of Zulu. He devoted 8 years of conducting research on the organization and spent an additional 2 years understudy to James L. Russell, Emanuel Bernard, King Zulu 1940, Albert Hampton, King Zulu 1956, and older members of the organization who were members in Zulu in the 1930's & 1940's.

Clarence wrote and produced the organization's 1st Documentary in 1991 which was voted Documentary of the year by Cox Cable New Orleans. He has served on the Board of Directors for a number of years and committees to include Dir. Zulu Public Relations, Editor Newsletter, Souvenir Booklet Chairman, Float Captain, and 19 other committees.

He has been the recipient of Zulu Outstanding Service Award, Appreciation Award, Best Float Award, and others. The organization inducted him into the Zulu Hall of Fame in 1998 and Honorary Member in 2008. He was recently recognized by the Zulu Ensemble for outstanding service. He has been a participant on several TV and Radio Shows as well as a panelist on numerous Mardi Gras Symposiums. He has been recognized for his work in the community as the official Zulu Historian, designing Zulu Historical Displays at local Shopping Malls, Schools, Mayor's Ball, African American Museum, Jazz Fest, Essence 2008, Audubon Nature Institute, the La. State Museum, and Old US Mint in 1993. He and the President of Zulu hosts a

monthly TV Show entitled," Zulu TV", on the Cable Access Channel. He has served under 6 Presidents of Zulu as the Official Zulu Historian.

He has an extensive knowledge of Zulu and continues to document historic events for the Zulu organization. He has authored and copyrighted the Official Zulu Historical Book which will be released by the organization later in the year.

