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## Origin of the Term "Jazz"

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# **ORIGIN OF THE TERM “JAZZ”**

**Gerald Leonard Cohen**

**2015**

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**Gerald Leonard Cohen**

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## DEDICATION

To the memory of E.T. 'Scoop' Gleeson, reporter for the *San Francisco Bulletin*, who played a key role in bringing the term 'jazz' from almost total obscurity into standard English. He coined 'jazz' (pep, vim, vigor, fighting spirit) in an effort to inspire the local minor-league baseball team, March 6, 1913. By 1915 the term was brought to Chicago denoting a genre of music – a transfer that could not have taken place without Gleeson's spadework on the word in San Francisco.

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## ACKNOWLEDGMENTS

This study is a compilation and expansion of the *Comments on Etymology* working papers on *jazz*. The effort represents some 30 years of research, with the first *COE* working paper being Shulman 1986.

Earlier scholars, had of course been active too, with particular credit due to Peter Tamony ('The Word Man of San Francisco') for his pioneering research on the term; to Dick Holbrook for the important development of the subject in his 1973-1974 article; and to Alan Merriam and Fradley Garner for their 1968 excellent review of the literature on the origin of *jazz*.

I am also particularly grateful to my colleague Barry Popik, whose 1980s messages to the American Dialect Society served as the catalyst for my own interest in the subject. Popik, incidentally, is an independent scholar with a vast array of contributions to American speech, presented in several venues: the American Dialect Society listserv, *Comments on Etymology*, three books we co-authored, and his extensive website [barrypopik.com](http://barrypopik.com).

Dick Holbrook's several contributions include correctly suspecting that the supposed (by Tamony and through him *OED2*) 1909 *jazz* attestation is not valid. The late *OED* consultant David Shulman did excellent work in independently proving that point in detail, and *OED3* (online) has now corrected its earlier error by removing the 1909 quote. This leaves 1913 (less likely 1912) as the real starting point for the history of the term *jazz*.

Numerous other scholars both in and out of academe have contributed to this study, which therefore very much represents a team effort; due credit is given throughout the book. Also, the American Dialect Society has been very helpful in facilitating the discussion; both here and on numerous other lexical topics, the Society has played a remarkable role in ferreting out and analyzing a variety of information.

I moreover owe a very deep debt of gratitude to my professors in graduate school (1962-1971): George Shevelov (Columbia U.), Rado Lenček (Columbia U.) and Boris Unbegaun (Oxford U., then Columbia U.). They gave me a solid preparation in Slavic linguistics, and my later work has applied the principles they taught me to different areas of research. Any shortcomings in my efforts are of course solely my own responsibility.

My profound gratitude goes also to Otto Hietsch (U. of Regensburg), who for decades encouraged my research on slang, publishing my monographs in his *Forum Anglicum* series. The encouragement I received from him and other eminent scholars -- particularly Eric Hamp, David Maurer, and Allen Walker Read -- was very important as I ventured from the security of what I had been trained to do (Slavic linguistics) into the new field of British and American slang.

I am likewise profoundly grateful to folklorist Archie Green. He was a close friend of Peter Tamony and took the lead role in preserving Tamony's extensive collection of Americana by finding a home for it in Missouri. Among the important materials that arrived were Tamony's files on the term *jazz*.

Thanks go also to my chairman, Dr. Lance Haynes, for his support and encouragement of my research and to the fine staff at my campus' library and print shop, whose help has been essential to that work.

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And on a personal note, my deep thanks go to my wife for her encouragement and unending patience in listening to stories about the origin *hot dog*, *gung ho*, *shyster*, *The Big Apple*, *dude*, etc. etc. The latest in this illustrious list is, of course, *jazz*.

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## CHAPTER I

### OVERVIEW: KEY POINTS IN THE DEVELOPMENT OF THE TERM JAZZ

‘It is a wonder that the rude beginnings of jazz are not better known. The historians got busy about fifteen years after jazz was in full swing, and hence much valuable data about the pioneers in this field have been lost forever.’

---DON GLASSMAN (*Song Lyrics*, Nov.1937, p.1)

The origin of the term ‘jazz’ entails collecting and analyzing a mass of material. Here now is a summary of the main points:

1) The evidence thus far collected indicates that the term *jazz* designating a genre of music arose in Chicago, 1915. This is enormously important. Since the term is well attested already in 1913 in a baseball context (*San Francisco Bulletin*), the derivation of the term is not to be sought in a music context. The term was transferred to a music context from baseball. As for New Orleans, jazz music was played there by the late 19<sup>th</sup> century but did not yet have a name; it was just played.

2) The key figure in introducing the baseball term *jazz* (pep, vim, vigor, fighting spirit, etc.) was sports writer Scoop Gleeson. And, most importantly, Gleeson in 1938 (‘I Remember the Birth of Jazz’) tells how he learned of the term ‘jazz’ from fellow sports writer Spike Slattery in 1913; Slattery in turn had heard the term used in an incantation to Lady Luck by crapshooters rolling the dice (‘Come on, the old jazz.’).

3) Gleeson’s first, March 3, 1913, use of *jazz* had pejorative overtones: roughly = hot air, baloney--meanings which jibe with a skeptical view about the effectiveness of incantations. By March 6 Gleeson had a Saul-on-the-road-to-Damascus epiphany and from then on used the term in a favorable sense (‘fighting spirit,’ etc.). The term was picked up by other *S. F. Bulletin* writers and was evidently intended to serve as a lexical rabbit’s foot for the local Class AA baseball team (San Francisco Seals); the Seals finished next-to-last in 1912 and looked weak at the start of 1913 spring training. The idea was that they might not have much talent but would compensate with their fighting spirit/vim/energy and have a respectable showing.

On March 6, 1913—the day on which Gleeson gave *jazz* a positive sense--he was in effect introducing a new term and therefore defined it abundantly and exuberantly. But his March 3 pejorative use of *jazz* remains very important; any proposed etymology will have to take the March 3 *unfavorable* meaning into account.

4) On April 5, 1913 Ernest Hopkins described 'jazz' as 'a futurist word which has just joined the language.' '*Just joined the language*' (italics added) – Hopkins is saying in effect that he never heard the word until very recently. Which in turn indicates that whatever memories some people might have later had of the term 'jazz' being used much earlier (e.g., in brothels) is almost certainly mistaken.

Cf. in this regard the June 4, 1913 *Fort Wayne Sentinel* article on new slang, which connects the term *jazz* with San Francisco:

'*are you jerry to the old jazz?* (San Francisco).'

5) Gleeson's 1938 claim to a key role in the start of the term *jazz* seems borne out by the *S.F. Bulletin* articles of March 3, 1913ff. As we go further back in time, though, the etymology becomes speculative. The crapshooting 'jazz' incantation heard by Slattery probably derives from the well attested (19th century) *jasm* 'energy, force'; so the incantation 'Come on, the old jazz' probably meant roughly 'May the force be with me (as I roll the dice).' *Jasm* in turn is of unknown origin, although Douglas Wilson's tentative derivation of the term from *enthusiasm* (via an emotionally spoken *enthuzhasm*) deserves consideration.

There is also uncertainty in the origin of 1912 'jazz' (pitch). My guess is that it's from 'jags' – The pitcher himself was an alcoholic, and the sports writer mentions that the pitch (supposedly) wobbles.

6) As for the spread of *jazz* to a musical context, this probably occurred through the intermediary of white jazz musicians Art Hickman and Bert Kelly. Hickman organized a band in San Francisco in 1913, was well acquainted with the San Francisco Seals, and the syncopated rag he played evidently acquired the name 'jazz' (supposedly short for 'jazz music,' i.e., lively, peppy music). Hickman did not like the term 'jazz' as applied to music but did not have the determining say as to whether this word should exist or not. Kelly later claimed to have taken the term to Chicago in 1914, where it instantly gained widespread popularity. His claim is plausible although not proven.

7) Over the years various etymologies for 'jazz' have been proposed which collapse upon examination, the latest one being Daniel Cassidy's Irish derivation. If 'jazz' did derive from Irish, one would expect Scoop Gleeson to have given some indication of this in his 1938 account about how he acquired this term. But no such indication is even hinted at.

#### CONTROVERSY CONCERNING THE 1912 *L.A. TIMES* ATTESTATIONS OF *JAZZ*

The 2003 discovery of the April 2 and 3, 1912 attestations of 'jazz curve'/'jazz ball'/'jazzer ball'/'jass ball' caused a flurry of excitement, but in my opinion they

are insignificant, being distinguished by their total isolation; thus far no other attestations have surfaced in 1912, and when *jazz* did surface frequently in 1913, an April 5, 1913 *San Francisco Bulletin* article said it had just entered the language. Most likely Henderson's 'jazz ball' (which, he alleged, wobbles, and the opposing batters simply can't do anything with it) was not really a new pitch but represented a bit of high-spirited malarkey for opening day of the 1912 baseball season. Just as John J. Fitz Gerald's introduction of the term 'the big apple' (NYC racetracks) was based on the exuberance of the NYC horseracing season (1921ff.), so too was Henderson's talk of his 'jazz ball' a product of exuberance. When the exuberance quickly faded both for him and his team, the psychology was no longer propitious for the continued use of 'jazz (ball/curve).' This would explain its apparent absence throughout the rest of the 1912 season, most remarkably in Henderson's hometown newspaper *Oregon Daily Journal* (April to early May 1912).

An alternative view was advanced in the Internet discussions of the American Dialect Society, viz. that *jazz* was probably in use throughout the 1912 season and hence was a direct precursor of 1913 *jazz*. The digitization of California's newspapers should resolve this matter.

Meanwhile, all we have about Henderson's thinking behind the use of the term 'jazz ball' is his explanation that the pitch wobbles. That's not much to go on. It does not seem to fit in well with either Scoop Gleeson's March 3, 1913 first use of *jazz* (where it means roughly 'hot air, baloney') or its new meaning set forth by Gleeson three days later, where it meant 'vim, vigor, fighting spirit.' And still it might be enough to provide a clue; my own guess, as mentioned above, is that Henderson's allegedly wobbling 'jazz' pitch is connected with *jags* (bouts of intoxication). And this thought even crossed the mind of the *L. A. Times* sports writer of April 2, 1912 when he wrote:

'It is to be hoped that some unintelligent compositor does not spell that the Jag ball. That's what it must be at that if it wobbles.'

Indeed! Also, perhaps the failure of Henderson's hometown newspaper to pick up on his new term is partially explainable by this connection of 'jazz' (wobbling pitch) and 'jags.' Henderson was plagued by alcoholism (hence perhaps his having the term 'jags' very much on his mind), and if the sports writers in Portland also made this connection, they might have wanted to avoid the term as inappropriate in their optimistic articles.

## CHAPTER II

### **JAZZ: SEARCH FOR PRE-1912/1913 DATING OF BASEBALL/MUSICAL/SEXUAL USE OF THIS TERM DOES NOT PAN OUT**

Following in the footsteps of Peter Tamony and Dick Holbrook I am convinced that the first written attestations of the term *jazz* pertained to baseball in California, not to music or sex. A key task in researching the origin of the term is to analyze the evidence which supposedly points to a pre-1912/1913 existence of the term; and after considerable effort I can say that none of the supposed pre-1912/1913 evidence has panned out.

In particular, in 2001 several American Dialect Society members attempted to find an origin of the term *jazz* in a sexual or musical sense prior to its 1913 attestations in the baseball columns of the *San Francisco Bulletin*. But aside from Lord Palmerston's isolated 1831 use of 'jazzing' (= chattering; from French *jaser* 'chatter'), the earliest attestations of *jazz* thus far are the few in the 1912 *L.A. Times* and then the steady stream in the 1913 *S.F. Bulletin*. And the usual meaning (starting in 1913) is 'pep, vim, vigor, fighting spirit.'

I am grateful to the ads-l members who contributed to the discussion, which I now present below, together with a few other relevant items.

#### NO SEXUAL MEANING OF JAZZ PRIOR TO 1913

1) 3/29/01 message from Rudolph C. Troike (rtroike@u.arizona.edu):

'In none of the recent discussion of the origin of "jazz" on ADS-L have I seen any reference to Burns' recent series on PBS. Didn't anyone watch it? The first segment spends a lot of time on the emergence of the musical style, and at least visually documents the earliest spellings on signs in New Orleans as JASS. (I suppose lexicographers don't consider these "texts" to be used for citation, but they certainly seem to be valid evidence.) The narrator specifically attributes the change from JASS to JAZZ to one group leader (I don't recall his name or the date.)

'Perhaps some Making of America searches for JASS rather than JAZZ would turn up some hits. Searching for JAZZ may have been barking up the wrong tree.'

2) (G. Cohen): my 3/29/01 response to Troike's message:

'Since Barry [Popik] hasn't responded to the [above] message, I assume he's sleeping late. So, here goes. Yes, Ken Burns' series on jazz was watched by various ADS-L members and was the subject of some discussion. There was general agreement that it was a pleasure to listen to several hours of excellent jazz music, but Burns' research into the origin of the term "jazz" came in for sharp criticism. A jazz Internet discussion group would no doubt cut him some slack on this point, but hey, our group's specialty is language.'

‘Anyway, the issue is not whether an attestation of “jazz” on a sign in New Orleans should be considered as valid; of course it should, PROVIDING it can be reliably dated. And there’s no evidence that any musical sign containing “jazz” or “jass” anywhere can be dated prior to 1913.

‘In Burns’ film series, Wynton Marsalis (a great jazz musician but certainly not an etymologist) explains that the musical term “jazz” derives from “jazz” in a sexual sense. There are at least three major problems with this:

a) Prior to its use as a musical term, “jazz” was attested in the newspaper *San Francisco Bulletin*, March 3, 1913 (in a pejorative sense; “very much to the jazz” = “nonsense,” “hot air”) and then, starting on March 6, 1913 almost always with the favorable meanings “pep, vim, vigor, fighting spirit” and almost always in baseball articles. This holds at least for March through June 1913. In a year or two the term would spread to a musical context. The point is, there is not a shred of attested evidence that “jazz” was used in a musical sense before the numerous attestations of the term in a baseball context. Jazz music was no doubt being played prior to this in New Orleans, but the term “jazz” had not yet been used to describe it.

b) If “jazz” had a sexual sense prior to 1913, this meaning could not have escaped the worldly wise sportswriters of the *San Francisco Bulletin*. Even if one had been so naive as to be unaware of it, someone surely would have drawn this shortcoming to his attention after the first one or two uses of the term.

c) Note the article by Ernest J. Hopkins, *San Francisco Bulletin*, April 5, 1913, p. 28, cols. 5-6: “What’s Not In The News--In Praise of ‘Jazz’ a Futurist Word Which Has Just Joined the Language.” Note particularly the last part of the title: “...Which Has Just Joined the Language.” “Jazz” was definitely a new term, and none of the definitions given by Hopkins has anything to do either with music or sex: (“This remarkable and satisfactory-sounding word, however, means something like life, vigor, energy, effervescence of spirit, joy, pep, magnetism, verve, virility, ebullieny, courage, happiness--oh, what's the use?--JAZZ.”)

‘But just to make things interesting, I will write a check of \$100 to the first person who can provide me clear evidence that “jazz” (or any variant spelling) was used prior to 1913 in a musical or sexual sense. (The 1909 attestation in *OED2* doesn’t count; it has been proven to be a mistake.) My offer is a serious one, but unless something extraordinary happens, my money is perfectly safe.’

### 1909 JAZZ IN *OED2* IS AN ERROR (CORRECTED IN *OED3*)

1) excerpt from first 3/31/01 message from Jan Ivarsson (transedit.h@telia.com), sent to George Thompson with a copy to ADS-L:

‘The big *Oxford English Dictionary* (2d ed., 20 volumes) in volume VIII p. 204 gives a very interesting reference for its date of 1909:



C. Stewart, *Uncle Josh in Society* (gramophone-record) “One lady asked me if I danced the jazz.”

‘Someone with access to Congress Library’s phono records really should verify this.’

Jan Ivarsson, TransEdit/Translator, Subtitled/Storgatan 2/SE-27231/ Simrishamn, Sweden, jan.ivarsson@transedit.st

2) 3/31/2001--2nd message from Jan Ivarsson:

‘The Cal Stewart recording in question is Edison Cylinder # 10058. It has recently been reedited by Vintage Comedy Recordings (ViCoRec).

The text of *Uncle Josh in Society* that figures in Cal Stewart’s book *Uncle Josh’s Punkin Stories* from 1903 has “One lady asked me if I danced the German...”, but he may well have changed the text for the recording in 1909.’

3) (G. Cohen): my 3/31/2001 message titled “‘Jazz’--The Non-Existent 1909 Attestation’:

‘In two messages today Jan Ivarsson makes a good attempt to track down a 1909 attestation of “jazz,” as attested in *OED2*. But this *OED* entry is the one that has proven to be a mistake. The subject is treated in David Shulman’s article “The Earliest Citation of Jazz,” in *Studies in Slang*, part 2 (ed.: Gerald Leonard Cohen), Frankfurt a. M.: Peter Lang, 1989; pp.120-124.

‘Shulman here convincingly rejects the *OED* Supplement’s attestation of 1909 “jazz.” The attestation had been provided in error by Peter Tamony who heard it on a later version of a pre-1910 recording without checking to see if it was on one of the earlier records; and Tamony simply assumed that the pre-1910 recording was made in 1909. Shulman listened to a 1919 version of the recording (which contains the “jazz” quote) but then hedged a bit about whether Tamony listened specifically to this version. Tamony might have listened to a version from a few years earlier; Shulman did not track down every single post-1913 recording of the song.

‘Shulman soon shared his new information with *OED* editor Robert Burchfield and then commented in the conclusion of his article: “In the meantime, Robert W. Burchfield advises me that there will be no addenda or errata for *OED Sup. 2*, but the correction will be made in later reprints, eliminating 1909 and leaving the 1913 citation as the earliest for *jazz*....”’

4) 3/31/2001 message from Jesse Sheidlower (editor, *OED*; jester@panix.com) in reference to David Shulman’s work on the alleged 1909 ‘jazz’ attestation:

‘I just want to mention that the *OED* is well aware of the spurious nature of the 1909 quotation, but, pace Burchfield, there are no reprint corrections made to the text of *OED*. If people get in touch, we would tell them that the 1909’s bogus, but we can’t change what’s there until we re-edit it.’

[G. Cohen: The 1909 jazz attestation has since been removed in *OED3*]

5) 4/1/2001 message from Jan Ivarsson (transedit.h@telia.com):  
'I still think that someone should look up these recordings (found on  
www.glowingdial.com/uncljosh.txt searching for Edison Cylinder 10058):  
*Uncle Josh in Society*, Cal Stewart, Victor 78 # 16145-A, November 9 1908  
*Uncle Josh in Society*, Cal Stewart, Victor 78, JULY 31 1919  
*Uncle Josh in Society*, Cal Stewart., Columbia # 14027,1899, # 3 for 3 weeks on  
8/26/1899.'

1908 DATING OF 'JAZBAND' ATTRIBUTED TO THE PARIS  
NEWSPAPER *MATIN* IS A TYPO (SHOULD BE 1918)

1) 3/30/01 message from George Thompson:

'Jan Ivarsson has sent me on an interesting chase. He wrote: "The French dictionary *Le Nouveau Petit Robert* (my ed. from 1993) gives under the word "jazz": - - - 1918; jazz-band 1908 "orchestre"- - - They do not cite sources, and I do not have the big, 6 volume, Robert accessible, but it might be worth looking into."

'Indeed, it has been worth looking into. The 1985 Robert (9 vols.) refers to Manfred Hofler, *Dictionnaire des Anglicismes*, Larousse, 1982.

This has under "jazz" ("musique d'origine négro-américaine. . . .") the following as French sources:

...Des "blues" et des "Jezz" [sic] exécutés par un quintette de saxophones m'ont paru tout particulièrement remarquables.

(*Le Matin*, 25/8/1918, 2d.)

Les Américains réclament la paternité du Jazz, les Anglais aussi.

. . . Ce Jazz qui a tant fait jaser est une danse que l'on exécute de préférence sur les musiques aux rythmes heurtés et syncopés.

(*Vade-mecum du parfait danseur*, 1920, 10)

J'aime également l'opéra, le classique et le jazz. (*Cinémagazine* 16/9/1921, 12b.)

'It has for "jazz-band" ("orchestre de jazz") the following as French sources:

[LA GRANDE NOUVEAUTÉ AMÉRICAINE -- THE SENSATIONAL

AMERICAN JAZZ BAND (*Le Matin*, 3/2/1918, 4a.)] [Glancing over Hofler's intro and list of abbreviations, I don't see an explanation for his use of [ ] here. I assume that they signify that in this passage he regards the words "jazz band" and an unassimilated quotation from the American.]

CHANGEMENT DE PROGRAMME . . . CASINO JAZZ BAND

(*Le Matin* 28/6/1918, 4b.)

LE VÉRITABLE ET JOYEUX JAZZ-BAND DE NEW-YORK

(*Le Matin* 14/9/1918, 4a.)

Le théâtre Apollo music-hall, transformé avec son agréable promenoir, son grand bar américain et son Jazz Band sensationnel, est immédiatement devenu le lieu de rendez-vous à la mode. . . .

(*Le Siècle* 12/11/1918, 3c.)

Comment s'étonner après cela que tous les impresarii songent à ouvrir de nouvelles salles aux revues à grand spectacle et aux Jazz-Band, au moment où Paris est devenu la Babel du vingtième siècle.

(*Le Siècle*, 10/12/1918, 3c.)

'And another passage from 1919. It seems that the date "1908" in Jan's posting is a typo for 1918. I suppose that these passages refer to James Reese Europe's band. I don't know who else could have been playing jazz in Paris in 1918 – other than French imitators of Europe.

'Despite this, I wish my stock portfolio was as safe as Jerry Cohen's \$100. ----- George A. Thompson/Author of A Documentary History of "The African Theatre"/Northwestern Univ. Pr., 1998.'

2) excerpt from Jan Ivarsson's first 3/31/01 message, sent to George Thompson, with a copy to ADS-L:

'Yes, you may well be right about the possibility that Robert's 1908 date is a misprint for 1918, but I am not completely convinced:

*Grand Larousse Dictionnaire de la Langue Française* (1975) under "jazz" also gives the date 1908 and as a reference cites Dietrich Behrens, *Über englisches Sprachgut im Französischen* (1927). ...'

3) 4/29/01 message from Douglas G. Wilson (douglas@nb.net), re: the last three lines just above ('*Grand Larousse Dictionnaire...Dietrich Behrens...* '):

'I have consulted the Behrens book. The citation (p. 60) reads:

"jazzband Musikkapelle (amerik.) *Matin* 8.10.1908: .. les jazband des fusiliers marins donnent un concert (Scherer)."

"Scherer" apparently is a reference to M. Scherer, *Englisches Sprachgut in der französischen Tagespresse der Gegenwart*, = *Giessener Beiträge zur Romanischen Philologie*, Heft XI (Otto Meyer, Giessen, 1923).

'I can't find this book immediately. But the citation presumably refers to the Paris newspaper *Matin*. Presumably 8 October 1908? I don't have immediate access to this. Can any of the scholars take this further? If someone will send me a copy of the appropriate issue of *Matin*, I will be glad to look through it.'

4) (G. Cohen): information compiled from two messages I sent on 5/4/2001:

'The 1908 dating of "jazband" attributed to the Paris newspaper *Matin* is a typo. The date should be 1918, specifically October 8, 1918. I do not have *Matin* before me, but I do have the work which refers to it: Matthias Scherer, *Englisches Sprachgut in der französischen Tagespresse der Gegenwart*, page 91. And on that page is clearly printed "(8.10.18)" for the dating of "jazband" in *Matin*.

Also, in the introduction (p.1) Scherer sets 1914 as the earliest date for which he sought examples. So 1908 is totally excluded.

'Incidentally, in the book's dates, the second number represents the month.

On the same page as "jazband" there is "guy" dated "(14.9.18)," i.e., Sept. 14, 1918.

'1913 therefore remains the earliest date for the attestation of "jazz" (in a baseball context; = pep, vim, vigor, fighting spirit; first written by *San Francisco Bulletin* sports writer "Scoop" Gleeson). The musical term "jazz" comes a bit later. [G. Cohen, July 2015: Now of course the 1912 *L.A. Times* attestations are known, although their significance is still controversial.]

'Incidentally, in a private message to several ads-l members Grant Barrett reported that he checked *Matin*, October 8, 1908 without finding any trace of the supposed "jazband" quote." His check was preliminary (hence the limited sharing of his information), and it is now clear that even a detailed rereading of the issue will not turn up the "jazband" item.'

#### 1896 JAZZER PROBABLY DERIVES FROM FRENCH JASEUR 'CHATTERER' AND IS INDEPENDENT OF 20th CENTURY JAZZ

1) 10/14/01 message from Paul M. Johnson (paulzjoh@mtnhome.com) drawing attention to 1831 'jazzing around':

'There is an 1831 letter from Lord Palmerston referring to Tallyrand which says T. was jazzing around. Probably used as a vulgarity as in "jaser/ jazer" a French word referring to gossiping, but was used as slang for carnal intercourse.'

2) (G. Cohen): My thanks to Jesse Sheidlower and Paul Johnson for pointing out that *HDAS* contains the reference for Lord Palmerston's 1831 use of *jazzing*. I had previously somehow overlooked Palmerston's quote, which is reproduced in Jasper Godwin Ridley's *Lord Palmerston*, 1970, p.137:

'I am writing in the Conference, Matusevic copying out a note for our signature, old Talley[rand] jazzing and telling stories to Lieven and Esterhazy and Wessenberg.'

From the context it is clear that no vulgarity was intended, and indeed Jonathan Lighter (author of *HDAS*) sees none. Rather we deal with a borrowing by Palmerton of French *jaser* in its standard meaning: 'chatter, prattle (of a child); chat away,

chat on (of a person);---also: twitter (of a bird; babble (of a brook).’ So Talleyrand was merely chattering away with his stories to Lieven et al.

Talleyrand (1754-1838) was a French diplomat and statesman whose full name was Charles Maurice de Talleyrand-Périgord. This French connection explains why Palmerston turned to French *jaser* to express himself in his English-written letter--and aside from the 19 C./early 20 C. name *Jazzier* (probably from French *jaseur* ‘chatterer’) is otherwise completely isolated in nineteenth century British speech and writing.

As for the semantic role of *jazzing* in the above quote, I can only guess: Palmerston was copying a note, and Talleyrand’s talking in the background might have been distracting to Palmerston. To convey the yak-yak-yak nature of Talleyrand’s talking, Palmerston became creative, taking a French word (*jaser* = chatter, babble, twitter, chat on), anglicizing it (*jazzing*), and using it to describe his colleague’s distracting chatter.

Evidently he did not intend to introduce a new item into the English lexicon, and his one-time inspiration remained just that--a one-time event. There is absolutely no connection between this 1831 *jazzing* and 20th century *jazz* in either a baseball or music context.

3) The 19 C./early 20 C. name *Jazzier* probably derives from French *jaseur* ‘chatterer.’ ---- Here now is a reprinting of the first part of Thompson 2003 (21-22). His unearthing of the name *Jazzier* is helpful as a piece of the *jazz* mosaic. And while he remains non-committal on the origin of 1896 *Jazzier*, I suggest the name may derive from French *jaser* ‘chatter’/*jaseur* ‘chatterer’ referring as it does here to someone engaged in light-hearted banter.

### 1896 JAZZER (PROPER NAME)

by George Thompson, Jr. Librarian [now retired]  
Bobst Library, New York University

‘In a 10 Sept. 2003 message to the American Dialect Society I presented an item titled ‘Just So with Everybody,’ originally from the *Roxbury Gazette* and then reprinted in *The Washington Post*, April 12, 1896, p. 28, col. 7. (I located it in the Proquest Historical Newspapers file). The joke in this item is certainly mirth-provoking, but does it help or obfuscate the history of the word ‘jazz’?

“Gozlin – Do you know there are times when I don’t like to go up in the elevator in our building?

Jazzier – No, when?

Gozlin – Why, when I am going down in it, of course.”

'On Oct. 9, 2003 (to ads-l) I added:

"You folks may recall that I posted a few weeks ago a joke from an 1896 Massachusetts newspaper in the form of a dialog between 'Goslin' and 'Jazzer.' Since then, it has occurred to me that inasmuch as "Goslin" is an authentic name -- not common, but some may remember 'Goose' Goslin, who played baseball from 1921 to 1938 -- then perhaps "Jazzer" is also a name.

"Quickly consulting some indexes to the names in the late 19th C./early 20th C. U. S. censuses, I find that the name *Jazzer* or *Jasser* appeared in Alabama in 1870 and in New York in 1900. In 1910, in the NYC section of the census, there were 6 Jassers and 1 Jazzer. The name did not show up in Massachusetts census indexes. These indexes are to the names of the heads of households listed in the notebooks the census-takers carried about. Nearly all of the notebooks from the 1890 census were destroyed in a fire very many years ago, and the notebooks from the 1870, 1880, 1900 & 1910 census for some of the states have not yet been indexed. It's obviously a very uncommon name, but a few people carried it in this country before 1896. RLIN shows no book by a Jazzer, but a dozen or so by Jasser, most in German, but it seems also possible as an Arab name.

"So perhaps the contriver of this joke, not wanting to use the usual names for his interlocutors, such as He & She, or Pat & Mike, &c., used a couple of names he had somewhere come upon and remembered as inherently comical.

"If so, then it saves us the problem of contriving a history of the word "Jazz" that would account for its giving rise in 1896 in Massachusetts to a nickname apparently meaning "One who jazzes." Which would be a blessing."

'UNCLE JAKE SEZ' COLUMN IN *DALLAS EVENING JOURNAL* DATES FROM 1915; 'JAZZOLOGY' IN TITLE OF 1915 BOOK BASED ON THAT COLUMN THEREFORE DOESN'T PREDATE 1913

A 10/19/01 message from Barry Popik reports on 1916 *jazzology* in the title of a book, although I must admit that the term's meaning here is not clear to me: Oswin Kerrin King: *Uncle Jake Sez: A Book Of Sayings, Poetry, Philosophy And Jazzology By The Noted Baseball Expert Of Red Sox, Texas*, 1916. -- 'THE AUTHOR' by Harry C. Withers, Managing Editor, *Dallas Evening Journal*, has:

"The author is a native of this state, having spent his boyhood days in Greenville and Fort Worth, where he received his early education. ...His character—"Uncle Jake"— is the creation of his own brain, whose career was launched in the Evening Journal four years ago."

'Four years ago? Didn't the *Evening Journal* start in 1914? So "four years ago" would be 1912?

'The book is dated 1916. "Jazzology" is the only "jazz" that I could find in a quick first glance.

‘Under “How It Started,” the author humorously defines other terms (but not “jazz”):

Pg. 41: *bugs; where’d ya git that stuff; by gosh; by heck*

Pg. 42: *not by a jugful, Jimminey Cracker, rough neck*

Pg. 43: *bush wa, dad gum it*

Pg. 44: *passing the buck, by jingoes, hum and haw around*

Pg. 45: *tut-tut, gosh all hemlock*

Pg. 46: *by hokey*’

(G. Cohen): WorldCat specifies that Oswin King’s *Uncle Jake Sez;... (57 pp.)* is ‘compiled from his column in the *Dallas Evening Journal*.’ The book is available at Baylor University Library (1312 S. 3rd St. Waco TX), Southern Methodist University (Fikes Hall), Sul Ross State University Library and University of Texas at Austin.’ But I was unable to obtain a copy through interlibrary loan.

As for the *Dallas Evening Journal*, here is a 10/18/01 message from Barry Popik:

‘Greetings from Denton, Texas, and the campus of TWU.

‘I went to the Dallas Public Library yesterday. I checked out the *Dallas Evening Journal*. “Uncle Jake Sez” appears to have started in October 1915, ended that month, then began again in April 1916 for the baseball season. I read 1915, the start of 1916 and the end of 1916 without once seeing “jazz” in any form.’

#### JAZZ -- PRE-1913 ATTESTATIONS IN NEWSPAPERARCHIVE ARE INCORRECT

Newspaperarchive turns out to be a mixed blessing; not all of its supposed antedatings are accurate. Caveat lector!

On approximately July 12, 2009 the TV show Jeopardy had a category ‘Music Words,’ and the question was ‘Before this word became a music term in the early 20<sup>th</sup> century, it was baseball slang for “pep” and “energy.”’ The correct answer, which no contestant knew, was ‘jazz’.

Two SABR members (Society for American Baseball Research) questioned this, and one checked Newspaperarchive, which supposedly had attestations of ‘jazz’ as a musical term already well before 1913. However, a check shows that none of them pan out. None.

1. *The Sheboygan (Wisconsin) Press* supposedly has ‘Jazz is music crying out’ from December 17, 1907. But a check of the page shows mention of Al Smith running for president, and Al Smith ran for president in 1928. So how could Newspaperarchive have erred here? Answer: The date December 17, 1907 is the date the *Sheboygan Press* was founded (it says so towards the top of the page). It’s not the date of the supposed ‘jazz’ attestation.

2. Newspaperarchive shows ‘Telegraphic Brevities In Jazz’ for the *New York Times*, May 7, 1890. But when I checked the *New York Times Historical Index* I did not find anything for ‘jazz’ on this date. Ads-l member Bill Mullins added:

‘NYT 5/7/1890 p 5 has as an article headline at the bottom of col. 5 titled “Telegraphic Brevities.” At the top of the next column, a subheading reads “In Jail Herself for Aiding her Scamp of a Husband to Escape.”

‘The OCR has skipped altogether the headline for the second article, and misread “In Jail” for “In Jazz,” and concatenated the two heads into one “sentence.”’

3. The *Salt Lake Daily Tribune* (Utah) is said to contain “SALT JAZZ” for February 22, 1881, supposedly in the (somewhat jumbled) context: “Ail of SUBIC SALT JAZZ cmf j. Walker Brothers.” When I pulled up the relevant page, it seemed to be various ads, with print so tiny as to be almost entirely illegible. Bill Mullins helped me out again:

‘The last 3 words at the bottom of col. 8 are “Salt Lake City”. Searching for “Jazz” on that page shows that the OCR has misread this phrase as “Salt Jazz”. “Subic” is really “stables”, and “Walker Brothers” appears as the first words on top of the next column.’

4. The *Elyria* (Ohio) *Evening Telegram* for April 10, 1909 supposedly talks about ‘rag-time jazz and syncopated melody’ and ‘The Original Jazz Quartet, The Sensation of Ziegfeld’s Midnight Frolics.’ And the May 9, 1909 issue supposedly speaks of ‘Wilbur Sweatman Original Jazz Band.’ But a check of the newspaper itself shows that the date is a decade later: 1919.

Bill Mullins comments: ‘The Elyria OH newspapers have more consistent date errors than just about any other ones.’

And he adds: ‘As has been pointed out many times previously on the ADS-L, you can’t take the metadata at Newspaperarchive.com or Proquest as gospel, and you can’t trust the OCR – you’ve got to check the actual page images for proper spelling, dates, and text recognition.’

Amen.

RAZZY DAZZY JAZZY BAND – NO EVIDENCE IT EXISTED ca. 1900

Herbert Asbury’s 1936 book *The French Quarter: An Informal History of the New Orleans* mentions a Razy Dazy Jazy Band which supposedly performed around the turn of the 19th century, and is implied to be the source of the term ‘jazz.’ But there is no contemporary evidence – none! – for *jazz* or any variant of this term being in existence in New Orleans at that early date. The earliest attestations of *jazz* as a music term are from 1915 in Chicago.

Etymologist David Gold (2009: 155-156) drew attention to Asbury’s 1936 passage on the Razy Dazy Jazy Band, doing so ‘without judgment,’ i.e. he



remains non-committal as to whether this band name furnishes the etymology of 'jazz.' Gold was evidently unaware of my 2005 *Comments on Etymology* compilation of *jazz* (which incidentally, already presented Asbury's entire passage for the sake of completeness, pp. 119-120). And Gold would not likely present Asbury's account at all if he believed it had no chance of furnishing the etymology (he presents no other suggestion). Also, it is puzzling why he presents Asbury's passage as an appendix to his discussion of slang *hooker*, when there is no evident connection. Gold, wisely, does not support the sexual origin of *jazz*.

Rawson 2004 also lends support (albeit not unequivocally) to Asbury's account, summing it up as follows:

'Herbert Asbury, best remembered today for his book *The Gangs of New York* (1927), reported in another work *The French Quarter* (1936), that the first true jazz group was formed in New Orleans about 1895. Composed of seven boys aged 12 to 15, it called itself the Spasm Band and on occasion was advertised as the Razyzy Dazzy Spasm Band. When sometime around 1900 another band adopted the same name for an engagement at the Haymarket dance hall, the original Spasms showed up with rocks in their pockets. Their appearance persuaded the owner of the hall to repaint his advertising placards to read "Razyzy Dazzy Jazzy Band."

'Asbury was sometimes too credulous, but he did talk to two surviving members of the Spasms. And if he got this story right [G. Cohen: No, he did not], the Haymarket signs just might represent jazz's earliest appearance in writing in a musical context.'

Here now, once again for the sake of completeness, is Asbury's 1936 passage (pp. 437-438):

'A few of the best brothels [in Storyville] regularly employed orchestras of from two to four instruments, which played each night in the ballroom from about seven o'clock to closing, which was usually at dawn. The others depended upon the groups of itinerant musicians who frequently appeared in Storyville, playing in the streets and saloons for coins and drinks. One of the most popular of these combinations--though not for dancing--was a company of boys, from twelve to fifteen years old, who called themselves the Spasm Band. They were the real creators of jazz, and the Spasm Band was the original jazz band. There were seven members besides the manager and principal organizer, Harry Gregson, who was the singer of the outfit--he crooned the popular songs of the day through a piece of gas-pipe, since he couldn't afford a proper megaphone. The musicians were Emile Lacombe, otherwise Stalebread Charley, who played a fiddle made out of a cigar-box; Willie Bussey, better known as Cajun, who performed entrancingly upon the harmonica. Charley Stein, who manipulated an old kettle, a cow-bell, a gourd filled with pebbles, and other traps and in later life became a famous drummer; Chineé, who

smote the bull fiddle, at first half a barrel and later a coffin-shaped contraption built by the boys; Warm Gravy; Emile Benrod, called Whisky, and Frank Bussey, known as Monk. The last-named played whistles and various horns, most of them home-made, and each had at least three instruments, upon which he alternated. Cajun Bussey and Stalebread Charley [p. 438] could play tunes upon the harmonica and the fiddle, and the others contributed whatever sounds chanced to come from their instruments. These they played with the horns in hats, standing upon their heads, and interrupting themselves occasionally with lugubrious howls, In short, they apparently originated practically all of the antics with which the virtuosi of modern jazz provoke the hotcha spirit, and sometimes downright nausea. The Spasm Boys even screamed “hi-de-ho” and “ho-de-ho”--and incidentally these expressions, now the exclusive howls of Negro band-leaders, were used in Mississippi River songs at least a hundred years ago.

‘The Spasm Band first appeared in New Orleans about 1895, and for several years the boys picked up many an honest penny playing in front of the theaters and saloons and in the brothels, and with a few formal engagements at West End, Grand Opera House, and other resorts, when they were advertised as “The Razy Dazy Spasm Band.” Their big moment, however, came when they serenaded Sarah Bernhardt, who expressed amazement and gave them each a coin. About 1900--the date is uncertain--Jack Robinson, owner of the Haymarket dance-hall on Customhouse Street between Dauphine and Bourbon, engaged a band of experienced, adult musicians, who imitated the antics and contortions of the Spasm Band and, moreover, used their billing--Razy Dazy Spasm Band. When the members of the original Spasm Band appeared at the Haymarket with their hands and pockets filled with stones and bricks and made violent protest, Robinson repainted his advertising placards to read: “Razy Dazy Jazy Band!” Thus it began. And now look!’

GEORGE THOMPSON: *RAGGED BUT RIGHT* CONTAINS  
NO INDICATION OF THE TERM *JAZZ* ca. 1900

Here is a bit of additional evidence for the non-existence of the term *jazz* ca.1900. George Thompson (retired librarian, New York University) sent the following Feb. 2, 2012 ads-l message:

‘I looked at the following book, to see whether it at all undermined the seeming fact that black musicians of the 1900s and early-mid 1910s did not call the music they played “jazz.” I wound up reading it with more attention than I planned.

‘Lynn Abbott & Doug Seroff. *Ragged but Right: Black Traveling Shows, “Coon Songs,” and the Dark Pathway to Blues and Jazz*. U. Press of Mississippi, 2007.

‘Indeed, nothing in it suggests that the musicians with these minstrel shows used the word “jazz” until after the jazz craze had started in Chicago and had been taken up by the Original Dixieland Jazz Band.

‘As to whether the bands were playing jazz, whatever they may have called it, the authors are of the opinion that they were, but since none of the bands were recorded, we will never know.

‘Most of the documentation of the book is from reports in the *Indianapolis Freeman* newspaper, that were supplied to the paper by someone who was travelling with the shows....’

1913 JAZZ (SEXUAL SENSE) IN 1929 LOOK  
HOMEWARD ANGEL IS AN ANACHRONISM

1913 jazz (sexual sense) in the 1929 novel *Look Homeward Angel* is an anachronism. The first written attestations of jazz are the few in April 1912 (*L.A. Times*; in a baseball context) and then early March 1913 (also in a baseball context—primarily with the meaning ‘vim, vigor, fighting spirit’).

There is thus far no written evidence of jazz in either a musical or sexual sense in 1913, but residual controversy on this point has led several members of the American Dialect Society to look closely at any possible counter-evidence.

In this spirit Douglas Wilson (douglas@nb.net) sent a Sept. 24, 2001 message to ads-l, and with his permission I presented it already in *Comments on Etymology*. If taken at face value, jazz in its sexual sense would have existed already by 1913; but Thomas Wolfe wrote his novel in 1929, and there is no written evidence to support his assumption that a sexual jazz existed already in 1913. Here is Wilson’s message:

‘I am reading Thomas Wolfe’s novel *Look Homeward, Angel* (1929). This is supposedly autobiographical. The following passage from chapter 14 is apparently set in April 1913, in “Altamont” which appears to represent Asheville NC. Some newsboys are talking.

“...Do you ever try to collect from them?”

“He takes it out in Poon-Tang,” said Foxy, grinning. ...”

“What you got to say about it?” asked Number 3 belligerently. “You’ve been knocking down on them for six years.”

“Jazz ‘em all if you like,” said Randall, “but get the money. ...”

‘Maybe Wolfe is putting 1929 words in 1913 mouths [G. Cohen: Yes!], but I wonder. There has been considerable study of this novel and of this author, I think, so some literature specialist may have some notion in this regard, if you don’t yourself (I don’t). ...’

JAZZ ALLEGEDLY FROM JASMINE PERFUME  
OF PROSTITUTES IN NEW ORLEANS

Among the incorrect etymologies for *jazz* is one that derives it from *jasmine* perfume of prostitutes in New Orleans. A thoroughly erroneous treatment is presented in Ward and Burns 2000:

(p. 65): ‘As early as 1906, a San Francisco sportswriter was using the word to denote pep and enthusiasm on the baseball field, and there were those who thought it might have originally come from a West African word for speeding things up. But most authorities believe that the term, like the music, came from New Orleans--FROM THE JASMINE PERFUME ALLEGEDLY FAVORED BY THE CITY’S PROSTITUTES [caps. added], or from “jezebel,” a common nineteenth-century term for a prostitute, or as a synonym for sexual intercourse in Storyville, where some brothels were said to have been called “jays’n houses.” “The original meaning of jazz was procreation,” says trumpet player Wynton Marsalis, “you can’t get deeper or more profound than that unless you’re contemplating the Creator.’

Word researcher Barry Popik drew the above treatment to the attention of the American Dialect Society, accompanied by a note of justified exasperation, part of which is:

‘EVERY LINE OF THIS IS WRONG!!...1906? Try 1913! ‘A small error? Ken Burns has devoted years to his documentary, JAZZ. This is something he’s gotta know cold! ...Does he call up the *OED* to even ask about “jazz”? NO...Who does he consult on the meaning of the word “jazz”? Wynton Marsalis! Has Wynton done any published studies on the word? No. ...’

Later (May 11, 2003; ads-l message titled ‘One for the files’), slang lexicographer Jonathon Green drew attention to the *jasmine* etymology in another work:

‘Hilton Als in *New York Review of Books* 3/27/03 p.11/3:

“Jazz is her downfall. This music...was first called ‘Jass’ music, in homage to the jasmine perfume that prostitutes wore in the red-light district [of New Orleans].”

I had forgotten the passing mention of this etymology in Ward-Burns 2000 and thought I had never encountered it before. I therefore asked whether Hilton Als advanced it or was quoting from the book he reviewed. Jonathon Green replied:

‘Als gives no background, but simply tosses in his etymology. The piece is a lengthy review of the film of Chicago, directed by Bob Marshall.’

‘The full quote runs:

“In [Maurine Dallas] Watkins’s play [sc. ‘Chicago’, written 1926] Annan [a real-life murderess] is renamed Roxie Hart. She lives in Chicago, where she lies in the hotbed of booze, men, and hotcha. Jazz is her downfall. This music, born out of minstrelsy and the blues in the Storyville section of New Orleans, was first called ‘Jass’ music, in homage to the jasmine perfume that prostitutes wore in the red-light district. Like so much black underground culture, it became a fashion among whites when it moved up north to cities like Chicago. ....”

Michael Quinion (TheEditor@worldwidewords.org) then clarified:

‘It [the *jasmine* etymology] is mentioned in several Web pages on *jazz*, especially this one:

[http://users.netstarcomm.net/etjs/jazz\\_tidbits\\_and\\_other\\_things\\_by.htm](http://users.netstarcomm.net/etjs/jazz_tidbits_and_other_things_by.htm) which quotes one Garvin Bushell (who he?) as explaining:

“They said that the French had brought the perfume industry with them to New Orleans, and the oil of jasmine was a popular ingredient locally. To add it to a perfume was called ‘jassing it up.’ The strong scent was popular in the red light district, where a working girl might approach a prospective customer and say, ‘Is jass on your mind tonight, young fellow?’ The term had become synonymous with erotic activity, and came to be applied to the music as well.”

A neat bit of folk etymology.’

#### MORE ON THE JAZZ FROM JASMINE ETYMOLOGY

Garvin Bushell (1902-1991) turns out to have been a jazz musician who wrote a book *Jazz From the Beginning*. The following information is from Lycos:

‘*Jazz From The Beginning* --- Garvin Bushell [as told to Mark Tucker]..., Da Capo, 1998 (first published in 1988) Paperback,...

‘Jazz clarinetist, saxophonist, and bassoonist Garvin Bushell (1902 -1991) performed with many of the twentieth-century’s greatest jazz musicians -- Fletcher Henderson, Fats Waller, Cab Calloway, Eric Dolphy, Gil Evans, and John Coltrane -- during a remarkable career that spanned from 1916 to the 1980s. Although best known as a jazz soloist and sideman, Bushell also played oboe and bassoon with symphony orchestras and was a highly regarded instructor of woodwinds.

‘In *Jazz From the Beginning*, Bushell vividly recounts his musical experiences, featuring candid assessments of the legends with whom he performed, as well as eye-opening recollections of the early days of jazz and the racism that he

encountered on the road. Based on a series of interviews conducted by jazz scholar Mark Tucker, these memoirs provide a colourful account of Bushell's extraordinary life and career as well as an important record of seventy years of American jazz history.

'MARK TUCKER, professor of music at the College of William and Mary, is the author of *Duke Ellington: the Early Years* and editor of *The Duke Ellington Reader*. His articles and reviews have appeared in *Black Music Research Journal*, *Popular Music* and *Jazz Times*.'

\* \* \*

The 'jasmine perfume' etymology is incorrect, and considerable caution is required before accepting at face value any etymological observations from jazz musicians (great musicians, not so great etymologists). And yet perhaps, once the term "jazz" arose, the presence of 'jasmine perfume' -- assuming it really was used there -- might have given a seemingly plausible explanation for the origin of the term. Folk etymologically, of course.

Bushell's book has the 'jasmine perfume' etymology on page 13. Al Klein's Internet 'Jazz Tidbits and Other Things' quotes from the book ([http://users.netstarcomm.net/etjs/jazz\\_tidbits\\_and\\_other\\_things\\_by.htm](http://users.netstarcomm.net/etjs/jazz_tidbits_and_other_things_by.htm))

Klein says that Bushell worked as a young man in circus bands in Louisiana. But Bushell was from Springfield, Ohio, and on page 12 there's no specific listing of Louisiana as being among the places where Bushell played with the circus:

'I played with the circus in Florida and part of the South, also Indiana, Illinois, 'down into Kentucky, and back up into Ohio.

... [p.13] 'In Tampa I heard the Pensacola Kid. ...'

Bushell continues on page 13:

'Incidentally, I learned about the origin of the word jazz in the circus. It was just becoming popular then [G. Cohen: On p. 11 Bushell identifies his circus days as starting in 1916]. I'm quite sure it originated in Louisiana. The perfume industry was very big in New Orleans in those days, since the French had brought it over with them. They used jasmine--oil of jasmine--in all different odors to pep it up. It gave more force to the scent. So they would say, "let's jass it up a bit," when something was a little dead. When you started improvising, then, they said "jazz it up," meaning give your own concept of the melody, give it more force, or presence. So if you improvised on the original melody of the composer, they said you were jazzing it up. It caught on in the red light district, when a woman would approach a man and say, 'Is jazz on your mind tonight young fellow.'" [Al Klein's Internet website quoting of Bushell's book somehow has an additional sentence.]

Here now is Al Klein's treatment. He first states as an introduction:

'...most scholars appear to favor an erotic origin for jazz, as 'jazzing' typically meant fornication, although no one has been able to really prove whether this meaning predated the musical reference to jazz or vice versa. There is one story that proposes perfume as a possible source for the word, taken from Garvin Bushell, who as a young man worked in circus bands in Louisiana around the turn of the century.'

Klein then quotes from Bushell's book:

'They said that the French had brought the perfume industry with them to New Orleans, and the oil of jasmine was a popular ingredient locally. To add it to a perfume was called 'jassing it up.' The strong scent was popular in the red light district, where a working girl might approach a prospective customer and say, "Is jass on your mind tonight, young fellow?" The term had become synonymous with erotic activity, and came to be applied to the music as well.'

Klein's quote pretty much captures the sense of what Bushell said, but for whatever reason Klein's quote differs a bit from the one in Bushell's book. Maybe the 1988 printing differed from the 1998 copy I have.'

#### EXCERPTING THE *HDAS* QUOTES WITH RECOLLECTIONS OF AN EARLY (PRE-1913?) SEXUAL MEANING OF *JAZZ*

Following Tamony (1958, 1968) and Holbrook (1973-1974) I believe the musical term *jazz* derives ultimately from a baseball context in San Francisco – not from a sexual reference. If *jazz* had a sexual meaning prior to 1913, it would not likely have escaped the worldly-wise sports writers and the readers of the *San Francisco Bulletin*. And Ernest J. Hopkins' 1913 article proclaims that *jazz* is a word 'which has just joined the language' (in the meaning 'life, vigor, energy, effervescence of spirit,' etc.). There is no sexual reference in sight here.

Emphatic assertions exist that a sexual meaning of *jazz* existed early on, but the best interpretation here is that memory can play tricks, and the sexual meaning of *jazz* was applied to the earlier sexual activity after the fact. Still, for those interested in evaluating the available material, here are the items which most relevantly argue that *jazz* as a sexual term predated *jazz* as a musical one.

From *HDAS* (under *jazz*, verb, meaning #1):

1924 C. [i.e., Clay] Smith, in *Etude* (Sept.) 595: If the truth were known about the origin of the word 'Jazz' it would never be mentioned in polite society...At fifteen and sixteen I had already made tours of Western towns including the big mining centres when the West was really wild and woolly...I naturally received information that was none too good for me and was piloted...to dance resorts... The vulgar

word “Jazz” was in general currency in those dance halls thirty years...ago.. The vulgar dances that accompany some of the modern jazz are sometimes far too suggestive of the ugly origin of the word.’

1926 P. Whiteman & M. McBride *Jazz* 18 [ref. to ca. 1915]: *Jazz*...[He] undoubtedly knew the word as a slang phrase of the underworld with a meaning unmentionable in polite society.

*Ibid.* 20: The origin of the word...probably has stirred up sentiment against the music.

1927 G. B. Johnson, in *Journal of Abnormal & Social Psychology* XXII 14: The word jazz... Used both as a verb and as a noun to denote the sex act, it has long been common vulgarity among Negroes in the South, and it is very likely from this usage that the term “jazz music” was derived. It is almost unbelievable that such vulgarity could become so respectable, but it is true nevertheless... Jazz music originated in Negro pleasure houses – “jazz houses” as they are sometimes called by Negroes.

1963 McDavid *Amer. Lang.* 743: According to Raven I. McDavid, Sr., of Greenville, S.C.,...*jazz* had never been heard in the Palmetto State [before 1919] except as a verb meaning to copulate.

COMMENTS FROM MERRIAM & GARNER (1968: 385)  
INCLUDE OSGOOD’S 1926 REJOINDER

Merriam & Garner (1968: 384-386), under the heading ‘Vulgarity and Sex’ first present Clay Smith’s 1924 quote [see above, pp. 20-21, *HDAS*] and then add:

‘Paul Whiteman [Whiteman and McBride 1926: 18, 20] also reported this possible source of the word, [*jazz* from the sex act], albeit somewhat regretfully. In speaking of Joseph K. Gorham, he wrote:

“He did not then note down the aggregation as a jazz band, though he undoubtedly knew the word as a slang phrase of the underworld with a meaning unmentionable in polite society.... Sometimes I have regretted the origin of the word because I think it probably has stirred up sentiment against the music.”

‘...Although [Clay] Smith and [Paul] Whiteman had done little more than hint at the connection between the word and the sex act, Smith, especially received a sharp rejoinder from Osgood [1926: 17] who commented:

“This is an example of how dangerous a little knowledge may be. It is entirely true...that a certain obscene meaning long ago



became attached to the word, but it is not the original meaning of it, nor is jazz alone in this respect.”

‘Despite Osgood’s vigorous denial, however, the relationship was later suggested by Tamony (1939: 5), Stannard (1941: 83) and Goffin (1946: 63, 64), among others, and was flatly defined by Johnson in 1927.’ [G. Cohen: See Johnson’s quote above, p. 21.]

#### KINGSLEY’S 1917 HOAX, BASED ON A STATEMENT ABOUT JAZZ ALLEGEDLY MADE BY THE RESPECTED LAFCADIO HEARN

Since Lafcadio Hearn died in 1904, his alleged statement about *jazz* seemingly indicates the term existed already by that date. Kingsley’s article about *jazz* was once widely accepted as accurate, although later refuted (1960s, 1970s). I treated this subject as Cohen 2015, and here now is that treatment.

#### WALTER KINGSLEY’S 1917 SUGGESTION (NOT SERIOUS BUT THEN TAKEN AS SUCH) THAT ‘JAZZ’ HAS AN AFRICAN ETYMOLOGY

‘But let me tell you one thing: Jazz, that’s a name white people have given to the music.’  
African-American jazz great, Sidney Bechet  
(1960: 3), objecting to the popular belief  
that the term is rooted in black culture.

#### PRELIMINARY REMARKS

It is now abundantly clear that the early history of the term ‘jazz’ is connected not with music but with California baseball, possibly (although I disagree) starting in 1912 (*Los Angeles Times*: a few mentions of Ben Henderson’s ‘jass’/‘jazz’/‘jazzier’ pitch) but for sure in 1913-1914 in San Francisco (first 1913 attestation: *jazz* = ‘hot air, baloney’; then: ‘pep, vim, vigor, fighting spirit’). See Cohen 2012b, with due credit given especially to Peter Tamony and Dick Holbrook.

Meanwhile, the music term ‘jazz’ in any of its spellings is first attested in Chicago, 1915. Jazz music was played in New Orleans by the end of the 19<sup>th</sup> century but was not yet called jazz. The African etymology of ‘jazz’ is therefore untenable -- as are all the etymologies based on the assumption that ‘jazz’ first referred to a genre of music. But of all the incorrect etymologies of the term, this one has had the most staying power, and a compiled treatment of the man who started it all (Kingsley) seems appropriate. My main sources for this task are Holbrook 1973-1974 and Merriam & Garner 1968.

## WALTER KINGSLEY GETS 'A' FOR CREATIVE WRITING, 'F' FOR SCHOLARSHIP

Walter Kingsley's 1917 suggestion of an African etymology for the term 'jazz' has been justly criticized as a hoax, since he falsely credits the respected Lafcadio Hearn for advancing the African origin of the term. Of course, Kingsley does not say where Hearn made his alleged important observation, and Hearn (d. 1904) was conveniently no longer alive to offer a refutation. But might I suggest a nuance here: Kingsley's article strikes me not so much as a hoax intended to be taken seriously but rather as pure malarkey in the service of his press release, all presented with a twinkle in the eye. A less gullible public would have merely smiled at Kingsley's supposed venture into erudition, although at least some of the leading black jazz players were evidently never fooled about this.

Kingsley was a press agent, and his 'jazz' article – far from being a scholarly treatise – was a press release on Flo Ziegfeld's play 'Midnight Frolic'. There were three other reviews of plays on the 1917 New York *Sun* page that carried Kingsley's article, and the gifted Kingsley hit upon a novel way to attract the readers' attention: Concentrate on the newly popular term *jazz*, keep the discussion lively, even a bit nonsensical (e.g., Mumbo Jumbo as the god of jazz), and then slip in a bit about the play.

As a press release, this was possibly very effective, maybe even brilliant, while as a scholarly item its value is zero. And this should have been immediately evident. Note the amusing clue in the article's subtitle: 'Facts From The Great Authority on the Subject'. Great authority? Press agent Kingsley? On a lexical topic involving African languages? Not at all likely. This has twinkle-of-the-eye written all over it. For a parallel bit of malarkey involving pseudo-scholarship, cf. Ernest Hopkins' 1913 newspaper article on the word 'jazz': Hopkins invented (but humorously presented as authentic) the following lines in Milton's 'Paradise Lost':

'And Saturn strode athwart the cedarn grove,  
Filled with the jaz that makes Creation move!'

The malarkey clue here is his article's title 'Jazz, A Futurist Word That Has Just Joined The Language.' If the word had just joined the language in 1913, how could it be present in the 17<sup>th</sup> century 'Paradise Lost'?

Anyway, malarkey or no, an African etymology for 'jazz' has been set forth numerous times and is still advanced at least occasionally, e.g. Flexner 1982, Hendrickson 2004, Holloway & Vass 1993, Major 1970. I treated Kingsley briefly in Cohen 2012b, but would now like to revisit it in more detail.

HOLBROOK 1973-1974: NO MENTION OF  
'JAZZ' IN LATE 19<sup>TH</sup>/EARLY 20<sup>TH</sup> C.

Holbrook (1973-1974:55) writes: '...Yet surprisingly enough, no one delved into the etymology of the word. For example: William Ernest Henley and John Stephen Farmer published a seven-volume glossary of *Slang and Its Analogues* in editions published before 1910, but there is no mention of Jazz (any spelling). Henry Edward Krehbiel, a noted music critic and lecturer in the 1880s and 1890s had a lengthy correspondence with Lafcadio Hearn regarding Creoles, Negroes, music and dances...but never Jazz [3 dots present in article]. Nor did he use the word in his *Afro-American Folksongs*, published in 1914. Our word Jazz is not in the 1906 monograph *La Musique Chez les Peuples Indigènes de l'Amérique du Nord*, published in Paris by Julien Tiersot, Librarian of the Paris Conservatory.'

HOLBROOK CONTINUES, LEADING INTO  
HIS DISCUSSION OF KINGSLEY'S HOAX

[p. 55]: 'The plain fact is that the word Jazz was not researched up to (and including!) August of 1917. That's when the great literary hoax was perpetrated by the plausible liar and [skips to p. 58] gifted press agent Walter Kingsley. Since this little story was quoted as "fact" by experts, critics, scholars, historians, lexicographers, etymologists, and discographers (which is just about everybody!)—from 1917 to July 1965 (my column in *Vintage Jazz Mart*) — it's worth reading again.

'The piece ran in the Sunday entertainment section of the August 5<sup>th</sup>, 1917 issue of the *New York Sun*, a leading newspaper. It was a sprightly press release regarding the current Flo Ziegfield's "Midnight Frolic", a musical extravaganza at New York's New Amsterdam Roof, just off Times Square on 42<sup>nd</sup> Street. As was the practice then and now, the publicist made a brave attempt to disguise the commercial intent of his piece by leading in with a disarming paragraph about the origin of the word Jazz. The editors were not fooled. They forgave this deceit and played along with it by headlining the article in flowery fashion: "Whence comes Jass!" -- followed by the heavily sarcastic "Facts from the Great Authority on the Subject". And then, dear innocent reader, you are told,

"The word is African in origin. It is common on the Gold Coast of Africa and in the hinterland of Cape Coast Castle. In his studies of the creole patois and idiom in New Orleans, Lafcadio Hearn reported that the word 'Jaz', meaning to speed things up, to make excitement, was common among the blacks of the South and had been adopted by the creoles as a term to be applied to music of a rudimentary syncopated type."

‘The article continues with glib assurance and in time comes to the press agent’s client, and much delightful chit-chat about the show. In a day, or week, or season, the “Midnight Frolic” was forgotten, but the source credits to Africa, creoles in New Orleans, and Lafcadio Hearn persisted. Savants forgot who said it, where and when – and wound up quoting each other!

‘Regardless of everything else, the basic point is that the whole, plausible literary romantic explanation about the origin of the word Jazz (jass, jaz) is fiction. Kingsley invented it. It is not true.

‘The word was as unknown in Africa as the imagined “Cape Coast Castle” [G. Cohen: The Cape Coast Castle did exist; see Google.]. Hugh Tracy, honorary secretary of the African Music Society wrote me that “in spite of many enquiries throughout the length of Africa south of the equator, there is no sign of any such word Jazz in any of the Bantu languages. I have never, personally, heard any satisfactory African derivation.” Alan P. Merriam, Professor of Anthropology at Indiana University, wrote to say: “I have never found the word in Africa.”

‘Lafcadio Hearn never reported the word Jazz in book, newsprint or letter. I have read his total output – including everything in the great Berg Collection at the New York Public Library. Neither was he ever said to have reported the word by such biographers as Bisland, Krehbiel, Brenner, Thomas, Tinker, Hutson, McWilliams, Goodman or Gould.’

MERRIAM & GARNER WERE FIRST TO INSIST THAT  
LAFCADIO HEARN’S WRITINGS DO NOT MENTION ‘JAZZ.’

Holbrook 1965 was evidently the first work to question Kingsley’s 1917 hoax, followed by Merriam & Garner (1968:381) and Holbrook (1973-1974). Merriam & Garner wrote:

‘Kingsley’s article was immediately picked up by the *Literary Digest* which quoted liberally from the *Sun* article on August 25, 1917, some twenty days after its original publication (Anon. 1917: 28), and a year later it was quoted fully again in *Current Opinion* (Anon. 1918: 165). It was partially quoted by Finck (1924: 527), discussed at some length by Osgood (1926a: 11-12), reworded but ascribed to Lafcadio Hearn by Newell (1928: 351), by Nelson in 1930 and Goffin in 1932 (Goffin 1932: 45), by Vizetelly (1934: 22-26), and by various other authors.

‘Leaving aside Kingsley’s somewhat curious juxtaposition of the then Gold Coast, the Congo, and the Cameroons, the major problem involved in this famous quotation is the ascription of the use of the term to New Orleans creoles by Lafcadio Hearn. A detailed reading of Hearn’s collected works failed to reveal any mention of the word, and communication with Hearn scholars has been similarly unrewarding. Thus John Ball writes (1958):

“After still further checking (and as I told you in Chicago, Carl Swanson, a Hearn collector from Lakewood, Ohio, has checked all his rare collection), I find no Hearn mention of ‘jazz’.”

‘It is perhaps noteworthy that Kingsley never gave the source of his reference to Hearn, nor did any of those who used the Kingsley statement from the *Sun*. Unless Kingsley had personal communication with Hearn, or unless a letter or document has gone unnoticed, this particular line of investigation seems to lead only to a dead end. This circumstance is especially regrettable since Kingsley leaned so heavily upon Hearn as the source of his information.’

#### KINGSLEY’S 1917 PRESS RELEASE PRESENTED IN FULL.

Kingsley’s press release appeared in 1917, and is reprinted in Holbrook (1973-1974: 56-57):

#### **‘WHENCE COMES JASS!**

**‘Facts From The Great Authority on the Subject**

**By Walter Kingsley.**

‘Variously spelled Jas, Jass, Jaz, Jazz, Jasz, Jascz.

‘The word is African in origin. It is common on the Gold Coast of Africa and in the hinterland of Cape Coast Castle. In his studies of the creole patois and idiom in New Orleans Lafcadio Hearn reported that the word “jaz”, meaning to speed things up, to make excitement, was common among the blacks of the South and had been adopted by the creoles as a term to be applied to music of a rudimentary syncopated type. In the old plantation days when the slaves were having one of their rare holidays and the fun languished some West Coast African would cry out “Jas her up,” and this would be the cue for fast and furious fun. No doubt the witch doctors and medicine men on the Congo used the same term at those jungle “parties” where the tomtoms throbbed and the sturdy warriors gave their pep an added kick with rich brews of Yohimbin bark—that precious product of the Cameroons. Curiously enough, the phrase “Jaz her up” is a common one to-day in vaudeville and on the circus lot. When a vaudeville act needs ginger the cry from the advisers in the wings is “put in jaz,” meaning add low comedy, go to high speed and accelerate the comedy spark. “Jasbo” is a word common in the varieties, meaning the same as “hokum,” or low comedy verging on vulgarity.

‘Jazz music is the delirium tremens of syncopation. It is strict rhythm without melody. To-day the jazz bands take popular tunes and rag them to death to make jazz. Beats are added as often as the delicacy of the player’s ear will permit. In one two time a third beat is interpolated. There are many half notes or less and many long drawn wavering tones. It is an attempt to reproduce the marvelous

syncopation of the African jungle. Prof. William Morrison Patterson, Ph.D. of Columbia University in the monumental pioneering investigation of the individual difference in the sense of rhythm says:

“The music of contemporary savages taunts us with a lost art of rhythm. Modern sophistication has inhibited many native instincts, and the mere fact that our conventional dignity usually forbids us to sway our bodies or to tap our feet when we hear effective music has deprived us of unsuspected pleasures.”

Prof. Patterson goes on to say that the ear keenly sensible of these wild rhythms has “rhythmic aggressiveness.” Therefore of all moderns the jazz musicians and their auditors have the most rhythmic aggressiveness, for jazz is based on the savage musician’s wonderful gift for progressive retarding and acceleration guided by his sense of “swing”. He finds syncopation easy and pleasant. He plays to an inner series of time beats joyfully “elastic” because not necessarily grouped in succession of twos and threes. The highly gifted jazz artist can get away with five beats where there were but two before. Of course beside the thirty-seconds scored for the tympani in some of the modern Russian music this doesn’t seem so intricate, but just try to beat in between beats on your kettle-drum and make rhythm and you will think better of it. To be highbrow and quote Prof. Patterson once more:

“With these elastic and unitary pulses any haphazard series by means of syncopation can be readily, because instinctively, coordinated. The result is that a rhythmic tune compounded of time and stress and pitch relations is created, the chief characteristic of which is likely to be complicated syncopation. An arabesque of accentual differences, group forming in their nature, is superimposed upon the fundamental time divisions.”

‘There is jazz precisely defined as a result of months of laboratory experiment in drum beating and syncopation. The laws that govern jazz rule in the rhythms of great original prose, verse that sings itself and opera of ultra modernity. Imagine Walter Pater, Swinburne and Boreidin swaying to the same pulses that rule the moonlit music on the banks of African rivers.

‘For years jazz has ruled in the underworld resorts of New Orleans. There in those wonderful refuges of basic folklore and primeval passion wild men and wild women have danced to jazz for gladsome generations. Ragtime and the new dances came from there and long after crept slowly up the Mississippi from resort to resort until it landed in South Chicago at Freiburg’s, whence it had been preceded by the various stanzas of “Must I Hesitate,” “The Blues,” “Frankie and Johnny” and other classics of the levee underworld that stir the savage in us with a pleasant tickle. Freiburg’s is an institution in Chicago. If you “go South” you must visit that resort. It is worth while. The learned dancers there were slow in getting the complicated beats of the jazz, but when they did they went mad over the eery syncopation.

Chicago likes its pleasures direct, frank and unashamed. It likes smoke, and fresh bullock's blood, and the smell of the stock yards and the grind of car wheels on the margin of Lake Michigan, and it liked jazz because it lent itself to intimate close dancing.

'Now let me tell you when jazz music was first heard on the Great Wine Way. I forgot to tell you that it has flourished for hundreds of years in Cuba, and Haiti, and of course, New Orleans derived it from there. Now when the Dollys danced their way across Cuba some years ago they now and again struck a band which played a teasing, forte strain that spurred their lithe young limbs into an ecstasy of action and stimulated the paprika strain in their blood until they danced like maenads of the decadence. They returned to New York, and a long time later they were booked on the New Amsterdam roof for the "Midnight Frolic," and Flo said:

"Haven't you something new? My kingdom for a novelty." And Rosie and Jenny piped up and said that in Cuba there was a funny music that they weren't musicians enough to describe for orchestration, but that it put little dancing devils in their legs, made their bodies swing and sway, set their lips to humming and their fingers to snapping. Composers were called in; not one knew what the girls were talking about; some laughed at this "daffy dinge music." Flo Ziegfield, being a man of resource and direct action, sent to Cuba, had one of the bands rounded up, got the Victor people to make records for him, and the "Frolic" opened with the Dollys dancing to a phonograph record. Do you remember? Of course you do. That was canned jazz, but you didn't know it then. First time on Broadway, my dear! My own personal idea of jazz and its origin is told in this stanza by Vachel Lindsay:

Fat black bucks in a wine barrel room,  
Barrel house kings with feet unstable,  
Ragged and reeled and pounded on the table,  
Pounded on the table.  
Beat an empty barrel with the handle of a broom.  
Hard as they were able,  
Boom, boom, BOOM.  
With a silk umbrella and the handle of a broom,  
Boomlay, boomlay, boomlay, BOOM.

'Lindsay is then transported to the Congo and its feats and revels and he hears, as I have actually heard, a thigh bone "beating on a tin pan gong."

'Mumbo Jumbo is the god of jazz; be careful how you write of jazz else he will hoodoo you.

'I add to this the opinion of a highbrow composer on jazz. He is a great technical master of music and does not want his name used. He hates jazz.

'Jazz differs from other music, as it wants to appeal to the eye as much as to the ear.

‘The dancing is done simultaneously with performing music. Either the violinist, trombone or saxophone player will dance (contortional) while playing.

‘Acrobatics performed with the instruments themselves as for example the violinist throwing the bow and catching it to the tune or rhythm of the music.’

INCIDENTALLY:  
HOLBROOK’S DIFFICULT-TO-LOCATE  
*VINTAGE JAZZ MART* ITEM (JULY 1965)

Holbrook’s July 1965 column is evidently not mentioned thus far in any of the literature on ‘jazz,’ except briefly by Holbrook himself (1973-1974:58), where he wrote concerning the Kingsley hoax:

‘Since this little story was quoted as “fact” by experts, critics, scholars, historians, lexicographers, etymologists, and discographers (which is just about everybody!)—from 1917 to July 1965 (my column in *Vintage Jazz Mart*) – it’s worth reading again.’

But locating the 1965 issue turned out to be a challenge. I finally contacted *Vintage Jazz Mart* ([www.vjm.biz](http://www.vjm.biz)), where its present editor, Mark Berresford, put me in touch with two jazz researchers who have a copy:

1) David Nathan ([David.Nathan@essex.gov.uk](mailto:David.Nathan@essex.gov.uk)), Jazz Research Archivist, National Jazz Archive, Loughton Library, Traps Hill Loughton IG10 1HD, United Kingdom;

2) Dave T. Hignett ([reflectionsofmiyako@gmail.com](mailto:reflectionsofmiyako@gmail.com)), who privately owns a copy. Incidentally, his extensive background includes working on Selena for MTV and with Wendy Greene at Towers Productions (aka A&E ) in Chicago, another Selena program. At present it’s Ate Van Deldens publication on Adrian Rollini.

My deep thanks to all three jazz researchers for their information.

For the ready access of other researchers, here is the relevant portion of Holbrook 1965 (and on a minor note, he twice misspells ‘Lafcadio’ as ‘Lefcadio’), pp. 4-5:

‘...Now let me ask your help on something. As intimated before, I am doing a top-to-bottom search to find the first uses of the word JAZZ (however spelled) as a musical term. A 1917 article cites perhaps falsely) that the internationalist writer/Researcher/Teacher LEFCADIO HEARN reported the word in the [p. 5] creole patois, taken from the blacks, meaning “speeding up things”, and applied to music of a rudimentary, syncopated type.” I warn you again: the author was a press agent with a special axe to grind. He could have made this up out of whole cloth. My question: Have you ever spotted anything by or about Lefcadio Hearn prior to, let’s say 1915? I have



found nothing. Maybe I haven't yet stumbled on it. Maybe it just ain't! We study Shakespeare. Who knows Hearn? (To whet your appetite: he compiled, in 1885, an *Historical Sketch Book and Guide to New Orleans*. Facsimile edition available through the New Orleans Jazz Club at \$10, and well worth it.) By the by, their current issue gave me a long and very much appreciated plug for this project of mine. You will be paid in flowery tribute in the foreword of the paper on which I hope it will be worthy to be written.

Send your comments to me at 351, East Thomas Road, Phoenix, Arizona, 85012, U.S.A., and oblige your ever-lovin' jazz rustitutor.'

\* \* \*

*JASS IN PRE-1912 CARTOONS AND A 1911 NEWSPAPER ARTICLE:  
NOTHING TO DO WITH MUSIC BUT RATHER A HYBRID OF GERMAN JA  
AND ENGLISH YES*

PETER REITAN FINDS *JASS* IN CARTOONS

Peter Reitan is an independent scholar doing excellent work in etymology (e.g., 'dude,' 'get down to brass tacks'). In a Nov. 11, 2014 e-mail he wrote to me:

'Since I last wrote [about 'jazz'], I have found a new set of references - all using the word, "Jass!," usually capitalized, with an exclamation point. The word appears prominently, in large print, in a number of papers before 1912. There is one newspaper article from Arizona, in 1911, that seems to suggest that "Jass!" had become some sort of a catch phrase, at least locally. The other references are not used as a catch phrase, but they did appear in the paper in the same town in Arizona, and may have inspired that local usage (if indeed it was a local usage). It is interesting, at least.

'...And the word Jass! - capitalized, with exclamation point is used prominently on many occasions, in papers in Arizona, LA, and Salt Lake City (and probably elsewhere), at least as early as 1906 - and into 1910.

'It is not impossible that it might have been one more influence that could have helped lay the foundation for "Jazz".'

MY REPLY

The same day I replied:

'About 25 years ago Barry Popik sent me a cartoon from 1905, and in one of the frames a woman is saying "JASS". "Jazz" in any of its meanings would make no sense there, and Barry wrote next to the frame "Yes?"' I remember thinking he was right; it was the word "yes" pronounced under the influence of the German

word for “yes,” viz. “ja”. The newspapers you found with “Jass!” may reflect the same feature.’

REITAN’S REPLY: THAT’S CORRECT, THIS *JASS*  
IS A GERMAN-INFLUENCED FORM OF ‘YES’

Still the same day (Nov. 11), Reitan replied:

‘Yes, that is it. I found quite a few of the Fineheimer Twins cartoons with the word Jass! in the headline:

Die Fineheimer Twins Start New Year Well. Jass?

Jass! A Whole Ding Soused Demijim Full!

Aunt Tina was somewhat of a “Detekatiff” Too, Jass?

Jass! Pussy made a good Chimney Sweep! No Doubt,

Doubtless, Without a Doubt!

Jass! Herr Goodweiser is always the “GOAT!”

Jass! Palm Trees is Awful Tough

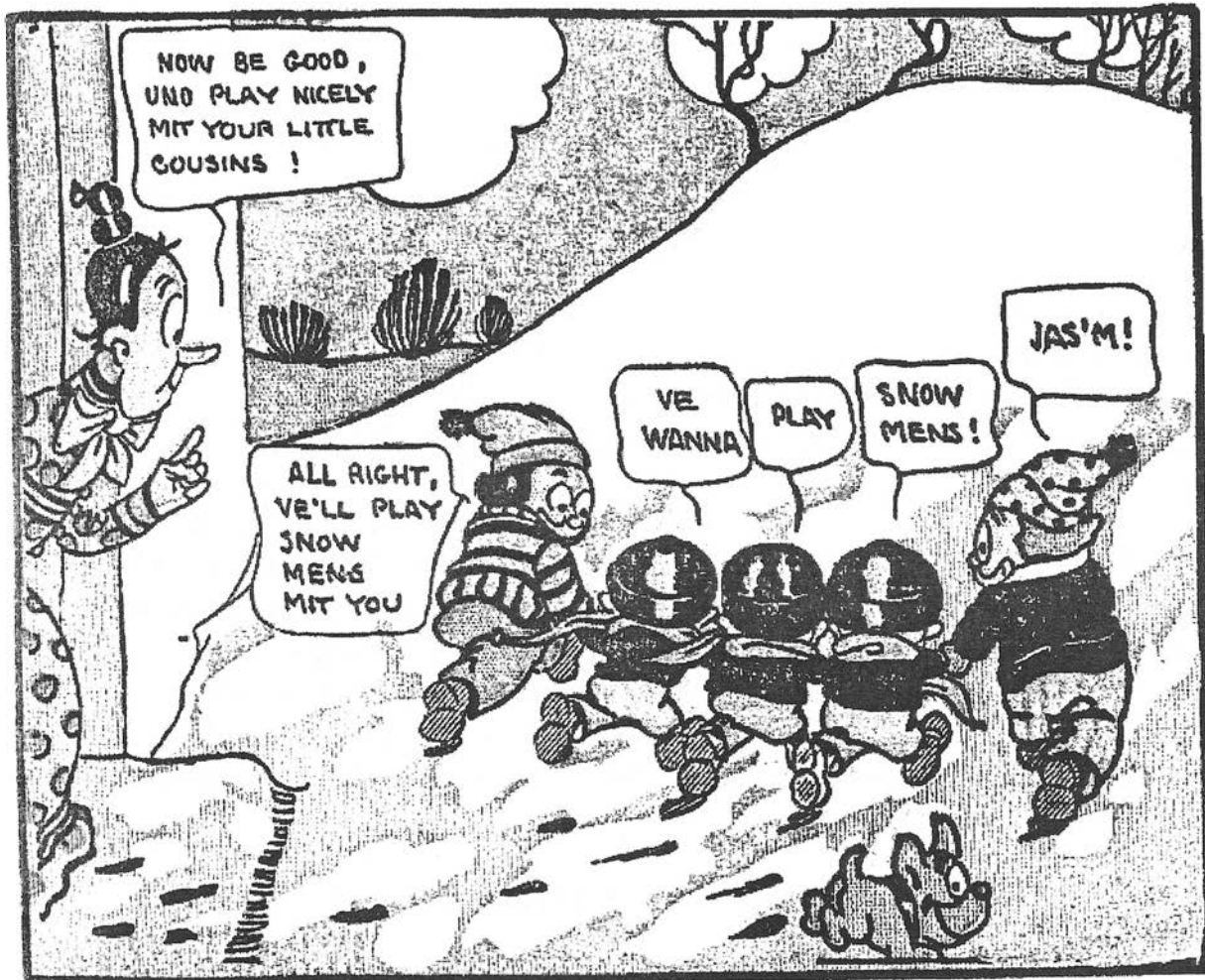
Jass, it iss Vonderful vot a Little Stick Dinimit Kin Do!’

‘I also found a newspaper article, in a newspaper that carried (or at least had carried) the Fineheimer Twins, with the headline, “Jass! Says German in Reply to Alarm.” The article is about a man running into a butcher shop in an Arizona/ Mexico border town, warning that the Magonistas are coming – I guess they were some sort of rebel band active during the Mexican Revolution. There were some cross-border squabbles involving them at the time. The punch-line of the news story is that the German butcher says, “Jass?” in response to the warning, and the invasion is averted. ...’

MATERIAL SENT TO ME BY REITAN

At my request, Reitan kindly sent along a variety of the humorous ‘jass’ material which I now reproduce below, starting on p. 32. He offered to send more, but the material below should suffice.

Dec. 24, 1905, *The Minneapolis Journal*. [title of cartoon]: 'The Fineheimer Twins roll their cousins down the hill in snowballs – isn't it scandalous?' The first panel contains JAS'M (= yas'm, i.e., yes ma'am):





May 20, 1906, *Los Angeles Herald*. Below I present only the title of the cartoon and the last panel; each contains JASS.

# LOS ANGELES SUNDAY HERALD

*"Jass! A Whole Ding Soused Demijim Full!"*



Feb. 24, 1907, *Los Angeles Herald*. Below I print only the cartoon's title, which contains JASS.

# LOS ANGELES SUNDAY HERALD

*Aunt Tina was somewhat of a 'DETEKATIFF' TOO, JASS?*

March 15, 1908, *Bisbee Daily Review* (Arizona). 'Jass' appears in the cartoon's title.

## BISBEE DAILY REVIEW

*Jass! Pussy made a good Chimney Sweep! NO DOUBT, DOUBTLESS, WITHOUT A DOUBT!*





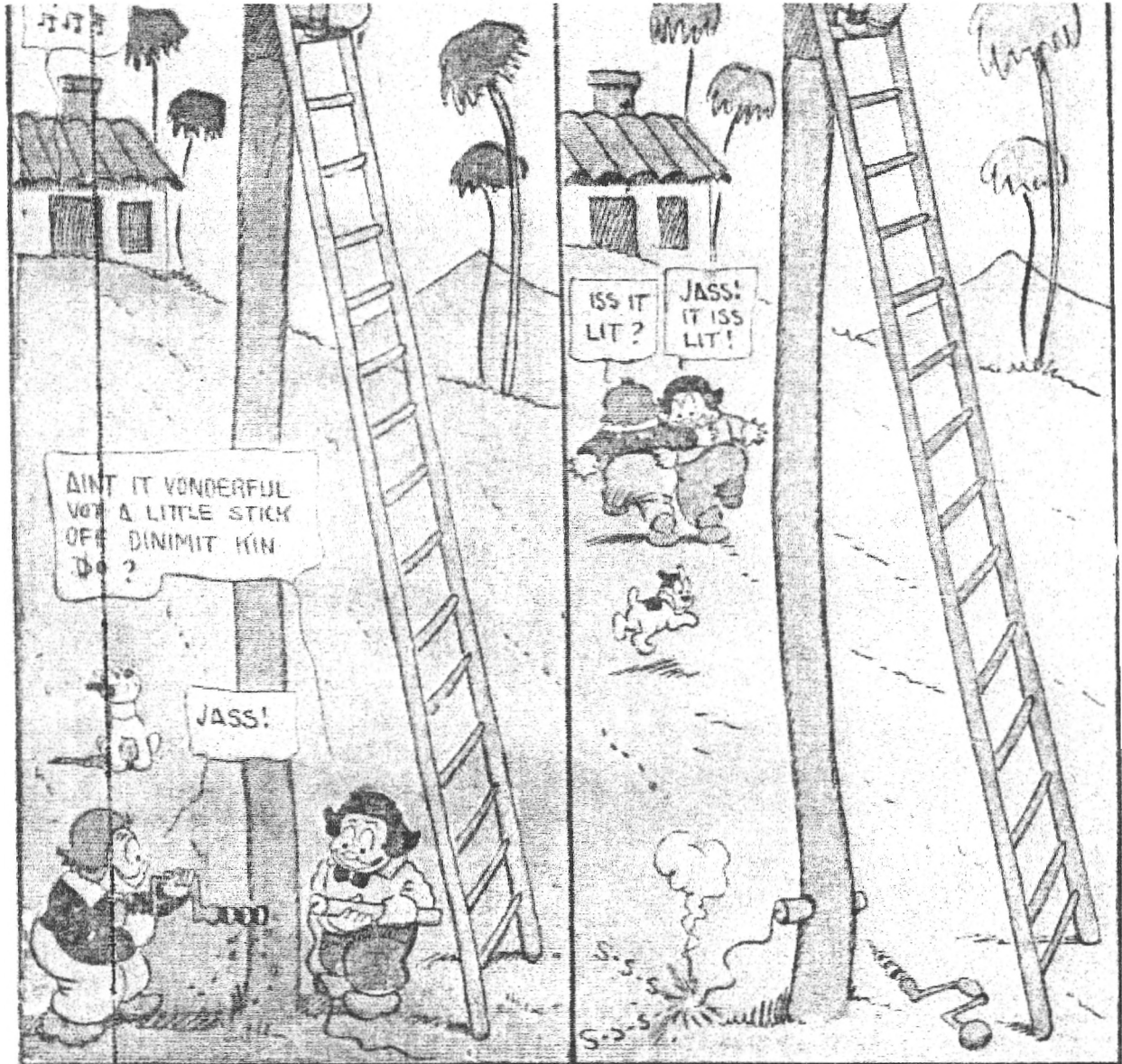
August 29, 1909, *The Salt Lake Herald Republican*. The picture just below presents the second panel of the cartoon reproduced above, p. 36, titled 'Jass! Palm Trees iss awful Tough!' The woman is saying 'Jass' (i.e., yes):





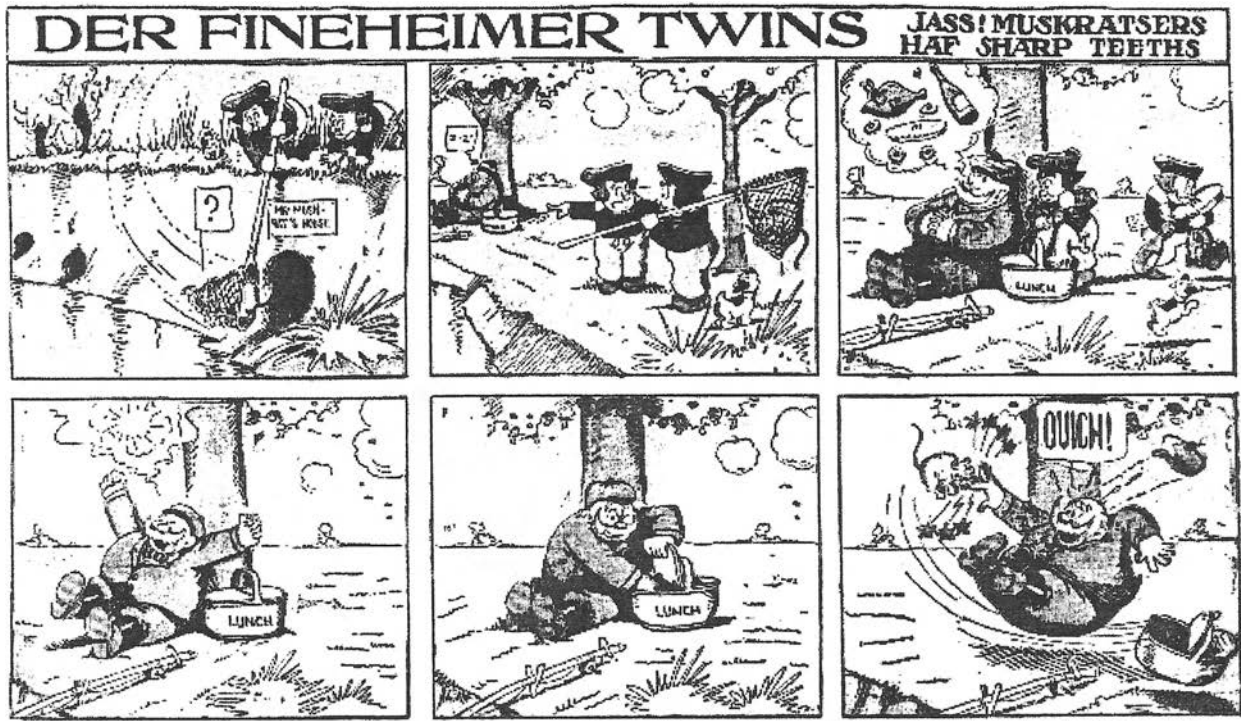


October 3, 1909: *The Salt Lake Herald-Republican*. Title of cartoon: "Jass, It iss Vonderful vot a Little Stick of Dinimit Kin do!" The full cartoon (with print blurred) is reproduced above (p. 38). Here now are the first two panels with 'jass' (= yes):



May 14, 1911, *The Washington Herald*. 'Jass' appears only in the cartoon title:  
'Der Fineheimer Twins; Jass! Muskratsers Haf Sharp Teeth'.

SUNDAY, MAY 14, 1911 THE WASHINGTON HERALD COMIC SECTION



Sept. 27, 1911, *Bisbee Daily Review* (Arizona), p. 2.

'Jass?' (= Yes?) appears in the article title (q.v.) and last sentence:

'...The dog wagged his tail, the butcher clumsily heaved his eyebrows. "Jass?" he asked, being a German, and the threatened invasion of the Magonistas was averted.'

THE BISBEE DAILY REVIEW, BISBEE, ARIZONA.

## "JASSI" SAYS GERMAN IN REPLY TO ALARM

Business is hauling along at about the usual rate at Douglas, and the Magonistas have not surrounded Agua Prieta. There was a slight flurry in a Douglas butcher shop yesterday for a while from a butchered steer, but Better Business Blucher did not come. It was this way, "they say," according to a traveler from the headquarters city of revolutions (battles fought on approval, revolutions financed on commission and general brokerage business in bloody war, etc.) Says he:

A man was in the butcher shop purchasing ten cents' worth of scrap meat for his dog. Nothing was lacking in the picture of piping times of peace but the pipe. Suddenly and without warning an unknown Mexican dashed into the shop and shouted that the Magonistas were coming, and warned the meat man to get his cattle on the American side of the line. The dog wagged his tail, the butcher clumsily heaved his eyebrows. "Jass?" he asked, being a German, and the threatened invasion of the Magonistas was averted.

REPORT (LIKELY UNRELIABLE) OF 'JASS'  
TURNING UP IN A MID-19<sup>th</sup> CENTURY POSTER

The anonymous 1958 *Down Beat* article (May 29; reproduced below, p. 159) has a sentence that caught my attention:

'From a St. Louis man [Answer Man Bruce] Chapman turned up a poster some 100 years old, with the word Jass on it.'

That report is likely unreliable. But on the off-chance that 'Jass' does appear anywhere very early, the possibility of its being the German/American hybrid 'Jass' (yes) must be borne in mind.

### CHAPTER III

#### SEARCH FOR EVIDENCE OF *JAZZ* IN A CALIFORNIA BASEBALL CONTEXT, ESPECIALLY IN THE 1913 *SAN FRANCISCO BULLETIN*

With the 1913ff. *S.F. Bulletin* holding the greatest promise of clarifying the early history of *jazz*, I have made a start at presenting its attestations of the term in context. In so doing I am following in the footsteps of the late Peter Tamony, who first drew attention to Gleeson's March 6, 1913 discussion of *jazz*, and of Dick Holbrook, who located more attestations of the term in the March 1913 issues. The attestations they spotted are included in the compiled material below.

The thorough search of the baseball columns is a slow process. Thus far I have worked my way through all the baseball columns from mid-February through June 1913, March 1914 (Sept./Oct. 1913 contained nothing). Barry Popik and Benjamin Zimmer also added a few 1913-1915 (sports) items from the *Oakland Tribune*. On an unexpected note, Fred Shapiro found a 1914 example of *jazz* meaning 'mess up a game that seems cinched', and Popik added two 1913 examples from Washington State, with one referring to legal punishment and the second to emotional disturbance. Below is a compilation (in several sections) of all the material collected to date.

--- (Note: Besides the pejorative examples of *jazz* cited in the paragraph just above, the compiled material below contains only two other attestations of *jazz* with an unfavorable meaning: March 3, 1913 and in a boxing context: April 19, 1913. Also, for the sake of easily spotting the 'jazz' attestations, I have capitalized 'jazz' in the quotes below, except for Hopkins' April 5 article and the April 9 item mentioning 'Jazz body' 'Jazz Society,' etc.) ---

**March 3, 1913**, p.13/4; 'M'Carl Performs Like Youngster Who Will Do;' subtitle: 'Lemoore Artist Is Hitting Up Fast Lick In Seals' Camp,' by 'Scoop' Gleeson: 'BOYES SPRINGS, March 3.--Just as Joe Gedeon jumped into prominence last season during the training siege at Paso Robles, so also has George Clifford McCarl, who gives his age as 24 years and his home as Davenport, Iowa, captured the plaudits of the little group at Seal headquarters.

'One might venture the guess that McCarl is even a little better ball player than Gedeon, since he has done a lot of stepping around at all preliminary stages of the practice season.

'...McCarl has been heralded all along the line as a "busher" [i.e., semi-pro player; player with no professional experience], but now it develops that this dope is very much to the "JAZZ." ['to the jazz' = 'hot air']

'He has been playing the national game six years, and achieved a reputation as a manager. ...'

**March 6, 1913**, p.16/7; the first 3/4 of the article is reprinted here, through its last use of *jazz*. Credit for spotting and first reprinting it goes to Peter Tamony 1968. Title: 'Seals Return From the Spa to Tackle the Famous White Sox'; subtitles: 'Fans Will Get The First Glimpse of Defenders Of The Home Town Tomorrow,' "'Flame" Delhi, Slabster [i.e., pitcher] for the Seals, Says His Poor Work in the Box Last Season Was Due To A Lame Shoulder,' by 'Scoop' Gleeson:

'Come on, there Professor, string up the big harp and give us all a tune! The Seals are down from Boyes Springs for tomorrow's first engagement with the Sox and now we'll get a round of real baseball. The squad numbers fifteen men and reached the city shortly after 10 o'clock, having departed from the Spa before the camp was awake.

'Everybody has come back to the old town full of the old "JAZZ" and they promise to knock the fans off their feet with their playing.

'What is the "JAZZ"? Why, it's a little of that "old life," the "gin-i-ker," the "pep," otherwise known as the enthusiasalum. A grain of "JAZZ" and you feel like going out and eating your way through Twin Peaks. It's that spirit which makes ordinary ball players step around like Lajoies and Cobbs. The Seals have it and we venture to say that everybody in the big town who has ever stopped to "pan" the San Francisco club in the past several months will be inoculated with it by the time the coming string of games is over.

"Hap" Hogan [1912 manager of the Vernon Tigers, who in 1913 moved to Venice and were renamed the Gondoliers] gave his men a couple of shots of "near-JAZZ" last season and look at what resulted -- the Tigers became the most ferocious set of tossers in the league. [Vernon had a won-lost record of 118-83 and finished second only to Oakland, whose record was 120-83. 'Near-jazz' in Gleeson's article evidently refers to the Vernon team's nearly winning]. Now the Seals have happened upon great quantities of it in the quiet valley of Sonoma [If this refers to anything specific, it can only be the spring mineral water at Boyes Springs] and they're setting the countryside on fire.

'The team which speeded into town this morning comes pretty close to representing the pick of the army. Its members have trained on ragtime and "JAZZ" and manager Del Howard says there's no stopping them. Class will not be denied, and whether they are ball players or not the members of the first squad will not be wanting in spirit and determination.

"We'll stand 'em on their heads," [i.e., we'll greatly surprise them] says "Tub" Spencer with a Get-Rich-Quick-Wallingford brand of confidence. "Just let us tangle with Ed Walsh and these Chicago fellers a few times, and San Francisco will move to Boyes Springs for the balance of the training season.

'Remember last year how all these Seal boys were saying unkind things about each other; how the policeman didn't like the pitcher, the pitchers didn't like the catcher, and everybody in general was at swords' points with the management?

Well, that is all over, boys. Howard has fixed that--Howard and the "JAZZ."

"Tub" Spencer is official custodian of the pepper can, and when that old boy starts cutting things loose, BAM! there's nothing to it.

**'NO BOOSTS FOR SEALS.**

'The way it stands now, the Seals haven't got a leg to stand on as paper champions. They don't appear to be up to the same standard of efficiency as Oakland, Venice, Portland or Sacramento. Still, the old confidence sometimes carries a performer over a few hurdles before the bunch gets wise to him. Maybe the Seals will pull a little surprise party. Maybe they will shake them up like the Oaks did, when accounted only a fair prospect. If they do, the fences at Recreation Park will be collapsing under the strain of the enormous crowds.

'There has been no boosting of the present Seal aggregation for the simple reason that Uncle Sam is getting to be mighty careful about what he allows through the mails. Another good reason is that the material at hand is only fair minor league timber. The pitching staff, when matched with that of almost any other club in the league, is a joke. There are only one or two pitchers whom we know anything about. The others hail from organizations with a lower rating than the Coast body. Don't blame the critics, then, if they failed to raise a hue and cry over the brilliant future in store for Ewing's help.

**'BEST MANAGER IN LEAGUE**

'We do doff our hat to the manager. View Del Howard any way you like -- personally or professionally, as a player or as a regular fellow--and you can't help but say he's a prince. Del has never loafed a minute on the job at the springs. He's been out on eight-mile hikes over the hills and has returned all stiffened up with never a chirp. He's clouted balls in outfield practice until his shoulders ached and his hands were covered with blisters. He's toiled in the hot sun, knocking down grounders and shooting the sphere around the infield.

'His course all through has been the one and only practical course that gets results. He is one of the fellows with the rest of the team and when he has something to say, says it with a look of seriousness in his eye.

'There are all kinds of fellows in this San Francisco club, some old, some young, good actors and bad actors. Del rules them all in much the same way. He has acted as a counselor for some and a mentor for others. He must know that his club is not the greatest in the league, but he's too diplomatic to breathe a word. He has a job mapped out for himself and is quite likely to make a number of changes before he is fully satisfied with the team.

'For the fans' information it is sufficient to state that Del Howard while he is manager of that San Francisco club will give them a first-class run for their money. He's a real ball player, excelling in several branches of the sport--the most important of which is--baseball sense.



'Meanwhile, keep your eye on the Seal outfit. The players are just brimming over with that old "Texas Tommy" stuff [a lively dance] and there is a bit of the "JAZZ" in everything they do. ...'

**March 8, 1913**, p.12/1; 'M'Carl Pulls Off Stunts At First Just Like Chase', by 'Scoop' Gleeson: "[Catcher] Tub" Spencer's work sparkled while he was doing duty behind the log [i.e., behind the bat]. "Spence," who looks like a whole bunch of catchers, zipped that old pill around the infield like a Jimmy Archer. He opened a can of "JAZZ" at the tap of the gong and everybody was pettered up [sic; typo for 'peppered up'] when the blue-clad batsman faced the elongated "Cac" [i.e., 'Cactus'] Henley for the first frame.'

'...When his own teammates came back at a spitball twirler--Douglas[s] by name, a recruit from the Western League--and chased a few runs over the rubber, [Seal pitcher] Henley breathed a bit easier and put a little more of the old "JAZZ" on the pill.'

**March 14, 1913**, p.20/1-2; 'Oaks Not Playing With Dash of Cal Ewing's Del Peppers,' by 'Scoop' Gleeson: 'For some unaccountable reason the Oakland ball club, as constituted at present, has failed to make a very favorable impression this season upon the followers of the game. The players have been seen in action in three contests on the home grounds with the visiting White Sox and their work has savored of the Class R variety [sic: 'Class R,' a level way below class D baseball, but why specifically Class R?]. Were the members a bunch of paid pallbearers about to assist at the burial of Hope their work could not be more deadly. Right now listlessness seems to be each tosser's middle name and it behooves somebody in authority to get a move on and instill a little of the old "JAZZ" into the troupe of Champions.'

'Compare the Oaks with the "Del Peppers," and there is little or no room for argument. The last named literally stood the critics on their heads last week and the management promises even greater surprises in the series which began today. Everybody is brimful of enthusiasm and a determination to win on the San Francisco team, but its sister organization, the Oaks, is playing a colorless and sloppy article of ball. Without Ed Walsh the Chicagoans do not loom up as a very formidable organization, certainly not one to strike terror to the heart of an opposing team. But the Oaks cannot seem to get started against Comiskey's men and three straight defeats have been their lot.'

'...Before the string of games with the major leaguers began nobody would have given two pins for the Seal team. Ask a fan what he thought about the coming race and he would be most likely to observe that the Oaks looked like repeaters. A few days has made all the difference in the world up at Boyes, where there's "JAZZ" in the morning dew, "JAZZ" in the daily bath and "JAZZ" in the natural spring water.'

Manager Howard has succeeded in developing a team that really looks good. Even if there is one "jagger" in among the crowd of "JAZZERS" prospects are none the less bright. As the pitchers begin to work around into form we will know better whether to urge the claims of the Seals as pennant contenders or those of some of the other clubs.'

**March 24, 1913**, p.16/6-7; 'When Will a Del Pepper Become a Dill Pickle?'; subtitle: 'The Seals Will Know This Week, When Manager Howard Picks His Regular Team,' by 'Scoop' Gleeson: 'This will be a momentous week for followers of baseball in this city, in the same sense that everything pertaining to the national game, which precedes the opening of the season, is momentous. There will be all sorts of things stirrin' around the camp of the Seals and all sorts of conversation wasted on the prospects of these fair hopes who will do battle in the spangles of the San Francisco club. As the time approaches for the cutting down of the squad to the number required by the National Commission the air is filled with speculation, and all manner of guesses as to the probable regulars are being hazarded. In the Boyes Springs camp there is being experienced the lull before the storm. Many a player will go to bed a "Del-Pepper" this week and awaken in the morning and find himself a "Dill-Pickle." Manager Howard has laid his plans for the pennant race and it is now up to him to separate the goats from the rest of the flock.

'Hence you had better prepare for the worst. The very man you may have been touting around the cigar shop as a wizard may be shunted to Vallejo or some other far-off pasture. One never can tell how the aspirants in the spring practice are to be handled. This is about the time when the first inoculation of the old "JAZZ" wears off and much of the early effulgence of the busher begins to pale. Unless there is a kind-hearted manager in sight to come to the rescue or unless the player is a relative of the club owner things are apt to be pretty tough with him.

'...This is the last week of the boys at Boyes, and a grand "JAZZ" party has been prepared for the last night. At that time the Seals will be wished all kinds of success by the camp followers, and farewells will be exchanged until another year.'

**March 25, 1913**, p.16/7; 'Sox Recipients Of Royal Welcome At Seals' Home,' by Francis J. Mannix. [This is the first article written by someone other than 'Scoop' Gleeson which contains the term 'jazz.']: 'BOYES SPRINGS, March 25.-- Honors overwhelming were thrust on the members of the White Sox, division No. 2, on their arrival here this morning. The whole countryside turned out to pay tribute to the gallant warriors headed by Tip O'Neil and flaunting the flag of the mighty Callahan. When the train pulled into Verano there was a concourse at the station such as the old waiting-room has not known in years, and, the chances are, in its

history. Receptions have been accorded the Windy City braves on numerous occasions, and under all sorts of circumstances, but they all pale into insignificance when contrasted with that of today.

‘Practically every town and hamlet within a radius of twenty miles of Boyes had declared a half holiday. All morning long automobiles, carriages, buggies, wagons, bicycles, and, in fact, every variety of vehicle has been pouring in, until the scene resembles a melange of conveyances, the components of which have been drawn from every year in the last five decades.

‘Art Hickman, the jovial dispenser of mirth at the springs, met the guests at Verano with a giant gas buggy and brought them over to the hotel, where a great repast was spread in their honor. The old “JAZZ” was introduced to the boys, and the key of the place--some difficulty was found in locating it--turned over to them. ...’

**March 29, 1913**, p. 29/1; ‘Bo Peep’s Sheep Had Nothing On Poor Seals’; subtitle: ‘Now the Local Players Have Lost the “JAZZ” and Don’t Know Where to Find It,’ by ‘Scoop’ Gleeson: ‘The poor old Seals have lost their “JAZZ” and don’t know where to find it. It’s a fact, gentle reader, that the “JAZZ,” the pepper, the old life, has been either lost or stolen, and that the San Francisco club of today is made up of “JAZZless” Seals. There is a chance that the old “JAZZ” was sent by parcel post, which may account for its failure to arrive yesterday. Either that, or the supply having been pretty nearly exhausted, Manager Del Howard decided to reserve a portion for that opening day Tuesday.

‘The final score was 7 to 2, the Seals not scoring until the ninth inning.

‘From what we saw of “Cac” Henley in yesterday’s tussle with the Sox, the old flinger, who has twirled every opening game with the exception of one pitched by Frank Browning since the beginning of time, will need a gallon of the “JAZZ” or something just as good before he can score the traditional first-day win. From the way the White Sox stacked up, one might have suspected that they were inoculated with the “jazz” during their stay in the Valley of the Moon. Those Chicago men just hopped on the offerings of Henley and Arlett in the most hardhearted manner and slammed the ball to all corners of the orchard.

‘...So many things happened in the baseball matinee of yesterday that one shrinks from recounting them all. Suffice [it] to say that the Seals were without the “JAZZ” and they played in last season’s faulty style.

‘...However, there was a listlessness apparent in the team’s work and Manager Del had better send out a hurry call for the “JAZZ wagon.” The time for the opening encounter with the Beavers is almost at hand and unless something is done to bolster up the Seal chances they are in for a severe drubbing.

‘Quick! Quick! Bring on the old “JAZZ!”’

**April 2, 1913**, p.17/6-7; 'Though Beaten the Seals Put Up Game Fight...'; col. 6: 'The followers who go by the compass have never been able to see the Seals in the same light as the other five clubs in the race, but they have been willing to concede from the first that the club had the old "jazz" and that no matter how overwhelming the odds it would battle gamely to the end.'

**April 3, 1913**, p.15/5-7; 'Seals' Pitchers Are Very Effective Against Ducks,' by Francis J. Mannix; col. 7: 'Down south the old JAZZ must be waiting on the Los Angeles warriors or "Hap" Hogan's pets [Venice Gondoliers] must be suffering from a reversal of dope. Fifteen to two--whee. Eight hits and eight runs off Baum [Venice pitcher] in three innings--whee, again! Give us the Seals any day, as lowly and humble as they are.'

**April 5, 1913**, p. 28/5-6; 'WHAT'S NOT IN THE NEWS---In Praise of "Jazz," a Futurist Word Which Has Just Joined the Language,'---[The author is Ernest J. Hopkins, identified at the end of the article. Also, I have not capitalized 'jazz' (or its variant spellings) unless Hopkins did so]---

'**THIS COLUMN** is entitled "What's not in the news," but occasionally a few things that are in the news leak in. We have been trying for some time to keep one of those things out, but hereby acknowledge ourselves powerless and surrender.

\* \* \*

'**THIS THING** is a word. It has recently become current in The Bulletin office, through some means which we cannot discover but would stop up if we could. There should be every precaution taken to avoid the possibility of any more such words leaking in to disturb our vocabularies.

\* \* \*

'**THIS WORD IS "JAZ."** It is also spelt "Jazz," and as they both sound the same and mean the same, there seems to be no way of settling the controversy. The office staff is divided into two sharp factions, one of which upholds the single z and the other the double z. To keep them from coming to blows, much Christianity is required.

\* \* \*

"**JAZZ**" (**WE CHANGE** the spelling each time so as not to offend either faction) can be defined, but it cannot be synonymized. If there were another word that exactly expressed the meaning of "jaz," "jazz" would never have been born. A new word, like a new muscle, only comes into being when it has long been needed.

'This remarkable and satisfactory-sounding word, however, means something like life, vigor, energy, effervescence of spirit, joy, pep, magnetism, verve, virility ebullency, courage, happiness--oh, what's the use?--JAZZ.

'Nothing else can express it.

\* \* \*

'**WHEN YOU SMILE** at the office-boy (time: 7:30 a.m.) as though you thought him nice, that is "jaz." When you hit the waiter for serving you cold waffles, that is "jaz." When you work until midnight, then get up and work until midnight again without cursing your boss, that is "jaz." When you look upon a girl and she loves you, that is "jazz."

'Some idea of the utter usefulness and power of this wonderful word now begins to appear.

'**YOU CAN GO ON** flinging the new word all over the world, like a boy with a new jack-knife. It is "jazz" when you run for your train: "jazz" when you soak [G. Cohen: i.e., hit] the umpire; "jazz" when you demand a raise; "jaz" when you hike thirty-five miles of a Sunday; "jazz" when you simply sit around and beam so that all who look beam on you. Anything that takes manliness or effort or energy or activity or strength of soul is "jaz."

\* \* \*

'**WE WOULD NOT** have you apprehend that this new word is slang. It is merely futurist language, which as everybody knows is more than mere cartooning.

"Jazz" is a nice word, a classic word, easy on the tongue and pleasant to the ears, profoundly expressive of the idea it conveys--as when you say a home-run hitter is "full of the old jaz." (Credit Scoop.) There is, and always has been, an art of genial strength; to this art we now victoriously give the splendid title of "jazz."

\* \* \*

'**THE SHEER MUSICAL** quality of the word, that delightful sound like the crackling of a brisk electric spark, commends it. It belongs to the class of onomatopoeia. It was important that this vacancy in our language should have been filled with a word of proper sound, because "jaz" is a quality often celebrated in epic poetry, in prize-fight stories, in the tale of action of the meditative sonnet; it is a universal word, and must appear well to all society.

'That is why "pep," which tried to mean the same but never could, failed; it was roughneck from the first, and could not wear evening clothes. "Jazz" is at home in bar or ballroom; it is a true American.

\* \* \*

'**TO CONCLUDE, JUST** a few examples of its use.

"Miss Eugenia Jefferson-Lord, was clad in a pink pongee creation suitable for a rainy day, and of great jaz." (Society Notes.)

“Our Harry, sighting true for once, swung the willow against the pill with all his jazz.” (Baseball account)

“Though fatally shot, the unfortunate captain still had sufficient jaz to murmur ‘He done it’ in the ears of the police.” (Murder story.)

“All the worl’ am done gone crazy.

Yassah, sure it has;  
How mah brain am reeling dazy,  
Sighin’ for the ol’, ol’ jazz!”

(Plantation melody.)

“And Saturn strode athwart the cedarn grove,  
Filled with the jaz that makes Creation move!” (Paradise Lost.)

--ERNEST J. HOPKINS’

#### HOLBROOK (1973-1974: 53) COMMENTS ON THE EXAMPLES AT THE END OF HOPKINS’ ARTICLE

‘Reporter Hopkins concluded his delightful little essay with a few examples. He does not tell the reader these were imagined-concocted for the occasion. But take it from me, none of them is an actual quote. Don’t be tempted to go through the 107,542 lines of *Paradise Lost*, as I did, to find no trace of Hopkins’ garbled Milton! And I must say that his “Plantation Melody” lyrics would make even a fifth-rate Stephen Foster hide his head. Note that he *does* credit “Scoop” Gleeson.’

\* \* \*

---[G. Cohen]: The reason for Hopkins’ making up the ‘jazz’ quotes from Milton, etc. in the above item seems clear: ebullience leading to obvious malarkey. For example, how could ‘jazz’ be a brand new word if it was already used by Milton? Sheer exuberance--inspired by the subject (the term ‘jazz’) is the source of Hopkins’ eye-twinkling writing at the end.

[For cartoon accompanying Hopkins’ article, see next page.]



cartoon accompanying Ernest Hopkins' above-reprinted article on 'jazz' ---*S.F. Bulletin*, April 5, 1913, p.28. Holbrook (1973-1974: 53) says that the man in the picture was no doubt meant to be Hopkins himself. --Incidentally, is there any significance to the man's balancing of the letters J-A-Z-Z on his nose?

**April 9, 1913**, p.16/1: 'Krause Shows Big League Form Against Oaks,' by Francis J. Mannix: 'Harry Krause who on an occasional afternoon works in the capacity of pitcher for one Walter McCredie, known as manager of a baseball club hailing from Portland, is now a pledgee of the Alpha Jazz Omega. The great and seemly honor was thrust on the modest little twirler about five o'clock yesterday afternoon and henceforth he will be entitled to all the benefits which membership in the famed organization carries with it. He is a full fledged Jazz boy and we doff our

lids in recognition. While at first it was intended extending membership in the Jazz body to no one but players of the San Francisco team [G. Cohen: my emphasis], the fact that Harry is a product of the Mission sandlots and a native of the city entitles him to consideration in view of his performance yesterday and the bars were let down gladly on his account.

'The proceedings at a star session of the Jazz Society following the game were of an order somewhat like this:

"Gentlemen, are you ready for the question?"

"Question?"

"You have heard the motion to elect Harry Krause--known in his younger days as Henry--an honorary member of our great and honorable Jazz organization. What is your pleasure?"

"I move that his election be made unanimous."

"Seconded."

"There being no dissenting voice Mr. Harry Krause is hereby elected a member of the Alpha Jazz Omega."

(Cheers and cries of approval.)

'And all of this simply because Harry shut out the far-famed pennant winners of 1912 as typified by the dearly beloved (?) Oaks yesterday afternoon, allowing the dear things the consolation of only two hits. ...'

**April 10, 1913**, p.14, cartoon by Breton: 'Justin Fitzgerald, the Santa Clara Lightning Bolt as a "Futurist" Sees Him.' -- One of the spectators says: 'He's full of the old JAZZ.'

[cartoon is reproduced below, p. 145]

**April 10, 1913**, p.14/1-3; 'Seals Appear To Be Up To Their Old Tricks Again,' by 'Scoop' Gleeson:

**Poor old luckless, hopeless Seals!**

**What of all those trades and deals?**

**What you gwine to say?**

**How you gwine to play?**

**You'll may never win another game till**

**Judgment Day!**

**(Blame it on the old "JAZZ.")**

**April 12, 1913**, p.12/1-3; 'Successes of Seals Raise Hopes of Local Cranks' [= Fans], by Francis J. Mannix: 'Using the offerings of a certain Mr. Harkness as the rungs of a ladder by which they made their exit from the cellar and climbed into leadership in the second division, our beloved Seals yesterday, for the second time, trounced Happy Hogan's hired men unmercifully and finished, as the golfers



would say, 7 and 1. Every man on the club fattened his batting average at the expense of the aforementioned Mr. Harkness, and with a supply of JAZZ that must have proved remarkable to the Southerners [i.e., the Venice Gondoliers], gathered for themselves the neat little total of fourteen bingles...'

'With the two new men whom Ewing says will be with the club in the course of a week or two at the most, we may have the pleasure of seeing the home guard up in the first division. While there's life, there's hope, they say, and goodness knows the Seals have life aplenty. Some ascribe their pace to the old JAZZ, but the JAZZ is a mighty good thing when used in proper quantities, as was demonstrated at Boyes [i.e., in spring training]. So here's to the good old JAZZ.'

**April 12, 1913**, p.13/4; 'Batting Improving Says Mitze, As Season Gets Older,' by 'Scoop' Gleeson: 'Is there any truth in the report that Del Howard put the "JAZZ" in jasmine? [G. Cohen: spelling of 'jasamine': sic] For two days running the Seals have been knocking the cover off the ball, and the two pitchers of whom little was expected this season have been largely responsible for the victories. Everybody slammed the old ball around yesterday, including [pitcher] Fanning, who is a total stranger to the hit column.'

**April 15, 1913**, p.14/1-3: 'Seals Will Have Another Week To Make Good,' by Francis J. Mannix. -- [G. Cohen: Besides the magic potion of 'jazz'--which produced extra spirit/energy in the Seals and brought them victory--there existed another magic potion--apparently identified by sportswriter Mannix for the first time in his April 15, 1913 article: *sswanzz*. Evidently the natural wordsmithing-creativity of the *S.F. Bulletin* reporters combined with their strong wish to see the local baseball team play better; the result was a few new terms of magical quality aimed at helping to bring about this hoped-for development ('jazz,' 'sswanzz')]:

'A new supply of JAZZ has been ordered by the local management, which will be supplemented with a quantity of *sswanzz* to aid the club in its fight with the "coomoots" [Commuters, i.e., Oakland's team] this week. The secret of last week's defeat leaked out this morning and it was decided to take no more chances. The cause of all the trouble was the insufficiency of the quantity taken down by the boys when they left here and the misplacing of what little they did have.

'Two games were played, and as was to be expected, lost--before the JAZZ crate was found and then there was only enough on hand to last three games. These three games the Seals won, and the JAZZ gone, dropped the last two. The JAZZ and *sswanzz* will both be on the job this week.'

**April 19, 1913**, p.13/1-3: 'City Fans Witness Awful Bouts At Pavilion Rink'; subtitle: 'Boxers on Last Night's Card Show Little Class and Card Proved Worst Staged Here in Years'; col. 2 ('jazz'--with caps added--is the fourth word from the

end of this quote): ‘Until we saw a lad named Ed Willis last night we considered Jack Lester the most horrible example of the “white-hope” industry. But after viewing Mr. Willis at full length we now believe that if all the heavyweights were Willises that Lester would be champion of the world. Willis was “tanned” just like a regular fighter when he entered the ring. Also, he wore fighter’s shoes and fighting trunks, but the suspicion that he was a fighter ended right there. Riordan was nearly as bad as Willis. When these lads finished their bout Schuler looked out among the crowd to see if he could give the decision to one of the spectators. The crowd saw Schuler first and everyone in the assemblage turned his head, so as Riordan was the only man looking at him Frank handed Tat the decision. It was a horrible bout. It was really brutal--to the spectators. If the society for the prevention of cruelty to boobs had been represented at Pavilion Rink last night they would have arrested Riordan and Willis for laying the JAZZ on too thick.’

-----G. Cohen: This use of *jazz* is striking because it is pejorative, unlike almost all other early attestations of the term. In the *San Francisco Bulletin*, home to the first sustained use of *jazz* in 1913, all but the first (March 3) are very favorable—referring to vim, vigor, energy, enthusiasm, fighting spirit. And with the exception of Ernest Hopkins’ malarkey-larded discussion of the term ‘jazz,’ the only *S.F. Bulletin* articles which used the term were written by sports writers Scoop Gleeson and Francis Mannix. This pertains to March through June 1913 (and March 1914), the only months whose *Bulletin* articles I have thus far read which contain *jazz*.

As for the meaning of this April 1913 ‘jazz’ in reference to an incompetent boxing performance, I can only guess it refers roughly to deception (hot air, malarkey), i.e., the two men in the ring were impersonating boxers. In the March 3 quote, *jazz* means roughly ‘hot air.’ In the May 1 quote (p. 16/4-5) ‘jazz’ means roughly ‘malarkey.’

This latter meaning would run counter to almost all usages of ‘jazz’ since March 6, 1913. Maybe Magilligan adhered to Gleeson’s March 3, 1913 unfavorable meaning of ‘jazz’ rather than convert with Gleeson to the favorable use of the term (March 6). Magilligan was in a sour mood when he wrote his article and was evidently searching for verbal weapons to express the full measure of his disgust. If *jazz* ever had an unfavorable meaning--which it once did--now was the time to apply it. Maybe this is what happened in Magilligan’s article.

**April 25, 1913**, p.19/4; ‘Johnston’s Great Throw Saves Game For Seals,’ by ‘Scoop’ Gleeson: ‘...As the game proceeded, the breeze of the early afternoon died down and the temperature rose accordingly. ...That it was some hot [sic] even the Angelenos were prepared to admit, although they hail from the place where they make the finest heat in the world.

“H-e-a-t” is a staple product of Los Angeles, and Manager Dillon must have had some of it expressed to Oakland for use in the third game. However, the Seals

invoked the aid of "JAZZ," which keeps equally in hot or cold weather, and were thus enabled to win out on a 3-to-2 score.'

**May 1, 1913**, p.16/1: 'Tub Spencer Off In His Work Behind Home Plate'; by Francis J. Mannix: '...and after that [the eighth inning] Recreation Park echoed and re-echoed with horrible cries and shrieks of a dreadful slaughter, in which our poor Seals were the victims and a desperate pack of Wolves the depraders. ...

'Del Howard's men were taken completely by surprise. Things had gone too far for the JAZZ reinforcements, and the only course left open was that of an ignominious retreat. It could not have possibly been more ignominious. Every man on the Seal squad was made to feel the effects of the awful disgrace, and awful it was. After leading along contentedly for eight innings, they, the homeguard, lost control of themselves completely; or maybe it was that the Wolves secured the control, but no matter how it was, six runs were gathered off six hits and the game was over.'

**May 1, 1913**, p.16/4-5; 'Wolves Undaunted By Expulsions By Umpire Phyle'; subtitle: 'Pull Off Ninth-Inning Rally Which Wins Game After Ranks Are Shot to Pieces'; by 'Scoop' Gleeson; (This poem begins the article and is in bold type in the newspaper):

**The old Wolf sat in the clubhouse door,  
Hoping that his team might score.  
The game rolled on, but he WOULD not go,  
Because he loved those "umpies" so.  
(Help! The old "jazz" is out again!)**

---I.e., the Seals' supply of 'the old "jazz" has run out and needs to be replenished. See the May 3 quote below, which speaks of ordering a consignment of jazz. As for the rest of the poem, 'The old Wolf' is the aging Sacramento manager (and sometime player) Harry Wolverton. When one of his players was called out at the plate in an attempt to score the tying run, Wolverton charged at the umpire, and a rhubarb ensued, resulting in Wolverton being ordered to the clubhouse (in the outfield). Wolverton responded by taking his seat on the team bench and for the space of a minute refused to go. Then, instead of being in the clubhouse, as ordered, he was seen sitting on the clubhouse steps. 'Game was delayed and Harry told that his place was inside said inclosure.'

A minute later: 'Manager Wolverton solves problem by withdrawing feet and sitting in doorjam--was neither inside nor out.' The game then continued, and the Sacramento players, fired up by the expulsion of Wolverton and another teammate, bubbled up with fighting spirit and won a game which the Seals had seemed to have in the bag.

**May 3, 1913**, p.10/1; 'Wolves Star Pitchers Hit All Over Lot' by Francis J. Mannix: 'The old JAZZ was responsible for the whole thing, according to a great number of people. The report is that toward the end of last week Manager Howard sent an order to the JAZZ factory for seven crates of the stuff, to be used in the present series. Tuesday's came along all right, but imagine Del's consternation when on Wednesday [May 3, 1913 was a Saturday] he received a wire stating that the shipment for that day had been lost somewhere on the road and that he would be forced to get along without it. The club lost. The same state of affairs prevailed Thursday and the defeat can readily be charged to the absence of the JAZZ and not to any inability on [pitcher] Cac Henley's part. Then yesterday morning along came not only Friday's supply, but also the delayed consignments for Wednesday and Thursday. Not wishing to waste any of the valuable commodity and having orders in for enough to go over the remainder of the series, Manager Del decided to use the entire amount in yesterday's game. The result is common knowledge by this [time].' -- (The Seals won 15-1.)

**May 21, 1913**, p.16/1; 'Oaks Deserve To Win Because Of Quality Of Ball': 'The score, which stood 3 to 1 in favor of the transbay contingent at the end of the fracas, indicates very well just how the two clubs stacked up on a comparative basis. Frank Dillon's warriors were completely nonplussed at the brilliancy of the opposition given them by the Commuters [= the Oaks], and while they made several valiant attempts to offset the advantage which the Oaks persisted in keeping on their side on each and every occasion, their efforts amounted to nothing more than mere flashes in the pan.'

'If the Oaks can maintain the pace they set yesterday for the rest of the series, Frank Dillon's hold on the leading position is going to be none too secure when he again faces the home supporters. Meanwhile let the JAZZ be unconfined.'

**May 28, 1913**, p.15/6: "'Jazz Club" Shows Speed; Succeeds in Catching Rabbit'; (author of article is not cited; and *jazz* appears only in the title):

"Speed is what I want on my ball team," said Joseph Solari, the rotund manager of the Boyes Springs semi-pro club, Sunday, and, repeating Del Howard's words, he continued, "and I will have it even if I have to replace every man here."

'He had no sooner uttered the above words when a wild rabbit scampered across the Boyes Springs playing grounds. "After him!" shouted Joe. "Speed is what I want, and this will give you practice."

'For fifteen minutes the game was delayed while 11 uniformed youngsters did the ten-second act, and then a marathon, after the lone fleet-footed animal. At last, tired from his own exertions in the hot sun, Solari called a halt, but not until the "jack" had been caught.

‘The game was played, the Boyes Springs team won by showing unusual speed on the bases. Solari smiled. “A little more of this chasing practice,” said Joe, “and we will win all our games.”’

**May 29, 1913**, p.12/3; ‘Jimmy Riordan To Fill Manager’s Berth...’: ‘Joe Solari is managing the Boyes Springs club and reports that everything is hunky-dory. Joe has a monopoly on the jazz supply, outside of the corners which Doc Parramore and Rudy Litchenburg have salted down for themselves, and expects to have a ball club within the next months or so which will clean up everything in the shape of a baseball nine in semi-professional circles all through the State.’

**June 12, 1913**, p.14/5-6; ‘Umpire Finney Explains Why Games Are Slow’: ‘Gus Hetling displayed a little of his last year’s “pep” yesterday for the first time this season. The Oakland third sacker’s lack of enthusiasm has been commented on often and freely during the past couple of months, but what the reason is no one seems to know. His conduct yesterday savored of the days when he was the delight of those people who dearly love to see something doing outside of the routine matters of a ball game, and who knows but that it might be an evidence of returning jazz spirits.’

**June 21, 1913**, p.21/4; ‘Let Locals Keep Cool And Play Some Genuine Baseball’: ‘The good natured [Seal pitcher] “Cac” Henley was called upon to succeed the departing hurler, and after Fisher had pounded one over the fence scoring two runners ahead of him in the third, the old vet got along first rate. However the game was a “JAZZLESS” ex-hi-bit [sic; with two dashes, evidently to indicate the long monotonous affair] and Bill James took it nice and easy for the nine rounds.

‘That some idea of the game might be afforded those persons who happily remained at home, let it be said that even the kids--it was Friday and there were scores of them on hand--got up and left the park before the contest was half over. You must know that it was a pretty punk affair, as a kid’s love of baseball will make him go breakfastless and dinnerless to watch an exhibition of the national sport.’

**July 7, 1913**, p. 14. The following example was spotted by Daniel Cassidy and appears in his 2007 book; see below: p. 146. A six-frame cartoon by Breton shows a distraught father in the second frame running into a store and breathlessly telling one of the clerks: ‘One quart of jazz in a hurry -- My son is croaking!’

**July 26, 1913**--The following example (not from the *S.F. Bulletin*) was given to me by word-sleuth Barry Popik; from *Sonoma Index-Tribune*, p. 1, col. 4, ‘BASEBALL NOTES. BY A FAN’: ‘Wanted--a little more “jaz.”’

Also relevant to *jazz*: *S.F. Bulletin*, March 31, 1913, p. 14/3; 'Seals Losing So Many Games To Sox Brings Gloom.' 'Scoop' Gleeson here speaks of the Seals needing a four-leaf clover, a rabbit's foot, in order to overcome their losing ways. But Gleeson modestly overlooks his own attempt to provide the Seals with such a (lexical) four-leaf clover, viz. the term 'jazz.'

Note too: **JAZZ WAGON** 'wagon with the "jazz" elixir to pep up the players,' evidently based on *water wagon*; but a 'jazz wagon' did not literally exist -- *S. F. Bulletin*, March 29, 1913, p. 26/1-2; 'Bo Peep's Sheep Had Nothing On Poor Seals'; subtitle: 'Now the Local Players Have Lost the "Jazz" and Don't Know Where to Find It'; col. 1: 'However, there was a listlessness apparent in the team's work, and Manager Del had better send out a hurry call for the "jazz wagon."'

CONTINUING SEARCH FOR *JAZZ* IN THE *S.F. BULLETIN*: SEPT./OCT. 1913: NOTHING; MARCH 1914: TWO ATTESTATIONS OF *JAZZVILLE*; EXUBERANCE AS THE KEY TO PRODUCING ATTESTATIONS OF *JAZZ*

The June 1913 issues of the *S. F. Bulletin* contained just two *jazz* attestations. I therefore skipped to the end of the season (Sept. - mid-October) but found no new attestations here. The Seals were not doing very well, and whatever exuberance had been present at the start of the season was now pretty much spent. And exuberance seems to have been the key element in producing attestations of *jazz*.

In the summer of 2003 I read through the March 1914 issues of the *S.F. Bulletin* (now titled simply *The Bulletin*). Art Hickman's band member Bert Kelly wrote in 1938 that in 1914 he (Kelly) left San Francisco for Chicago and brought the term *jazz* with him. So I was particularly on the lookout for both *jazz* and anything to do with Art Hickman.

Thus far only two attestations of *jazz* have turned up and nothing conclusive about Hickman. But the season (1914) is young, and meanwhile some insight does emerge:

1) The two March 1914 attestations of *jazz* (specifically: *Jazzville*) both come in a context of exuberance/optimism/joy, of which there was precious little in this time period. The Seals were actually better than in 1913, but the difference in mood between March 1913 (bubbly, exuberant) and March 1914 (much more sober) is like night and day. The two March 1914 *Jazzville* attestations provide confirming evidence of the importance of exuberance in the attestations of *jazz*.

2) This leads me to wonder: After the initial burst of *jazz* in March-April 1913, its use seems to have declined. But by 1915 the term appeared on the college scene in Berkeley (1916 in Stanford). The following attestation was spotted by Barry Popik: 13 October, 1915, *The Daily Californian*, p. 4, col. 3:

‘To the Editor:...And this spirit of heartiness is carried to the bleachers--this “speak or we tub you” spirit that these other schools know, and practice. It puts fight into the team, “jazz” into the rooting section, and has helped win games for Stanford and Washington.’

Now, if *jazz* was disappearing from the columns of the *San Francisco Bulletin* in late 1913 and throughout 1914 (for which I’ve only read March), how did the term spread to the college scene? Possibly of course via Hickman’s band, if any of its members or audience were in fact using the term ‘jazz.’ But there’s another possibility: In 1915 the Seals won the pennant! Yes, they won. And the mighty Portland team—champions in 1910-1911, 1913-1914--finished last! The Seal championship season no doubt produced much happiness/exuberance/mirth/re-joicing--just the breeding grounds to revive *jazz* in a big way.

The use of *jazz* in the *S.F. Bulletin* had declined after May 1913, perhaps on its way to ending as a mere flash-in-the-pan. The spread of the term to the college scene (though not important in itself) may be due to the reversal of Seals fortunes in 1915. As for the spread of the term *jazz* to music (first attested May 22, 1915), that probably had no direct connection to the 1915 performance of the S.F. Seals.

#### MEANWHILE,...

Here are the two 1914 *jazz* attestations I have thus far spotted, presented in their full context to illustrate the exuberance that underlay each one. In both instances we see *Jazzville* (= Boyes Springs--at a time of happiness/excitement--where the S.F. Seals held spring training.)

#### 1) JAZZVILLE, MARCH 9, 1914

*S. F. Bulletin*, March 9, 1914, p.8/1; ‘By Snappy Playing Seals Arouse Hopes of Cranks’; subtitle: ‘Local Supporters Begin to Think that Manager Howard Has Winner in Tow’---[The Seals here played well against the Chicago White Sox. For ‘Jazzville’ see paragraph #3 below]

‘By “Scoop” Gleeson

[1] ‘No pouter pigeon that ever strutted has anything on the Seal fan this morning. He is inflated to the size of a captive balloon through a feeling of his own importance, and when he walks it is with a soft, purring sound like that of a new automobile model taking the highway. For the first time in ever so long, aeons and aeons the historians would say, he is experiencing much the same sort of a thrill as was enjoyed by his ancestors in Mudville in the days before the mighty Casey fanned the breezes. And if he seems just the least bit overbearing, try and put up

with his lugs. It may be for only a week, and it may be for a season, but whatever the length of his joy, it should be borne in mind that he has a just cause for celebrating.

[2] 'San Francisco has a baseball team! Don't start: It's a fact. Even at the risk of being branded premature, we can well afford to express the opinion that San Francisco will have ample opportunity this year to shake her water waves defiantly at her sister cities in the Pacific Coast League.

[3] 'The team which breezed in from Boyes Springs last Friday morning and trekked back again this morning showed sumpin' in its three-game series with the White Sox. It ragged, tangoed and grapevined its way through the Chicago ranks with all the abandon of a bull in a crockery shop--which was exactly what the camp followers at "Jazzville" predicted when the "Benedicts" gather their suitcases and other paraphernalia for the run down to the city.

[4] "'They'll clean 'em up," prophesied the loyal boosters of the Seals' stock, and the fact that they didn't was due to a weakening of Harry Hughes in the closing frames of Saturday's contest after his teammates had the battle won.

[5] 'On Friday the club showed its superiority by jumping all over "Reb" Russell, Jasper and Johnson, three of the White Hose hurlers. On Saturday the members came back strong at Johnson and Jasper, only to suffer a defeat through two home-run drives in the ninth inning.

[6] 'But yesterday, say, they spread it on with a butter paddle. Of course, there was almost a capacity crowd on hand to give the home crew the big "once over," to get an eyeful, as it were, and the Seals were on deck to give it to them. Individually and collectively the Seals were there a million, and when the eight and a half sessions had been run over it was found that Del Howard's boys had shut their rivals out by a 2 to 0 score. Also they had done the trick so neatly that little room was left to doubt their ability as real performers.

[7] 'The Sox came to town to show us something; they went away in a far different frame of mind. In three days they had come upon the startling discoveries that "Patsy" O'Leary, a veteran big-leaguer, still has a lot of class at the torrid station; that Louis Sepulveda, third-string backstop, looks far better than most of the high-priced catchers sought by some of the major aggregations, and that in "Pop" Arlett and Pete Standridge the Seals have two twirlers who would win favorable notices in any league.

[8] 'Sepulveda played opposite Ray Schalk, the boy wonder, who is called the equal of Schang of the Athletics, and let it be said right here that Louie didn't suffer any by comparison. It will be consoling to the fans in the near future to find how many men Comiskey will prepare to offer for this twenty-year-old receiver from San Pedro.

[9] 'Yesterday there were several plays that, had they gone the other way, might have given San Francisco a bad defeat. As it turned out, they were fielded



perfectly and the big leaguers were left to gasp and ponder over the work of a club that is only of Class AA distinction.

[10] 'For five innings Pete Standridge called into play his "fork" ball, once the favorite shoot of "Jumbo" Ables, and by using this ball with discretion and a good change of pace, he kept the Sox at his mercy. Once or twice things loomed dark for Pete, but two double plays and other snappy fielding [col. 2] helped him out of the tight places.

[11] 'As Standridge left the field the bleachers rose en masse and gave him the sort of an ovation that would listen good to a Walter Johnson or a Christy Mathewson at this or any other time of the year.

[12] 'And then came "Pop" Arlett, a bit excited before a Sunday gathering, but filled with alrestness [sic; typo for 'alertness?']. He worked rapidly, using fast ones, slow ones, spitters and teasers upon the opposing swatsters. When he was not trying to slip one over on the batters he was shooting them to Del Howard on first in an effort to trap a runner off the sack. He finally did nail "Shano" Collins by one of those rifle shots, although Howard took the ball at the peril of losing all the skin off his left hand.

[13] "'Pop's" temperamental exhibition lasted through two innings, when Howard, through fear that he might go back to the springs minus a perfectly good lunch hook [G. Cohen: i.e., (pitching) arm; the term is usually plural, referring to hands/fingers] signaled Bill Tozer to take the mound.

[14] 'It was all over then. Bill just disposed of the Sox as though they were the Seal Yannigans, and the crowd filed out through the exits, breathing a sigh of satisfaction. Gee, but it seems good when you know that your city has a ball club that's worth while.'

## 2) JAZZVILLE, MARCH 17, 1914

*The Bulletin* (San Francisco), March 17, 1914, p. 11/4, cont. on p. 12, col. 7:

'B. Lange's Nephew Shows Lots Of Class In Practice'. (subtitle): 'Most Likely Looking Youngster Seen at Boyes Springs in Long Time' ---  
[For 'Jazzville' see paragraph 4.]

'Special Dispatch to The Bulletin.

'By Francic Manix [sic: should be Francis Mannix]

[1] 'Boyes Springs (Seals' Training Camp), March 17.-- Four months ago or thereabouts, "Father Tom Kelly, who enjoys considerable fame in the vicinity of San Francisco as a coach [p. 12/7] of high school and college baseball clubs, borrowed the use of Mike Lynch's diminutive right ear. When "Father Tom" had concluded his speech, Mike wagged both ears in token of assent and, extracting a contract from his pocket, handed the same to Tom, and with it two or three mouthfuls of instructions.

[2] 'Which explains why and how George Kelly, 18-year-old student of the San Francisco Polytechnic High School, comes to be occupying a uniform which sports the word "Spokane" across the breast. It also explains what George is doing in this part of the country at this particular time, and leads up to an explanation of the joy which fairly radiates from Mike's countenance every time the name Kelly is mentioned. It isn't the Tom Kelly which tickles Mike, however, it's the George Kelly.

[3] 'It might be well to say in the way of an explanation that Kelly and Kelly are not brothers, and to go a step farther, not even relations. Tom's interest in George was and is a purely disinterested one, although in the light of the way things stand now, aforesaid Tom can hardly be blamed for feeling a pardonable pride of the "I-told-you-so" variety. For didn't he pick the lad up off the Sunset sandlots and stand sponsor for him as material of certain baseball promise?

[4] 'All right, then; if he did those things he is in a measure responsible at least for the sensation the youngster has created in the few days Lynch and his cohorts have been residents of Jazzville. Something of the nature of the sensation can be imagined when Kelly is being hailed as one of the most likely looking first basemen to come to light in this neck [sic: just 'neck'] in recent years.

[5] 'George Francis Kelly, which is the name the young man travels under, is six feet three inches in height. He's loose jointed and fast and the old-timers say he has it on his uncle, Bill Lange, on the last qualification in forty different directions, not forgetful of the fact that "Uncle Bill" in his day was renowned as the fastest man in the game. In addition to these numerous good qualities, George Francis has a propensity for rapping the old pill where it does the most good, to a degree not equaled by any other man on the club.

[6] 'Kelly last year played with the Polytechnic High team and gained for himself the name of being the best all-round player in either the San Francisco Sub-League or the Academic Athletic League. Word of his prowess beat on the eardrums of Nick Williams, manager of the Portland club of the Northwest League late last winter, and if Nick had been on his toes he would probably have the youngster under his wing today; but he didn't, and thereby hangs the string which Mike Lynch yanked to grab the lad for himself. And that string is "Father Tom" Kelly.

[7] 'So good does Kelly look right now that some of his more enthusiastic beholders are boosting him to Del Howard as immediately available Seal material which could be utilized to good advantage at first base. This is hardly probable at the present time, however, on account of the youth's experience, but it can be said, and strictly within the bounds of moderation, too, that in another season Kelly will not only be ready for service in the Coast League, but will loom up as a mighty fine possibility for action in the big league.

[8] 'Truly Kelly is the big find at Boyes this season of both clubs partaking of "Doc" Parramore's hospitality. Tom Kelly did something when he borrowed Mike

Lynch's ear four months ago, and Mike says if he can turn another trick of the same ilk he'll give him the ear to keep. ...'

A LOOK AT THE FEW APRIL 1912 JAZZ ATTESTATIONS

1) *LOS ANGELES TIMES*, APRIL 2 AND 3, 1912: *JAZZ CURVE/JAZZER BALL/JASS BALL/JAZZ BALL* AS SPOKEN BY PORTLAND PITCHER BEN HENDERSON

George Thompson, Jr.

[G. Cohen: This is the second part of Thompson's 2003 *Comments on Etymology* item (vol. 33, no. 2, pp. 23-32)]

On August 4, 2003 I shared information with the American Dialect Society concerning several 1912 attestations of *jazz*, specifically a quote from the *Los Angeles Times*, April 2, 1912, section III, p.2, col. 1 (my thanks to word researcher Barry Popik, who visited the Library of Congress to read the story on microfilm there and offered partial clarification; here is the fully correct version):

*'BEN'S JAZZ CURVE.*

"I got a new curve this year," softly murmured Henderson yesterday, "and I'm goin' to pitch one or two of them tomorrow. I call it the Jazz ball because it wobbles and you simply can't do anything with it."

'As prize fighters who invent new punches are always the first to get their's Ben will probably be lucky if some guy don't hit that new Jazzer ball a mile today. It is to be hoped that some unintelligent compositor does not spell that the Jag ball. That's what it must be at that if it wobbles.'

There is a long account of the game in the next day's paper but only passing mention of Henderson's new pitch and no mention of it wobbling. He pitched a complete game, gave up 9 hits, 4 walks and 4 runs, and was the losing pitcher. (*L.A. Times*, April 3, 1912, section III, p. 2, col. 1, continued onto p. 3)----A column of notes and comments about the game included the paragraph 'Of course they will want to know what the first ball pitched by each slabster was. Well, Leverenz got away with a nice straight strike, and Henderson cut the outside corner with a fast curve also for one strike. Benny calls this his "jass" ball. ("Around the Bags," Owen R. Bird, April 3, 1912, section III, p. 3, col. 1; reading is probably "jass," not "jazz").

INFORMATION ON BEN HENDERSON,  
PRIMARILY FROM THE *L.A. TIMES*

[G. Cohen: The startling emergence of a few 1912 *jazz* attestations

connected with Henderson warrants a thorough look at this ballplayer to see what, if anything, may shed light on his use of the term *jazz*. We learn here of his alcoholism (which raises the possibility of 'jags' being very much on his mind (modified in pronunciation to 'jazz,' Henderson's pitch that allegedly wobbles). But otherwise, it seems that little relevant information emerges. Except for the April 2 and 3, 1912 'jazz ball' attestations, the information compiled from the *L. A. Times* gives considerable detail about Henderson's baseball career, but nothing that bears on his developing a new, semi-magical pitch or anything that would provide background information to those attestations.

The most important information about Henderson comes from the 1912 *Oregon Daily Journal* (April 1912)--Henderson's hometown newspaper which is remarkably silent on his allegedly super-duper 'jazz' pitch. That silence is significant for indicating that his use of the term 'jazz/jass/jazzer' (pitch) in early April was not picked up even by his home-town newspaper and therefore could not have been the source of Scoop Gleeson's acquiring the term in 1913. See above, p. 3, and my comments below, p. 74.

\* \* \*

I [George Thompson, Jr.] presented a biographical sketch of Henderson to ads-1, 8/7/2003, and here now is my more complete set of notes on him. They are compiled from the ProQuest Historical Newspapers database:

1) 'PROTEST OF LOSING GAME. Portland Beats LooLoos by Perrine's Help. Gives Carson Home Run on a Two-Base Hit. Both Teams Hit the Pitchers Hard and Often.'

*Los Angeles Times*, October 3, 1906, section I, p. 7 (final score Portland 8, Los Angeles 7; Portland wins the Pacific Coast League championship; Umpire Bull Perrine calls a hit that bounced over the fence a home run; Henderson pitches only the last inning; a photograph of Portland Beavers team: Henderson at left end of the middle row)

2) 'BEN HENDERSON, who pitches some, and then some, says he is on the Council Bluffs reserve list, for he was born there October 31, 1886, and will soon be 20 years old, tee, hee, hee. He was a right smart bush pitcher before his mother put him into long pants to see how sweet he would look, and he went out and showed 'em in 1903, when he was 17, by signing as a pitcher with the Omaha team. He stayed there two years and then went to the Indianapolis club last year. This year he is with Portland and anyone who has seen him pitch don't need to do anything but sit and watch the other team try to get next. [sic] When the Los Angeles fans, who eat umpires just to show they don't hate dark meat, will rise up and cross their hearts and hope to die if he ain't the best pitcher in the league, it's time

to admit that his place is on the champion team.'

*Los Angeles Times*, November 4, 1906, section III, p. 8, col. 1. ("Dope Sheet of the Portland Baseball Team, This Year's Winner of the Pacific Coast League", with portraits of the players. Henderson is the first player profiled and portrayed.)

3) 'COASTERS IN FOR TROUBLE. League Has Woe Coming over Seattle Mess. Northwest Bushers May Make Themselves Outlaws. State League to Present a Strong Front. [headline] There is no question but that there will be a bunch of stars in this State league, for in Stockton there will be Shay, Pitcher Henderson and Catcher Donohue of Portland, and others.'

*Los Angeles Times*, January 21, 1907, section I, p. 6

4) 'Players in Wrong. [headline] Just what Donohue and Henderson will make in jumping from the Portland team to the outlaw Stockton team, is hard to guess, for if they quit Portland, McCredie will probably have them put on the blacklist and they will be done for. ...'

*Los Angeles Times*, March 7, 1907, section I, p. 6

5) 'M'CREDIE ACTS. PLAYERS ARE BLACKLISTED. Jimmy McHale and Benny Henderson will be blacklisted in the National League if Manager Walter McCredie of the Portland baseball club has his way. He wrote a letter today to Secretary Farrell of the National Association asking that the bar sinister be placed on these two men and that they be not permitted to play in organized ball.

'This action is taken because McHale and Henderson jumped to Stockton after having signed contracts with Portland. ...'

*Los Angeles Times*, May 17, 1907, section I, p. 6, col. 2

6) 'HENDERSON IN DEMAND. MANAGER Armour of the Toledo baseball club of the American Association wired pitcher Henderson, who refused to report to the Portland Pacific Coast team this season, to report here at once. ...'

*Los Angeles Times*, June 3, 1907, section I, p. 6

7) 'FINAL DAY OF GRACE. According to the ruling of the National Commission, today is the last day in which all "organized baseball" players who have jumped their reserve can repent and promise to be good. ...'

*Los Angeles Times*, November 15, 1907, section I, p. 6

8) (Henderson is mentioned in a long article on the bickering/negotiations between the State League, the PCL, and the National Association)

*Los Angeles Times*, December 25, 1908, section I, p. 5

9) 'HENDERSON GOES EAST. Pitcher Henderson of the Stockton, Cal. Team, was purchased and signed by the Cleveland baseball club today. Henderson pitched forty games for Stockton last season, winning thirty five.'

*Los Angeles Times*, February 28, 1909, section I, p. 7

10) 'Naps Buy Henderson. Pitcher Henderson, of the Stockton, Cal. team, today was purchased and signed by the Cleveland ball team. Henderson pitched forty games for Stockton, winning thirty five.'

*Washington Post*, February 28, 1909, section S, p. 1

11) 'BOSTON CLAIMS HENDERSON. Dovey Objects to Cleveland Signing Player With Whom He Has Contract. [headline] Col. Dovey has declared war on the Cleveland club. He takes particular exception to the signing up by Cleveland of Pitcher Henderson, the star pitcher of the Stockton club of the outlaw California League.

'Two years ago Dovey traded two outfielders to President McCredie [sic] of the Stockton club for Henderson, and got Henderson's name to a contract. Then the Pacific Coast League blacklisted Henderson and declared him ineligible to play until the blacklist is wiped out. Since then Dovey has been sitting tight, and now that the blacklist has been removed, he says Henderson is coming right to Boston if he plays anywhere.'

'Of one thing he is sure, Cleveland won't get him.'

*Washington Post*, March 2, 1909, p. 8

12) 'PLAYER AWARDED TO NAPS. National Baseball Commission Settles Dispute between Clubs. Boston National Fail to Secure Title to J. B. Henderson, and Claim to Player Is Rejected. [headline]

'Attention is called to the published claim that the Cleveland club has secured the services of Player J. B. Henderson, of the outlaw Stockton club, and that in turn they transferred two players to the Portland club, of the Pacific Coast League, for his release. The Boston club claims that title to this player is vested in it.'

'An agreement has been filed with the commission by the Cleveland club, whereby they release players Graney and Breen to the Portland club, the consideration being that the Cleveland club shall have the pick of any player of the Portland club during the season of 1909, and furthermore that in the event that Pitcher Henderson is reinstated into organized baseball, that they shall have an option on this player's release. ...

'The evidence submitted shows that the Boston National League club negotiated for the services of this player with the Portland club in 1907, and that he was carried on the Boston club's reservation list for two years.

'It appears, however, that the negotiations between the Portland club and the Boston National League club for the release of the player were never closed.

'It further appears that the Boston club was to secure the services of this player for a try-out, and that they were to give in return some consideration and the choice of some player the year following the release of this player to the Boston club. Had an agreement of this kind been presented to the commission, it would have been rejected, because all minor league players are subject to draft unless they are sold previous to August 20 of each year. The finding of the chairman of this commission is that the Boston National League Club never secured title to this player, and their claim for his services, therefore, is rejected. It is evident that the Portland club takes the same view of this case, or they would not have entered into the agreement with the Cleveland club. This latter agreement being in proper form, will be approved by the commission, and the player awarded to the Cleveland American League club, when the ineligibility against the player has been removed by the national association.'

*Washington Post*, March 31, 1909, p. 8; *Los Angeles Times*, March 31, 1909, section I, p. 6

13) 'An agreement has been filed with the National commission by which the Cleveland team of the American League releases Graney and Breen to the Portland team on the understanding that Cleveland shall have the right to take any player from Portland during the present season. If pitcher Ben Henderson shall come into organized ball this year, the Cleveland team is to have an option on his release for the sum of \$1500.'

*Los Angeles Times*, April 25, 1909, section VI, p. 8

14) 'Old "Outlaws" for Coasters. CAL EWING SAYS THEY MAY BE IN CLASS A TEAMS. National Commission Has Refused to Take Back Stricklett, Sheehan, Phyle and Henderson, and They Must Stay in the Class B League Unless They Are Needed Higher Up. [headline]

'That the ineligible Baltimore players of the California State League, who have been claimed by major league clubs, including Bennie Henderson, Elmer Stricklett, Tommy Sheehan, and Monte Phyle, will be used this coming season by the Coast League clubs, was the intimation given out by J. Cal Ewing today.

'When the National Commission recently refused the petition of Cy Moreing, Jr., for full reinstatement of the players, it was understood that the high-class men would be relegated indefinitely to the Class B organization. Ewing says, however, that there is an understanding by which any players belonging to major league clubs, now with the State League, can be turned over to the Coasters if they care to use them. Moreing agrees with Ewing that such is the understanding.

'If such permission has been granted, it is undoubtedly true that the men named and perhaps others will be working for Class A clubs. Under the \$1600 salary limit imposed by the State League, it cannot afford to pay baseball players such as Sheehan and Stricklett, and unless the men could go with the Coasters, they would be obliged either to drop baseball or play for little or nothing.

'An agreement of this kind would work out satisfactorily on both sides. Tommy Sheehan stated today that he would be glad to play on the Coast this season, and doubtless others will feel the same way.'

*Los Angeles Times*, January 12, 1910, section I, p. 6, col. 2

15) [mentioned as pitching for Oakland in the State League]

*Los Angeles Times*, April 8, 1910, section I, p. 8

16) 'STATE LEAGUE. CLEVER TWIRLER IS HENDERSON. ASSISTED BY STICK WORK AS HE BEATS SAN JOSE. Ten Players Strike Out before the Pitcher's Prowess.' [headline]

*Los Angeles Times*, April 23, 1910, section I, p. 6

17) 'Coming Soon. BEAVERS OUT FOR PENNANT. Strength of Team Uncertain But Looks Good. Ben Henderson Is Expected to Help Boxmen.' [headline].

*Los Angeles Times*, March 24, 1911, section III, p. 2, col. 4-5

18-19) (mentioned as on the Beavers roster)

*Los Angeles Times*, March 27, 1911, section II, pp. 1, 6

*Los Angeles Times*, March 28, 1911, section III, p. 2

20) 'BASEBALL CHIPS OFF THE DIAMOND. TICO IS RELEASED BY HAP HOGAN. Youth Fails to Make Good with Vernon Tigers. - Pitcher Freine Reports to Dillon; Can Twirl with Either Hand. Benny Henderson Looks Pretty Good With Portland Beavers. [headline]

'Benny Henderson is warming up every day with the Beavers at Washington Park, and may be seen in the box probably this week. He is as big as a horse, and should be strong enough to pitch, although he has had little training this winter. He could not take it up because he was not sure of being reinstated.'

*Los Angeles Times*, March 30, 1911, section III, p. 2, cols. 2-3

21) 'Ben Henderson, Pitcher who has been taken from Portland by the National Commission.'

*Los Angeles Times*, April 9, 1911, section VII, p. 8, cols. 2-3 (caption to a portrait)



22) 'Another Murder. ANGELS GIVEN HOT PACKAGES. Walloped by Beavers in One-sided Contest. [headline]

'It was a slugfest from start to finish on the part of McCredie's walloppers, while Benny Henderson "came back" with a vengeance. The big pitcher was starting in a game for the first time this season, and not only did Benny have a splendid game, but he uncorked some batting stunts that aroused the utmost enthusiasm, for he pasted the ball out of the lot over the sign of a furniture house, which entitles him to \$25 worth of furniture and followed this his next turn up by lacing the ball high against the right center wall for two bases.'

*Los Angeles Times*, April 24, 1911, section II, p. 2, col. 3

23) 'HENDERSON IS EASY FOR HAPS.' [headline]

*Los Angeles Times*, May 6, 1911, section II, p. 8

24) 'BEAVERS DROP ONE TO HENLEY.' [headline]

*Los Angeles Times*, May 10, 1911, section III, p. 2

25) 'Three to Two. RYAN'S HOMER FAILS TO WIN. [headline] Bennie Henderson, on the mound for Portland, had two bad innings. At other stages of the game he kept the locals' hits well scattered and except for a tendency at times, he pitched good ball.' [sic]

*Los Angeles Times*, May 19, 1911, section III, p. 2

26) 'Another Explosion. BEAVERS GIVE RED A SOUND THRASHING.

Henderson in Fine Form and Never in Danger.' [headline]

*Los Angeles Times*, June 12, 1911, section II, p. 2

27) 'Man Overboard! HENDERSON LOST TO THE BEAVERS. MESSAGES FAIL TO LOCATE THE PORTLAND HEAVER. McCredie Is Worried Over Failure of His Star Pitcher to Report, and Is in Repentant Mood. - The Champions Need Twirlers Badly, and Seek for Him in Vain. [headline]

'Ben Henderson, pitcher and "Ten Thousand Dollar Beauty" of the Beaver squad, who fell off the water wagon at Stockton with such eclat that he had to go to a hospital to recuperate, now seems to have fallen off the map.

'McCredie can't locate him, at any rate. Messages addressed to him at Stockton, his last known address, remain unanswered, and the Portland manager is beginning to think Henderson has quit for keeps.

'McCredie was chagrined and angered by Henderson's lapse last week, for he did not have enough pitchers anyway, but from his talk now it is gathered that he really did not intend to keep Henderson out of the game any longer than was necessary to get him thoroughly straightened out.

‘But Henderson’s failure to communicate with his manager and teammates seems to indicate that he is either sulking or has left for fields anew.’

*Los Angeles Times*, July 7, 1911, section III, p. 1, col. 6

28) ‘Tigers Tamed. RYAN’S HOMER CLINCHES GAME. Portland Outfielder Scores Two Ahead of Him. Henderson Comes Back and Pitches Fine Ball.’ [headline] --- *Los Angeles Times*, July 13, 1911, section III, p. 2

29) (mentioned in brief account of a game)

*Los Angeles Times*, September 9, 1911, section II, p. 2

30) ‘Oh, Pretty Fair. WHAT I THINK OF COAST LEAGUE BASEBALL PLAYERS, by a Big League Scout. ...Take Bennie Henderson, for instance. He is a “groove” pitcher and will never do in the big leagues unless he changes his style. He lays them right over and even though he holds the minor leaguers to few hits he will never fool the big fellows, for that is the one thing they are waiting for – a ball over the center of the plate, where they can at least drive it out with full power, even if it does not go safe.’

*Los Angeles Times*, September 15, 1911, section III, p. 2

31) ‘HOGAN’S VILLAGERS BOW TO BEAVERS. Pitchers in the Portland Game. In this, the coming of what will probably be the most momentous series of the Coast league season, Hogan’s pitcher Stewart, lost the game to Henderson.’

*Los Angeles Times*, September 14, 1911, section III, p. 1, cols. 3-4 [caption to portraits of Stewart & Henderson]

32) (long account of a double-header win by Beavers; Henderson pitched one game) --- *Los Angeles Times*, September 18, 1911, section III, p. 1

33) ‘INSIDE “DOPE” ABOUT THE PORTLAND STAR PITCHERS. By Roger Cornell, (Trainer of the Portland team for two seasons, now with the L. A. Athletic Club.) One of the best pitchers M’Credie will bring down for the Vernon Portland series is Bennie Henderson.

‘Henderson is a very reliable pitcher; but he likes the fans to keep quiet when he is in the box. He has a great curve, and a good change of pace; is not a Marathon pitcher, but is very good if everything breaks right for him; must have good support. Don’t blow your horns when he is in the box, as it rattles him.’ [Then: remarks on the team’s other pitchers]

*Los Angeles Times*, October 4, 1911, section ii, p. 1, cols. 4-5 (with portraits of Henderson and three others, cols. 3-7, captioned ‘Four classy hurlers who are expected to do their share in winning the pennant for the Beavers.’)

34) 'BEN HENDERSON. Bennie Henderson, 26 years old, is from Council Bluffs, Iowa. He began with Omaha in 1905 and also played with the Oklahoma team for a part of that year. In 1906 he went to Portland and the next year jumped his contract and for the next four years was with the California Outlaw League and returned to Portland this year. He is a fine heaver when he is right but is a hard boy to control.'

*Los Angeles Times*, October 22, 1911, section 7, p. 5, col. 4

35) 'Water Wagon Kid. Booze Contract for Henderson. M'Credie to Give Erratic Twirler Chance. [All this is headline; the text includes:] Walter M'Credie has decided to give Ben Henderson, his capable but erratic big right-handed pitcher, another chance to be good next season... Ben will be put on what is known as a "booze contract," which means that he will receive but a nominal sum through the season as long as he behaves himself, and there will be a clause attached promising him a good, substantial bonus if he stays on the water wagon.'

*Los Angeles Times*, December 19, 1911, section III, p. 1, col. 4

36-37) [See above, p. 64, for the quotes concerning Henderson's 'jazz curve,' aka his 'jazz ball/jass ball/jazz ball,' April 2 and 3, 1912. Also, note the possibly relevant 1911 comment in item #33 above: 'He has a great curve.']

38) [The Angels beat the Beavers and Henderson on opening day] "'Couldn't get warmed up out there. Too cold. Never got a sweat up; but [I] tell you, I'll beat 'em the next time. I had everything, but I couldn't get to goin'.'" This is the excuse given by the Beavers' great pitcher, Ben Henderson, for losing the opening game of the Pacific Coast League season....'

*Los Angeles Times*, April 3, 1912, section III, p. 1

39) 'Two-sided. HAP WANTS HENDERSON; "MAC," SORE, SAYS "NIX." Ben Henderson, Portland pitcher, a member of the Vernon team? Why, this would not be anything startling, in view of the news that leaked out yesterday. Some weeks ago, Hap Hogan made a tentative proposition to buy Henderson, but at that time big Mac was pretty sore at his pitcher and refused to consider any thing concerning him, except that he be kept on the suspended list for a time as a punishment for running the water wagon into the ditch and falling off. ..."He made my club a bum this year," hotly retorted big Mac, "and put me in the hole and I'm going to give him a chance to take some of his own medicine now. He cannot pitch for me any more this year and I will not sell him. I'll just keep him on the suspended list and make him sweat a little. He has made me sweat enough. I think he is one of the greatest pitchers in the country and I could sell him back East tomorrow

for \$1500, but I do not need the money. I guess this will be enough for Henderson." --- *Los Angeles Times*, June 23, 1912, section VII, p. 8

40) 'A general massacre is about to occur in the Portland baseball team — according to a special dispatch to The Times. McCredie is to let out pitchers Elmer Koestner, Speck Harkness, Harry Sutor and Bennie Henderson. McCredie has decided to trade the whole bunch. "My team hit well this season but my pitchers were punk," he said.'

*Los Angeles Times*, October 31, 1912, section III, p. 1

41) 'A selection. M'CREDIE PICKS ALL-TIME BEAVER TEAM. [headline]. 'Henderson had a chance to go to Cleveland, but let it slip through his fingers. ...To pick out the best twirlers who have been on the roster of the Portland team since the 1903, [sic] would be a hard task. ...Henderson was sold to the Toledo team of the American Association, but failed to show his usual class, and was released.'

*Los Angeles Times*, January 11, 1914, section VII, p. 9

42) [mentioned as with the San Francisco Seals]

*Los Angeles Times*, February 23, 1914, section III, p. 2

43) 'With the Seals. BENNY HENDERSON SEEMS TO BE IN GOOD SHAPE.' [headline]

*Los Angeles Times*, February 26, 1914, section III, p. 3

44) 'What, Again? BENNIE FALLS FROM WAGON. HENDERSON HAS BEEN MISSING FOUR DAYS. Bennie Henderson is no longer a Seal. The former capable, but unreliable, Portland right-hander, has fallen by the wayside and has been missing from camp for four days. It means his finish.'

*Los Angeles Times*, March 2, 1914, section II, p. 2

45) 'BENNY HENDERSON SAYS HE'LL BE GOOD. The San Francisco baseball club is prepared to give pitcher Benny Henderson another chance. Henderson mysteriously disappeared from the training camp at Boyes Spring last week.'

*Los Angeles Times*, March 8, 1914, section VII, p. 10

46) [mentioned as on the opening day roster of the Seals]

*Los Angeles Times*, March 17, 1914, section III, p. 2

47) 'BEN HENDERSON MISSING AGAIN.'

*Los Angeles Times*, March 29, 1914, section VII, p. 1, col. 5

48) [an article on players released by Coast League teams; Henderson is released unconditionally by Salt Lake City and is a free agent]

*Los Angeles Times*, May 5, 1915, section III, p. 1, col. & p. 3

---[G. Cohen: See the references at the end of this book for Lynell George's Aug. 24, 2003 *L. A. Times* article on George Thompson's discovery of the 1912 jazz attestations.]

#### G. COHEN: MORE ON BEN HENDERSON

For my overall assessment of Henderson's 1912 use of 'jazz ball'/etc., see above, pp. 2-3. Now, in addition to George Thompson's above-compiled information on Henderson from the *L. A. Times*, here is material I collected from the *Oregon Daily Journal* (1912) and the 1914 *Bulletin* (San Francisco). The material in the *Oregon Daily Journal* is particularly important, since it turns up nary a mention of Henderson's 'jazz ball.' If Henderson had really developed a new pitch, it is inconceivable that the ever news-hungry sports-writers of his hometown newspaper would remain silent on it. And if even his hometown newspaper failed to mention 'jazz ball' (or its variants) in 1912, how could 'jazz' have made its way from Portland to Scoop Gleeson in San Francisco, March 1913? There is thus far not a shred of evidence that Henderson's term 'jazz' spread beyond its very limited use in early April 1912 in the *L. A. Times*.

#### OREGON DAILY JOURNAL (CALLED OREGON SUNDAY JOURNAL ON SUNDAYS)

1) *Oregon Daily Journal*, April 3, 1912, p. 10/1: 'Portland Loses Opening Battle To Los Angeles'. Subtitle: 'Henderson Goes Way of Every Other Initial Pitcher During Last Six Years; Recruits Show to Advantage':

[1] 'Los Angeles, Cal. April 3. -- Ben Henderson went the way of every Portland pitcher since the day of Win French in 1906, and the Los Angeles club gathered in the opening game by a 4 to 2 score before an immense crowd of spectators. Henderson was steady except in two innings, when enough hits were bunched on him to assure the Dillonites of the first game. Portland fielded faultlessly and some of the young players brought forth encomiums for their clever [= skillful] work in the field, on the bases, and at bat.

[2] 'Manager McCredie had hoped that his well seasoned squad would take the first game, a feat that it has not accomplished in the last six years. He had especially prepared Henderson for the premier and except in the two innings Henderson twirled great ball. McCredie, despite the handicap of one game, figures on taking the series from the Angels.

### **'Rodgers Gets First Single**

[3] 'Leverenz had the number of the Beavers in the first inning and quickly retired the side, though not before being nicked for a single by Rodgers. 'That Henderson was not whaled for more runs in the first inning was due to some nifty fielding on the part of his mates. Daley started off with a single and Page pulled a sacrifice to Rapps. Heine Heitmuller, the slugger, was on hand with the single that scored the first run of the year. Dillon then connected and Heitmuller galloped up to second. Henderson tightened up and fanned Metzger and then faced Lober, who drove a single into left field, Heitmuller [tried] to make home on the hit, but a beautiful throw to the plate by Chadbourne was caught by Howley and Heine was tagged out.

[4] 'With Rodgers and Lindsay out in the fourth inning, Beaver stock took a slight advance when "Dutch" Krueger rammed out a two bagger. Doane got his second hit off Leverenz and put Krueger on third, and the speckled outfielder swiped second. "Roaring Bill" R. Rapps rapped out a single that put Krueger across the plate, but Doane was out at the register when Lober duplicated Chadbourne's throw to the plate.

### **'Work Too Fast on Bases**

[5] 'In the fifth inning the Beavers had a nice chance but Umpire Mertes couldn't see it that way. Bancroft led off with a single and stole second. Howley fouled to Bales and after the latter caught the ball, Bancroft nipped third, but Mertes decided he had left the bag too soon. Immediately after this Henderson drove out a stinging two bagger that would have scored Bancroft, but Ben failed to touch first base in rounding it, and was declared out, Lober [centerfielder] to Dillon [first base].

[6] 'Henderson was so flabbergasted after being called out that he lost his cunning [= skill] in the last half of the fifth. Babe Reams, the emergency short-stop, opened on his delivery for a double. Henderson gathered Leverenz' bunt and threw Reams out to Lindsay. Daley connected for a triple and scored Leverenz. Then Page tripled, scoring Daley. Heitmuller was retired via the strikeout route, but Dillon singled again, scoring Page, Howley and Bancroft retired Dillon while the latter was trying to steal.

### **'Chadbourne Scores**

[7] 'Reams tossed Chadbourne's grounder over Dillon's head at the start of the sixth inning and Chad reached second. Rodgers singled and Chadbourne sprinted across the rubber. Lindsay fouled to Dillon, Krueger forced Rodgers at second and Doane fanned.

'It is estimated that a crowd of nearly 12,000 people saw the game, the largest opening day crowd in the history of the game in Los Angeles. McCredie though a bit downcast over the result of the game, was satisfied with the work of his men. Bancroft played short like an old hand, and gave one an inkling of the stuff Olson

used to pull off; Doane, a left handed batter, got two hits in his baptismal game off a left handed pitcher, quite a feat. Howley caught in great style and had the wits scared out of the baserunners. ...'

2) *OREGON SUNDAY JOURNAL*, April 7, 1912, section 4, p. 10/1-2: 'Angels Knock Ben Henderson's Smile Off In Terrific 3 to 2 Game'. subtitle: 'Beavers Lose Fourth Game To Dillon's Sluggers':

[1] 'Los Angeles, April 6.--For handsome Benny Henderson the show began like a romp, but ended in a damaging rip. At the start Henderson had curves, speed, control and a smile. He did not even have the smile at the finish.

[2] 'The Angels collected six safe hits off Henderson in the fourth and fifth innings. This grapeshot stuff silenced the Champions [i.e., Portland, league champions in 1910, 1911] and snuffed all their ginger out. It might have been worse, a whole lot worse. The game was not nearly as close as the figures would indicate. The way the Dillonites are lacing the ball around the park and pulling off the tent button shows the stuff they are made of.

[3] 'Henderson fanned Daley and Heitmuller in the opening round, and there was sorrow among the faithful to see this pair of heavy hitters so easily disposed of. In the second Dillon, Metzger and Lober all turned up their toes in a row without driving the ball away from the infielders. When Henderson struck out Boles and Reams in the third, the crowd took on the aspect of a gloom convention.

#### **'Run With Hit.**

[4] 'Portland scored a run without making a hit in the third. A base on balls, an out and an error by Page was the combination responsible for the spilling of the soup. With one out Chadbourne was retired by Leverenz. Rodgers grounded out, Page to Miller, Chadbourne flashing to second. Lindsay swung into a short drive that went through Page and rolled to the right, Chadbourne coming home on the error.

[5] 'We now reach the windup, which found Walter McCredie biting his finger nails and threatening to "buy a whole new ball club."

[6] 'Four hits, after two men were out in the fourth, gave the Angels two runs and made the Los Angeles fans forget that they had but a few minutes before been "cussing" Benny Henderson, and wishing that he would fracture his ulna bone or meet with some equal accident.

#### **'Base Hits Begin to Pop.**

[7] 'Daley and Page both were pegged out at first by Lindsay [3rd base] and the base hits began to pop. Heitmuller shouldered a knee killer in between Lindsay and Rodgers [2nd base]. On the hit and run order Heitmuller trekked his way to second, while Dillon slammed out a clear single to left. Henderson tried to slip a groover over on Metzger, but the slip worked the wrong way, the Angel third baseman hitting a single over second, scoring Heitmuller. Lober followed with a

wicked poke, bouncing the ball over Lindsay's head. Dillon scored on the single, but Metzger was nailed at third.

[8; col. 2] 'Catcher Boles opened the fifth with a long triple to right. Reams and Leverenz were unable to bring him home, but Daley singled to left, scoring Boles.

#### **'Last Stand in Sixth**

[9] 'Portland's last stand was made in the sixth when Page lifted his team away from the danger mark with a double play act that was a beauty. Rodgers had walked, taken second on Lindsay's out, stole third and scored on Rapps' hit down the third base line. McDowell bounced a hit into center, putting runners on first and third with only one down. Doane cut loose with a high line drive when Page went up in the air, spearing the ball with his glove hand and doubled McDowell at first.

[10] 'A feature worth mentioning was the fact that Bill Rapps caught Dillon on a trick, the origin of which dates back to the time when "Ante-over" was considered baseball.

#### **'Oh, the Tricksters**

[11] 'Henderson threw the ball to Rapps to catch Dillon off first in the second, but Frank was standing with both feet on the bag, Rapps made a motion to return the ball when Dillon stepped off the sack and was touched out.'

3) *Oregon Daily Journal*, April 13, 1912, p.9/1-2; 'Bunched Hits In 11th Beat Benny And The Beavers'; subtitle: 'Leard and Hofman Solve Big Twirler's Slants After Hard Struggle; Doane Gets Home Run in Fourth':

[1] 'San Francisco, April 13 [Portland vs. Oakland].--Leard's three base hit followed by Hofman's single in the eleventh inning off Benny Henderson shoved the Beavers still further in the ruck and gave Oakland a 3 to 2 game. Christian pitched great ball for the winners.

[2] 'Portland scored first in the second inning. After Rapps flied to Cook, Krueger was safe on Cook's error. The "Flying Dutchman" stole second and this was followed by Doane's first walk. Bancroft came through with a single, scoring Krueger and putting Doane on second. Howley flied to Leard and Doane made the third out trying to score on Henderson's single, Coy to Mitze.

[3] 'With Rapps and Krueger out, Doane kited the ball out of the lot in the fourth, giving the Beavers two scores.

[4] 'After Coy flied to Krueger, Zacher singled and reached second on Rodgers' error, scoring a moment later on Hetling's single. Sharpe and Mitze were infield outs.

[5] 'With one out in the sixth Zacher was responsible for the score that tied the game. He doubled, but Henderson tightened and fanned Hetling. Boss Sharpe came through with the bingle that scored Zacher. Mitze fanned.



[6] 'The game went until the eleventh inning before Oakland finally put over the winning run.'

4) *Oregon Daily Journal*, April 17, 1912, p.12/1; 'Henley Too Much For Champions In Opening Contest'; subtitle: 'Beavers Blow Up in Seventh Inning and Can't Make Enough in Ninth to Pull the Game Out':

[1] 'Where do you head in when---

Cack Henley holds you to four scattered hits.

Chick Hartley scoops 'em off his shoe tops.

Corhan jolts you dead with "hit and run."

Berry and McArdle catch your best bet napping.

And old Kid History is right on the job, as of yore?

Nobody can beat a combination like that.

[2] 'That was the proposition the Beavers faced yesterday afternoon, and collectively it was too much for them. Aye, to the tune of 2 to 1. It was humiliating, yes, but not so much so as a newcomer would imagine, for if history has been scanned correctly, the Seals were just administering their little triennial defeat to the Beavers. The oldest inhabitant can't remember when Portland has won an opening game from San Francisco. That's where old Kid History comes in.

#### **'Henley in Great Form**

[3] 'Reverting to Henley--he was in some form yesterday. The Beavers had their only chances to beat him in the fourth and ninth frames, but Messrs. Berry, McArdle and McIvor combined to kill off their opportunity, with the last named of the trio contributing much the less spectacular part.

[4] 'But while we are passing out the encomiums for the Seal payrollers, we must not forget young Doane, who became an instant hit. In fact, he alone beat the Mohlerites out of a bigger score, and prolonged Danny Long's [S.F. Seals' manager] agony. In the first inning this speckled young person robbed Claude Berry of a legitimate two bagger, and in the fourth with men on second and third he pulled off two sparkling catches that killed the Seals chances. And maybe you think the 12,000 fans present didn't applaud, and believe us, there was no census padding going on in that concourse.

#### **'New Men in Spotlight**

[5] 'McCredie's new men were under critical inspection yesterday. It was the hardest ordeal they will face this year. Doane crowded his way into the hearts of the fans by his sparkling outfield work, and his willingness to take chances on the bases. Bancroft accepted four chances perfectly in the infield, hitting into a fast double play and blocking the charging McIvor off second on an attempted steal in the ninth inning. He showed that he had plenty of nerve.

[6] 'Dan Howley, the strenuous working catcher, seems to be out after Claude Berry's old laurels of catching more games in a season than any other backstop in

the history of the game. He showed himself a nice receiver and the possessor of a terrific arm. He is still hitting in hard luck, though. Howley is a worthy successor to Walter Kuh.

### **'How it Was Done**

[7] 'But let's get to the meat of things. Jackson was retired easily in the seventh frame, up to which time Henderson pitched a good game of ball, but not so scintillating as his sylph-like opponent, Mr. Henley. Just what was pulled off was hard to get. It went over the heads of a lot of them. Jackson was an easy out. Listen! Here's where the slow roller comes in as aforementioned. McArdle pushed it down toward Rodgers and beat it by an eyebrow, said Hildebrand. Corhan expounded the "hit and run" quite eminently. Bancroft vacated a certain stretch of territory known as short field, to take a possible throw from Howley, when Corhan crammed the ball through and Honus perched on third.

[8] 'Enter Berry and the bonehead Claude dumped a funny looking grounder in front of Henderson. Big Ben picked up the pill, bluffed toward third to back up McArdle, motioned twice at first and then threw to second to force Corhan. Rodgers received the pellet, sunk his spikes in second and then calmly watched Mac score. It was a funny how-do-you-do. Had Ben thrown to Bancroft, who was rushing for the bag, a double might have been negotiated at home. Well, Berry reached first. And here was another spasm. An easy foul from Henley's willow was muffed by Lindsay. Bill's grace gave Cack a chance to slam the ball into the right field promenade for two cushions and Berry was in with the run that eventually won. McIver walked and Mohler felt the ball tick his clothing, filling the hassocks. Howley gathered in Raftery's foul skier, closing the frame.

[9] 'In the fourth Doane opened with a two bagger to left. It was in reality a Texas leaguer that he stretched on Hartley. While fussing around with [col. 2] Krueger on the "hit and run" Doane ventured too far off the keystone and was nabbed, Berry to McArdle. Krueger went out, but a moment later Rapps barked McArdle's shins with one that would have scored Doane. In the seventh Hartley made a long sprint and scooped Rapp's short fly off his shoe laces with his gloved hand. He was given an ovation.

[10] 'In the ninth the champions began their rally that was cut short. Chadbourne singled sharply to right. Rodgers worked Henley almost into a prostration and walked. Doane sacrificed, Jackson to Mohler, and Krueger drove the pill into deep center to Raftery, Chadbourne scoring and Rodgers "hooking" into third. Here was where Rapps had his chance and converted it into a skyscraper for Molver, which he gilnetted.'

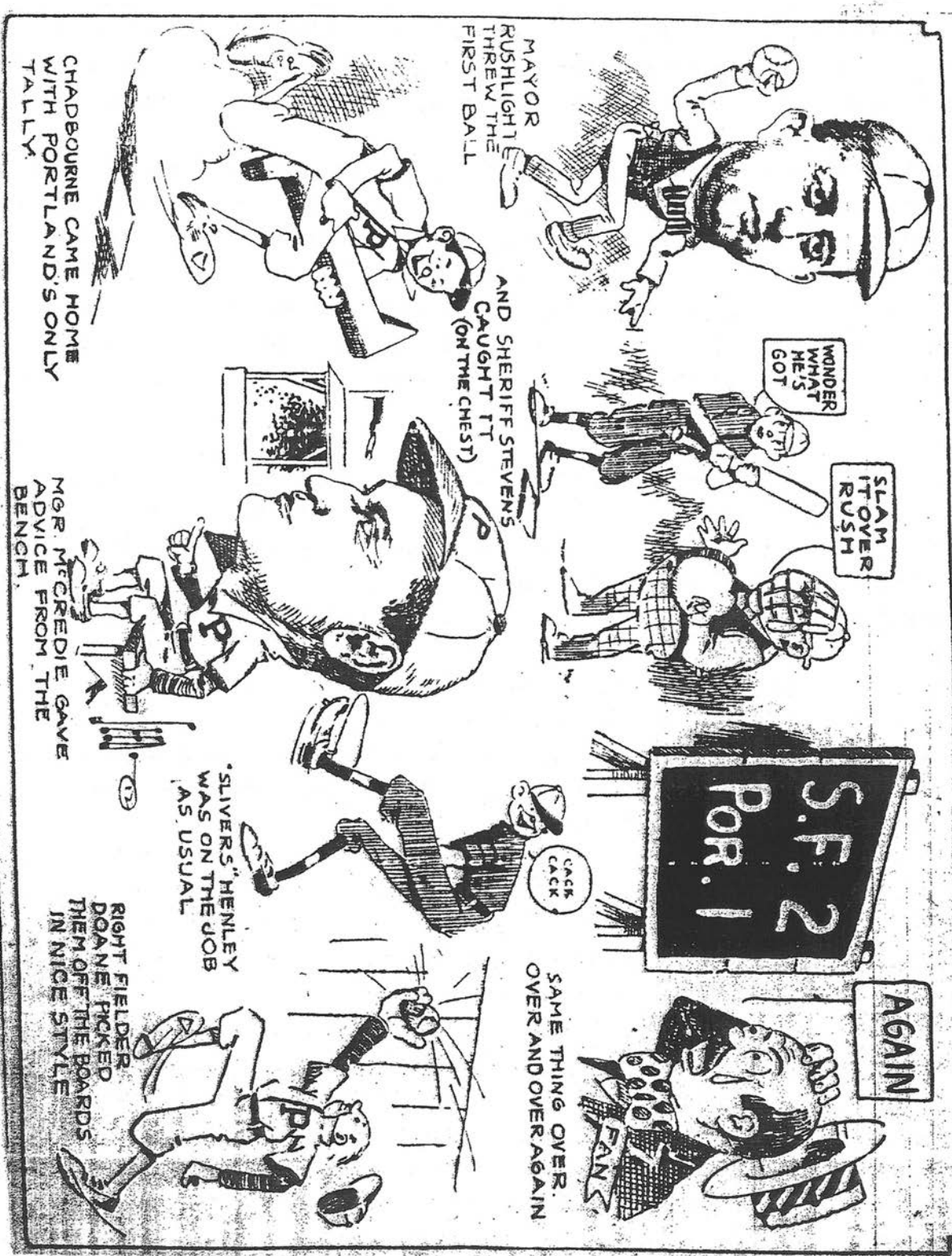
5) *Oregon Daily Journal*, April 17, 1912, p. 12; cartoon: 'Impressions Of The Opening [Home] Game By Cartoonist Seed [sic; 'Seed' was his name]. Henderson is conspicuous here by his absence. He had just pitched the opening home game

for his team (Portland) and two weeks earlier had exuberantly spoken of his 'jazz curve' (April 2; *L.A. Times*), but the cartoonist passed over him as somehow unworthy of special interest. And this despite portraying eight other people in the cartoon. Apparently Henderson's April 2 mention of having a 'jazz curve' stirred no interest in Portland. If it did, that curve would have been a natural topic to include in the cartoon.

--- For cartoon see next page. ---

Oregon Daily Journal, April 17, 1912; opening home game for Portland Beavers. Pitcher Ben Henderson and his 'jazz ball' are conspicuous by their absence.

THE OREGON DAILY JOURNAL, PORTLAND, WEDNESDAY EVENING, APRIL 17, 1912  
IMPRESSIONS OF THE OPENING GAME BY CARTOONIST SEED



6) *Oregon Daily Journal*, April 26, 1912, p.13/1-2, 'Coy's 4-Ply Swat Pulls Game Out of Champs' Paws'; subtitle: 'Ben Henderson Hit Fearfully in Fifth Frame and Runs That Beavers Score Are Overcome by Tallyfest':

[1] 'McCredie also used three heavers--Temple, Henderson and Steiger, and of the trio the left-handed hurler put up by far the best exhibition. The Oaks didn't even get a foul off of him. Had he been heliographed to the mound instead of Henderson, who is suffering a sore arm, the transbay bunch [Oakland] might have been routed.'

[2] 'Henderson replaced Temple and the first ball he pitched to Hofman was turned into right center for a twobagger, Marty and Cooke scoring. The second ball he served up to Coy was ridden out of the lot via the right center fence and three more were rung up.'

[3] 'In the sixth, Acting Captain Hoffman wanted to make sure and he sent Tiedemann to bat for Martinoni with two out. Big John laid one against the left field fence for a double but Cooke couldn't deliver. ...Steiger...relieved Henderson at the start of the seventh...'

7) *Oregon Sunday Journal*, May 5, 1912, section 4, page 9/2; 'Benny Henderson Gets Suspension'; subtitle; 'Twirler Breaks Training Rules and Contract Clause and Is Retired': 'Pitcher Benny Henderson, formerly one of the best twirlers in the Pacific Coast league, has been indefinitely suspended by Manager McCredie of the Portland Beavers. Henderson was suspended after today's game by the Beaver boss.

'Henderson has not been out with the team for over a week and has broken both the training rules and his contract clause.

'Benny has not won a game this season for the Beavers, although he lost them by but one or two runs. McCredie is getting down to business now and intends to suspend or trade all players that do not keep on edge.

'McCredie's pitching staff is all shot to pieces and there are several deals pending for twirlers and will likely be put through before long. ...'

#### INFORMATION ON BEN HENDERSON IN THE 1914 *SAN FRANCISCO BULLETIN*

1) *S.F. Bulletin*, March 2, 1914, p. 11/4; 'Baseball Tabloids': 'If Leifeld comes back we can spare Bennie Henderson, who appears to have joined the gin league for all time. --- Tub Spencer [Seal catcher who also regularly fell off the water wagon] extends his deepest sympathies to Bennie Henderson. This trying to do a comeback with J. Barleycorn for [an] opponent is not what it is cracked up to be. Poor Bennie. A popular fellow and a clever hurler, but lacking [a] balance wheel.'

March 2, 1914, p. 11/5; 'Cincinnati's Team Has String On Young Pitcher Barnham': '[Seals owner] Ewing also added that the Henderson matter was up to [Seals manager Del] Howard.

"Del," said Ewing, "is the boss up here. If he has decided that he does not care to have Henderson around, I suppose that settles it."

2) *S.F. Bulletin*, March 3, 1914, p.13; 1-2; "Doc" Cook Is Named By Devlin To Lead Oaks On Field'; col. 2: 'The disappearing proclivities of Benny Henderson and Teddy Kaylor have led someone to suggest why not a bureau for the posting of overdue ball players, the same as for overdue ships. As completely as Henderson dropped out of sight from the San Francisco camp, he has nothing on Kaylor, who has disappeared as quickly and mysteriously as though the ground opened and swallowed him. Kaylor is not supposed to be in the same trouble as Henderson, however, and Devlin expects to see him back in camp today. But that overdue idea isn't bad. It would make rather nice reading to pick up a newspaper and learn that Ball Player Bill Jones, who disappeared on the 19th, has been spoken [sic; typo for 'spotted'?] in longitude 121, latitude 36:34, and reports all well. Whaddaya say?'

3) *S.F. Bulletin*, March 5, 1914, p.11/3-4; Baseball Tabloids Fresh From the Factory'; col. 3: 'Has anyone seen Benny Henderson, the Mona Lisa of the diamond? Del Howard is curious, but not anxious to know.'--[G. Cohen: 'Mona Lisa' here is evidently a reference to Henderson's smiling. Cf. above, p. 76: *Oregon Sunday Journal*, April 7, 1912, section 4, p. 10/1-2: 'Angels Knock Ben Henderson's Smile Off In Terrific 3 to 2 Game']

4) *S. F. Bulletin*, March 10, 1914, p.11/1-2; 'Howard Is Anxious To Have Ovie Overall On Bench'; col. 2: 'Benny Henderson came to an agreement with Boss Howard last night as the result of which he is again a full fledged Seal. Del and Henderson had a long heart to heart talk, and when it was over Howard declared that he felt certain Benny would stick to the straight and narrow path from this [time] on. ["I've got a suspicion Benny is going to make the club a great pitcher this season," said Howard, "and he's got my full confidence."']

5) *S. F. Bulletin*, March 11, 1914, p. 13/1-2; 'Manager Howard Has Baseball Timber To Burn'; col. 2: 'Benny Henderson was back in uniform yesterday and seemed to take great delight in displaying his assortment of stuff to the admiring natives. Benny is in great shape and in better conditions than he has been for many a moon. He looks to be the real goods.'

6) *S. F. Bulletin*, March 16, 1914, p.11/1; 'Seals And White Sox Split 50-50 On Their Series': '...to the effect that the [Seals] club had more good pitchers than ever

before in its history. The dope went on to say that "Pop" Arlett would prove a pleasant surprise; that Tozer, Fanning, Baum, and in all probability Henderson, would make a formidable quartet, that Pete Standridge had a lot of stuff that he never had before. And for once the dope has been upheld.'

7) *S. F. Bulletin*, March 28, 1914, p.9/1-2; 'Playing of Seals Against Sox Has Been Splendid'; col. 2: 'Manager Del Howard is becoming rather peeved at the actions of Ben Henderson. Del had him carded to pitch one of the games in the last White Sox series, but Henderson begged off on the plea that he was not in his best hurling shape. Again yesterday he was Del's selection to occupy the hillock, but he excused himself on account of a kink in his arm and Howard had to fall back on "Pop" Arlett.'

CHAPTER IV  
A FEW MORE EARLY ATTESTATIONS OF JAZZ

1913-1915 ATTESTATIONS OF JAZZ (IN SPORTS,  
NOT MUSIC) IN THE *OAKLAND TRIBUNE*  
(material from Barry Popik and Benjamin Zimmer)

[G. Cohen: I have compiled this material from three ads-l messages: Popik's (May 8, 2005) and Zimmer's (May 20, 2005; Sept. 8, 2005). We see here a slight spreading of the sports term *jazz* from the *San Francisco Bulletin*, where it originated in its meaning 'pep, vim, vigor, fighting spirit' starting in March 1913 and in reference to the Class AA baseball team San Francisco Seals. Interestingly, in the first two examples below (and Sept. 8, 1915), *jazz* has been extended to boxing; I here set aside the April 19, 1913 *jazz* in a *S. F. Bulletin* boxing article, in which the term is pejorative: 'If the society for the prevention of cruelty to boobs had been represented at Pavilion Rink last night they would have arrested Riordan and Willis for laying the jazz on too thick.' See above, p. 55.]

From Barry Popik:

**4 October 1913**, *Oakland Tribune*, p. 8, col. 7: 'The sailor was never off his feet last night although Clabby handed him shots of the old 1/2-jazz which made the ex-sailor's knee sag many a time.'

**10 January 1914**, *Oakland Tribune*, p. 12, col. 7: 'Last time he boxed Azevedo "Frenchy" was a trifle stale and did not display his usual ginger, but I can positive-ly guarantee he will be there with plenty of the old jazz Tuesday night.'

From Benjamin Zimmer:

'Barry already found two early cites from the *Oakland Tribune* for jazz. Here are a few more:

**1914 *Oakland Tribune***, 14 Oct. 12/1 'They have the material and they certainly are a steady and conscientious bunch of players, but that lets them out, as the old term which they call the "jazz" was lacking.'

**1914 *Oakland Tribune*** 4 Sep. 6/2 It will be something worth looking at, the race around the lake over a fine course, and Oaklanders who want to see a lot of finely-built lads, full of "pep" and "jazz" do their very best, should not fail to be on hand at the start and wait for the finish.

**1915 *Oakland Tribune***, 24 Feb. 10/1 'A little less alleged league class, and a lot more fight will go a long ways making the national pastime more popular in this neck of the woods, and here's hoping Cliff Blankenship and his herd will show the fans a little of the old-time jazz.'



**1915 *Oakland Tribune* 29 July 10/4** 'The other advantage has to do with Weaver's pep and enthusiasm, which is bound to help matters along when his men buck against the hard "gaff" while away from home. Confidence has won many a race and Bob Weaver is right there when it comes to "jazz" and the gentle brand of talk.'

**1915 *Oakland Tribune* 15 Aug. 39/3** 'Inability to come through in the pinch the first part of the game took all the jazz out of the Krieg boys.'

**1915 *Oakland Tribune* 8 Sep. 10/2** Conde showed his old time class in the first round and brought over several ripping smashes to Gorman's face but the recent illness which Conde has been recuperating from soon got the best of him and his old time "jazz" gave out.'

**1915 *Oakland Tribune* 29 Oct. 16/6** 'The Saints held a rally last night where plenty of "Jazz" was shown.'

**BARRY POPIK: 1913 'JAZZ' CITATIONS FROM WASHINGTON STATE  
'PUT THE JAZZ ON (SOMEBODY)' REFER TO LEGAL PUNISHMENT**

Popik sent a 8/29/2010 message to several ads-l members, and I now excerpt the most important information:

'FYI, there are some NewsBank/GenealogyBank 1913 "jazz" ("put the jazz on him") citations from Washington state:

**June 26, 1913, *Seattle (WA) Daily Times*, J. E. Boyden byline, p. 10, col. 2:**

'Mr. A. J. Howlett stood up today before Police Judge John B. Gordon today to explain why he put the jazz on Chas.'

**November 26, 1913, *Seattle (WA) Daily Times*, Eddie Boyden byline, p. 5, col. 2:**

'Justice Brown put the jazz on him for six months in the county stockade.'

**November 29, 1913, *Seattle (WA) Daily Times*, Eddie Boyden byline, p. 5, col. 1:**

'Joey's derisive triumph changed to deep woe when Acting Police Judge J. Y. C. Kellogg put the jazz on Joey for one whole sawbuck.'

**BARRY POPIK: 1913 (WASHINGTON STATE): 'JENS IS JAZZED' AND  
'JENS WAS ALL JAZZED UP ABOUT IT' REFER TO EMOTIONAL  
DISTURBANCE**

In a May 11, 2011 private e-mail to several ads-l members, Barry Popik wrote :  
'This is a little different than the other 1913 Boyden cites that I gave you of "put the jazz on \_\_\_."' Eddie Boyden is the *Seattle Daily Times* writer who gave us three attestations of *jazz* in 1913; the latest one Popik refers to here is:

**August 8, 1913, *Seattle (WA) Daily Times*, p. 5, col. 4:**

'DOLICHOCEPHALIC JENS DODGES OWN BULLETS

‘Blond Ginseng Raiser Sends Deadly Missiles in Neighborhood of Vital Spots but Sidesteps Them.

‘CAN’T AGREE WITH WIFE AND ALMOST TRIES TO DIE

‘Pulls Trigger of Automatic Five Times, but Proves That His Watchful Eye is Quicker Than His Hand.’

‘By J. E. BOYDEN.

‘As a marksman, Jens Nielsen, a tall blond and dolichocephalic raiser of ginseng near Auburn, could not hit a flock of balloons with a bucket of buckshot.

... *Jens is Jazzed.*

‘Jens was all jazzed up about it. When wifey faded Jens felt that life was empty, useless, fruitless and unprofitable.’

FRED SHAPIRO ANTEDATES ‘JAZZ’ AS VERB (1915 TO 1914), ALBEIT WITH AN UNEXPECTED MEANING: ‘MESS UP A GAME THAT SEEMED CINCHED’

In a 9/25/2008 ads-1 message titled ‘Antedating of ‘Jazz’ as Verb,’ Fred Shapiro wrote:

‘The recent digitization of the *San Francisco Chronicle* by ProQuest does not seem to provide an antedating of the word “jazz.” However, it does antedate my previous discovery of the earliest occurrence of “jazz” as a verb, in a context that is cryptic but that connects with other early West Coast baseball usages of “jazz” that have been discovered and are newly incorporated into the OED:

*jazz*, v. (OED 1915) 1914 *S.F. Chronicle* 7 May 10 (ProQuest Historical Newspapers) (headline) ‘Venice Tigers Step Further Out in Front as Seals Lose. C. S. Smith Almost Jazzes Game Cinched by Venice.’

‘The body of the article describes reliever C. S. Smith almost blowing a baseball game against the Oakland Oaks. I don’t see the word “jazz” used in the body of the article, but the body is poorly OCR’d (the headline is very clear) and I will study it more carefully when I have the time. I guess the usage of “jazz” here seems on its face to mean “blows, messes up.”’

#### CHECKING THE ABOVE-MENTIONED ARTICLE (MAY 7, 1914)

The use of ‘jazz’ to denote ‘blowing a game’ is unexpected, since almost all attestations of *jazz* are favorable. But a few early pejorative uses of *jazz* have been surfacing the past several years, and the May 7, 1914 attestation evidently fits into this little cluster. Other than that, I have no explanation for *jazz* here. Maybe

someone will see something that I'm missing, so here now is the relevant part of the article, viz., the first several paragraphs:

*S.F. Chronicle*, May 7, 1914, p. 10, [Very top; over all columns: 'Venice Tigers Step Further Out in Front as Seals Lose'; then, cols 1-2]: 'C.S. Smith Almost Jazzes Game Cinched by Venice.' [subtitle]: 'Jack Geyer Is Handed a Lacing.'

'If Clarence Smith is in a hurry to return to the "United States," as he so naively expressed himself when he was one of the forlorn hopes of the White Sox Seconds, there is no better way to accomplish that result than by just what he did yesterday afternoon. Of course, the chances are that Clarence would return to his desired haven by way of Keokuk, Iowa, or some other Class C town, but he would return, nevertheless.

'Young Mr. Smith took a game that was as good as cinched, for when [Venice pitcher] Fleharty left [so] that a pinch hitter might go to bat, the score was 7 to 2 and a half inning to go. And what Smith didn't do to mix things up, can best be imagined. He downed two before there was a run across the plate, but after that he walked three of the valiant Oakland stickers, and allowed one hit, all of which added two to the score of Commuterville [i.e., Oakland]. He had the bases filled and was in that despairing situation when a home run would have tied the score at one time and again given Oakland a victory.

'As a matter of fact, no one on the Venice bench breathed easy until the reliable Doc White was shunted into action. His task was that of disposing of Rube Gardner, said Rube being killed off in the most graceful manner possible by means of three strikes.

'That left the Venetians to the fore by a score of 7 to 4, and [Venice manager] Hap Hogan still had his chance to strut off the field with his champions. ...'

---[The rest of the article has details on the game, but nothing directly relevant to C.S. Smith almost losing a game that seemed cinched when he entered. And no further mention of 'jazz' is made. Also: On this date (May 7, 1914), Venice led the Pacific Coast League (won: 21, lost: 12), and Oakland was in last place (won: 12; lost: 20). So, for the league-leading team to blow a game to the cellar-dweller would be doubly embarrassing.] ---

#### FRED SHAPIRO: 1914 MENTION OF 'SOLARI'S BOYES SPRING JAZZ BOYS'

In a 9/25/2008 ads-1 message Shapiro wrote about a March 7, 1914 'jazz' attestation: 'Here is another early San Francisco baseball usage of "jazz," although it apparently sheds no new etymological light:

**March 4, 1914** *S. F. Chronicle* 7 (ProQuest Historical Newspapers) The Yannigans are to oppose the Solari's Boyes Spring Jazz boys Sunday at Parramore Park, and they showed today that they didn't hold this fast bush organization too lightly, for they worked hard for Foreman Fanning, and put in extra time in the field.'

CHECKING THE ABOVE-MENTIONED ARTICLE (MARCH 7, 1914)

A possible explanation for 'jazz' being in 'Solari's Boyes Spring Jazz boys' is that the article connects 'jazz' with the Boyes Springs effervescent waters or implies that Solari's team has the 'spring jazz,' i.e. the vim/vigor/fighting spirit typical of the start of spring training. (In 'Boyes Spring Jazz boys' the article says 'Spring,' --i.e., no --s -- not 'Springs.').

Still, since some ambiguity remains, here now is the passage cited by Fred Shapiro but in fuller form:

*San Francisco Chronicle*, March 7, p. 4, col. 6: 'Fanning Works Yans At Boyes.' [subtitle]: 'Practice Continues and Seals Are Busy.' --- (For 'Jazz' see last paragraph.) Special Dispatch to the "Chronicle": BOYES SPRINGS, March 6. -- The Seals Yannigans, the squad that was left in camp while the first division went to San Francisco to compete in the first real contest of the season, spent a day of moderate activity under the able supervision of Acting Manger Charles Skeeter Fanning.

'After an early breakfast the Yans put out for a short hike to Sonoma and on the way halted long enough to view the old wooden structure once called the mansion of General Vallejo, and a few other historic points of interest. The afternoon was devoted chiefly to batting practice, and the fact that old Sol [i.e., the sun] was at his brightest didn't seem to bother the Sealettes' keen eye, for the ball found the remotest corners of center field on several occasions.

'Nig Clarke spent a day of rest repairing his injured ankle, which is on the improve.

'The Yannigans are to oppose the Solari's Boyes Spring Jazz boys Sunday at Parramore Park, and they showed today that they didn't hold this fast bush organization too lightly, for they worked hard for Foreman Fanning, and put in extra time in the field.'

That's the entire article. My main interest in the article is to see if it can shed any light on the 'Almost Jazzes Game' quote of the article two months later (May 7), but thus far I see none. 'Solari's Boyes Spring Jazz boys' refers to a bush league team managed by someone named Solari, and this team name was evidently invented by the *S. F. Chronicle* sports writer for his article. On March 9 the team was referred to as 'Solari's' Stars' and 'Solarites' -- both probably journalistic creations too. In any case, this team defeated the Seals' rookie squad (the Yannigans, or for short, the Yans), and so an initial supposition of mine did not pan out, viz.

that if the bush league team lost badly, its name (conferred by the *S. F. Chronicle* journalist) might be taken as a symbol of failure.

The bottom line here (March 7, 1914) is that we have one more attestation of 'jazz' but without a clear indication of what it refers to and thus far without relevance to anything else in the 'jazz' picture.

MARCH 9, 1914 ARTICLE (NO 'JAZZ' HERE) AS BACKGROUND INFORMATION FOR THE MARCH 7, 1914 ARTICLE JUST ABOVE

There is no 'jazz': here. The bush league team is referred to as 'Solarites,' 'Solari's Stars' and, at the end, as 'Solaris,' with no mention of 'Solari's Boyes Springs Jazz boys' as in the March 7, 1914 headline. The bush league teams evidently did not have fixed names. Here is the article:

*S. F. Chronicle*, March 9, 1914, p. 4, col. 4: "'Yans" Beaten By Solarites'  
[subtitle]: 'Stay-at-Homes Just one Run Behind When Game Ends':

'BOYES SPRINGS. March 8. - The Yannigans met defeat at the hands of Solari's Stars at Parramore Park this afternoon in what might be termed a slow contest, 4 to 3. In the morning the Yans put on their starched collars, Arabian ties and candy shop shirts, and some found their way to the village church, while the rest sat around the clubhouse posing for the belles of Sonoma valley, who took advantage of the display of new lingerie and Norfolks and snapped many a film of the gladiators.

'The game in the afternoon didn't develop any thrills, but the clever playing on numerous occasions of Butler, who held down short for Fanning's tribe, deserves mention, for he was easily the star of the day.

'The perfect day brought out close to 500 valleyites to witness the game, and machines were plentiful from the surrounding country, showing keen interest in the national pastime.

'Brown started the twirling for the stay-at-homes and held the visiting team down to one run in the four heats that he participated in; then Boss Fanning stepped into the fray and pitched a beautiful five innings. A little poor fielding at the wrong time allowed the bushers to get one run the best of it and they were unable to tie the odd one. The score was 4 to 3 in favor of the bush team. The Yannigans received six hits to the visitors' five.

'Mayor Mercier of Santa Rosa was an enthusiastic rooter, as was Colonel Martin Brady. Score:

	R.	H.	E.
Solaris.....	4	5	4
Yannigans .....	3	6	4

BENJAMIN ZIMMER: A FEW MORE EARLY ATTESTATIONS  
RELATED TO THE SAN FRANCISCO BAY AREA  
(excerpted from his June 22, 2007 ads-l message)

Zimmer writes: 'I did a quick search on "jazz" in America's Historical Newspapers (Readex) and didn't find anything earth-shattering. Here are some cites of possible interest, relating to the early sense of "jazz" meaning "pep, spirit" in the San Francisco area.

1913 *Idaho Daily Statesman* 5 June 10/3: 'Now, out in San Francisco, the most popular word is "the old jazz". It means anything you want it to.'

'This is the same article on "city slang" that Barry Popik found a few years ago in the June 4, 1913 *Fort Wayne Sentinel*:

<http://listserv.linguistlist.org/cgi-bin/wa?A2=ind0312d&L=ads-l&P=5116>

'So at least we know that this article was syndicated widely, bringing attention to the word "jazz" far beyond San Francisco. ... [Also]:

1913 *Duluth News Tribune* 22 June 10/2: 'Take Frisco, the great slang factory of this broad land. Out there they ask you, "Are you jerry to the old jazz?" meaning thereby, "Are you hep to the —" whatever you are supposed to be hep to. "Jazz" stands for whatever you want it to.'

'Here are two cites for "jazz" = "pep" from the *San Jose Mercury Herald*, to add to our collection of Bay Area baseball usage (we've already got a number of cites from 1913 onwards in the *San Francisco Bulletin*, *the Oakland Tribune*, and other papers):

1915 *San Jose Mercury Herald* 28 Feb. 16/6: 'The possibilities of playing ball in California during the fair has saturated Bobby with an additional amount of the old "jazz."'

1916 *San Jose Mercury Herald* 22 May 8/3: 'The boys behind him started that old confidence "jazz" a-goin and Rudolph waded right through the Alpines as though they were a mere lot of schoolboys.'

'One more cite that may be of interest, from a Dec. 8, 1916 *San Jose Evening News* editorial entitled "The Age of Pep." It shows that the "pep" sense of "jazz" may have been merging with the musical sense (which was reaching national recognition in late 1916), since there's a reference to "jangling jazz":

1916 (*San Jose*) *Evening News* 8 Dec. 6/1: 'This is the age of pep, ginger, jazz, punch. ... Even the most radical believer in democracy is inclined to cultivate an aristocratic aloofness of spirit, so he will not become utterly submerged in a turmoil of jangling jazz.'

[G. Cohen]: 1920 *JAZZING THE BANJO*

While researching the 1920 reference to Los Angeles as 'the Big Apple' I was directed by several ads-l members to the *Chicago Defender* (May 15, 1920, p. 7, col. 1) and there noticed several other interesting slang usages. The item in the upper part of that column is titled 'Lemonier's Letter' and contains:

'Ed Williams is jazzing the banjo at the Royal Gardens.'

This presumably means 'playing the banjo in a very lively style' and very possibly has sexual overtones. For the erotic view of a musical instrument, cf. the title of Duke Ellington's book *Music Is My Mistress*.

VICTOR STEINBOK: 1916 'JAZ', 'JAZ EM UP' –  
WITH SLIGHTLY PEJORATIVE MEANING

In the following example (sent by Victor Steinbok), the speaker is confident he'll do okay in an upcoming gig; the quality of what he will say in his performance won't be excellent, but his razzmataz style of delivery will make the audience like it.

**Dec. 28, 1916, *Collier's*, 'Breakfast in Bed,'** by James William Fitzpatrick. p. 15/3: "“They'll eat it up,” retorted Izzy confidentially. “I been in here a coupla times while we was layin' off, an' I got this audience all piped off. They'll fall fer the ginger harder than any slab we ever played. The managers ain't as particular as they used to be. They're out fer the coin now just the same as Swede Eddie at the Midway, an' they're wakin' up that their audiences likes the old jaz. Take it from me, I'll jaz em up an' make them two-dollar birds like it.””

## CHAPTER V

### TRANSFER OF 'JAZZ' FROM A BASEBALL TO MUSIC TERM (GENRE OF MUSIC)

ARTICLE REPRINTED IN TAMONY 1968: 'I REMEMBER THE BIRTH OF JAZZ.' AUTHORED BY E. T. (SCOOP) GLEESON IN HIS COLUMN 'SAN FRANCISCO ON PARADE.' IN: *THE CALL-BULLETIN*, September 3, 1938, p. 3/1

'Spring in a baseball training camp is all too often a season of sore arms, "charley horses" and crushed hopes.

'But that of 1912 [G. Cohen: make that 1913], when the San Francisco Seals took up a temporary abode at Boyes Springs, in Sonoma County, was different.

'For one thing Del Howard was installed as manager and the change ushered in a new spirit of enthusiasm and anticipation. For another, Art Hickman had arrived on the scene in the guise of a camp follower. He came up ostensibly to take a rest, but really to do a little fraternizing with his friends the newspaper correspondents.

'It was this happy set of circumstances that launched Hickman on his career as a popular orchestra leader and marked the birth of a new syncopation in dance tunes, which soon won its way under the name of "jazz."

#### 'Became Entertainment Manager

'Hickman, whose home originally was in Oakland, had spent some time in his youth, dancing with his sister, Pearl, in professional engagements. He had played trap drums and picked at a piano in one of the city's places of amusement. Then had been named entertainment manager at the Chutes Theater.

'During his stay at the springs he went on several outings with the newspaper crowd. Up to Jack London's ranch at Glen Ellen, where Jack was working away on "John Barleycorn." Over to the winery and the early California landmarks at Sonoma. But mostly he turned up to sit in the sun in the bleachers when the Regulars and Yannigans selected from the baseball squads, put in their afternoons playing practice games. It was a pleasant and indolent way to enjoy a vacation.

#### 'Took Opportunity at Springs

'Perhaps Hickman had the idea all the time and was only awaiting such an opportunity to try it out. But it was his suggestion that it might be a good plan to put on a couple of dances and relieve the tedium of the evenings. He said it wouldn't cost much and that if the management at the springs would cooperate with room



and board, he thought he could induce several musicians out of work, to come up for a vacation. That was how his first group of players was assembled. As a feature Hickman included a banjo player in his orchestra -- someone said he got the notion from watching one of the Negro orchestras at Purcell's on the Barbary Coast.

'Similarly the very word "jazz" itself, came into general usage at the same time. We were all seated around the dinner table at Boyes one evening and William ("Spike") Slattery, then sports editor of *The Call*, spoke about something being the "jazz," or the old "giniker fizz."

"Spike" had picked up the expression in a crap game.

'Whenever one of the players rolled the dice he would shout, "Come on, the old jazz."

#### 'Playing "Played Up"

'For the next week we gave "jazz" a great play in all our stories [G. Cohen: It was longer than a week; also from March 3-24, 1913, Gleeson was evidently the only one on the *S.F. Bulletin* staff who used *jazz* in print]. And when Hickman's orchestra swung into action for the evening's dances, it was natural to find it included as "the jazziest tune tooters in all the Valley of the Moon." [G. Cohen: That's 'jazziest' as in 'peppiest,' 'liveliest,'--with the reference to spirit/energy, not the specific style of music.]

'On one of the evenings James Woods, then manager of the Hotel St. Francis, and former Police Judge Jack Sullivan, visitors to the camp, attended the dance.

'Woods was at once struck by the melody of the band.

"How long has this been going on?" he asked.

'He was introduced to Hickman and forthwith the latter was engaged to assemble an orchestra for the St. Francis. Soon all San Francisco was dancing to the "Rose Room Fox Trot" by Art Hickman.

#### 'Long Run in N.Y.

'When Florenz Ziegfeld heard of its fame he engaged it for a long season at one of his roofshows in New York. Hickman and his players filled a Follies engagement and when Art returned to the coast it was to install a band at the Biltmore in the south.

'Hickman died in San Francisco a few years ago after a long illness.'

ANOTHER ARTICLE REPRINTED IN TAMONY 1968: 'BERT KELLY  
CLAIMS TO HEADING 1ST JAZZ BAND IN CHICAGO BACK IN '14.'

*Variety*, October 2, 1957, p. 64/1-2

'New York

'Editor, VARIETY:

'As I conceived the idea of using the Far West slangword "jazz," as a name for an original dance band and my original style of playing a dance rhythm at the College Inn, Chicago, in 1914, it is my wish to unravel the skein of ridiculous falsehoods concocted by ever-anxious writers, publishers, and music critics who start with the erroneous premise that the jazz-band and jazz style of dance music were originated in New Orleans and the etymology of the word jazz could be found in New Orleans or Africa instead of in the '49ers mining-camp dancehalls of the Far West.

'Regarding New Orleans, according to Louis Armstrong in his biography, "Horn of Plenty," the word "jazz" was first heard in that city when Joe (King) Oliver received a letter from Freddie Keppard of "Freddie Keppard's Creole Orchestra," with which he left New Orleans in 1911 to tour the U.S. and disbanded at Chicago in 1918.

'The first Dixieland Band to come to Chicago was (Tom) "Brown's Band From Dixieland" which arrived about 1916. They did not play jazz rhythm nor claim it; in fact Tom and his musicians told me they had never heard the word jazz in New Orleans.

'The second Dixieland Band came later to Schiller's Cafe, a southside dive on 30th Street in Chicago and plagiarized my idea of calling my entirely different style of instrumentation and dance rhythm a jazz band. They were neither The Original Dixieland Band or a jazz band.

'I remember very distinctly that your representative, Johnny O'Connor, came regularly to The College Inn at Chicago to hear Bert Kelly's Jazz Band and no doubt must have written articles about us in VARIETY.

'I have a copy of one of your 1918 editions containing a nice comment about my jazz bands playing at The Palace Theatre in New York.

'When I originated the jazz band in 1914, there were just three dance bands of any note in the music and theatrical world in America, namely Bert Kelly's Jazz Band at the College Inn, Chicago; Earl Fuller's Orchestra at Rector's in New York; and Art Hickman's Orchestra at the St. Francis Hotel in San Francisco.

'Today, books are filled with pictures of any white or colored musician who even owns a brass horn, a reed instrument, bass fiddle or set of drums. If he was born in New Orleans or claims that distinction and can blast or squeal loudly in a down-beat, noisy tempo, fit only for the low dives from which such monotonous

types of music was [sic: 'was,' not 'were'] conceived, in the slums of the red-light district called Storyville in New Orleans.

'Posterity should have a source of accurate data on jazz to which they may refer in the future, such as the dictionaries and encyclopedias and I hope that you will join me in debunking the New Orleans myth and expose the fraudulent claims of the fakers who boldly advertise "Jazz Concerts" and "Jass Festivals," et cetera at which not one iota of jazz rhythm will be played by one so-called jazz-band. --- Bert Kelly'

1937 RECOLLECTIONS OF BAND LEADER NICK LA ROCCA: IN CHICAGO, 1914: A DANCING COUPLE CALLED FOR MORE 'JASS' (EVIDENTLY: PEP, SPIRIT) IN THE MUSIC. PROMOTER HARRY JAMES GRASPED THE TERM AS THE PERFECT NAME FOR THE NEW MUSIC-CRAZE AND WAS THEREFORE THE FIRST TO USE *JAZZ* IN REFERENCE TO AN ORCHESTRA ('THE DIXIELAND JASS BAND')

(This item was spotted by Barry Popik. It lacks the authenticity of Gleeson's and Kelly's accounts presented above but is included here for completeness; it is from *Song Lyrics*, vol. 1, no. 1, November 1937, p. 1.)

'JAZZ

1900

1916

1938 19??

'By DON GLASSMAN

'IT IS a wonder that the rude beginnings of jazz are not better known. The historians got busy about fifteen years after jazz was in full swing, and hence much valuable data about the pioneers in this field have been lost forever.

'New Orleans, Memphis, and the Mississippi bayous are alleged to have been the locale where hot rhythm emerged from the mystic darkness. This area has recently been combed for every shred of evidence about the early jazz movement, but much of the investigation came too late. The evidence is gone.

'Once in a while you encounter a fellow who participated in those epochal events that took place in the Delta when the historians were too busy to give this movement toward a new music their time or thought. And if this fellow happens to be in a mood of fond recollection, you may be treated to a first-person story that bears wide repetition.

'Recently, your correspondent met a veteran band leader who had as much to do with the origins of jazz music as any person you can name. He is Nick La Rocca: hale, hearty, and fellow-well-met after almost thirty years of busy life in music-making.

'I caught him on the fly a few weeks ago, just after he and his Original Dixieland Jazz Band had made a special guest appearance on a network program over the National Broadcasting Company. He unfolded his story with a rush of memory that made you think that he was reliving his career in song and music.

"The Dixieland played its first professional job as a jazz band in 1908!" said Nick. [G. Cohen: But a few paragraphs below, La Rocca says he first heard the word 'jass' when playing in a Chicago nightclub, to which he was brought after playing in New Orleans, about the middle of 1914]

'Back in New Orleans, about the middle of 1914, The Dixieland was playing ballyhoo music for a prize fight when Harry James, a Chicago cafe manager, heard and hired them at once for the Boosters Club, located in the Hotel Morrison.

'From the Boosters Club the band went to the Schiller Club, a place on Chicago's South Side. And it was there that La Rocca and his melomaniacs became a front-rank sensation. The police reserves were called out to control the nightly crowds that came to hear the weird harmonies and cacophonies that make jazz out of music.

"It was at this place," said La Rocca as he observed the magnificence of his NBC surroundings, "that I heard the word 'jass' (later spelled 'jazz') for the first time. It happened this way: A dance-crazed couple shouted at the end of a dance, 'Jass it up boy, give us some more jass.' Promoter Harry James immediately grasped this word as the perfect moniker for popularizing the new craze."

'If La Rocca's memory is correct, James was the first man to use the word 'jass' in connection with an orchestra. He called his headliner the "Original Dixieland Jass Band."

[Continued on page 27, col. 2]

"There is no doubt in my mind," said La Rocca, "that the word 'jazz' is Northern in origin, for I had never heard the word before that specific night at the Schiller Cafe in Chicago'."

#### ART HICKMAN IS APPARENTLY A KEY LINK IN THE SPREAD OF JAZZ FROM A BASEBALL CONTEXT TO A MUSIC ONE

Entertainer Art Hickman was present at the Seals' 1913 training camp and was no doubt familiar with the term *jazz* as it came into use in a 1913 San Francisco baseball context. Hickman's band almost certainly played an important role in transferring the term *jazz* from a baseball context to a musical one, even though Hickman disliked the term as applied to music.

It therefore seems worthwhile to compile everything about Hickman that might be pertinent to the *jazz* story. Here is what I have thus far compiled, with particular credit going to Peter Tamony, Bruce Vermazen and Barry Popik.

INFORMATION ON ART HICKMAN FROM  
PETER TAMONY'S 1968 ARTICLE

1. BERT KELLY'S LETTER TO PETER TAMONY

[P. Tamony]: 'Toward the end of a long life in popular entertainment and executive supervisory management of food service in well known establishments, Mr. Kelly engendered extensive correspondence on his claim he named *jazz*, and named the first jazz band. In a 1958 letter to the writer, Mr. Kelly states:

“...In San Francisco in 1914, I played the Tea Dansante at the ST. FRANCIS (HOTEL) for the Douglas Cranes in a dance group consisting of George Gould, piano, ARTIE HICKMAN, drums, and myself on ragtime banjo; tried out with Leon Carrol, piano, ARTIE and myself for the Cliff House in 1914, then went on to Chicago and originated the Jazz-Band.”

Kelly makes several points pertinent to the history of *jazz* and use of the word *jazz* in a letter to *Variety*, October 2, 1957, ....'

2. TAMONY 1968 CREDITS HICKMAN WITH STARTING A TYPE OF JAZZ  
TO WHICH THE TERM *JAZZ* WAS FIRST APPLIED IN MUSIC

[Tamony 1968: 6]: 'That a type of ensemble play, best audited from the 1920's recordings of Joe "King" Oliver, Louis Armstrong, Kid Ory, Sidney Bechet, et cetera, which has been insisntently celebrated as "the real jazz" by...miscellaneous mouldy figs, was the core-influence of *hot jazz* cannot be gainsaid. But the *sweet style*, which entranced millions of American squares, stems directly from Art Hickman, to whose music the word *jazz* was first applied.'

3. VARIOUS COMMENTS BY TAMONY ABOUT ART HICKMAN

Tamony (1958: 17-19) in the Notes section; title: 'ART HICKMAN':

H.O. Osgood, *So This is Jazz* (1926: Boston, Little, Brown & Co.).  
*Esquire's Jazz Book, 1944* (Chicago: magazine-tabloid size)

Chapter V. Historical Chart of Jazz Influences, pp. 45-48. Art Hickman (1914-1920) - SYMPHONIC JAZZ - Paul Whiteman, 1919-1943, Ferdie Grofe, George Gershwin, Fred Waring, Meredith Wilson, Andre Kostelanetz, Morton Gould (among eighteen leaders in this chart-category. (45) .....California, where Art Hickman paved the way for Paul Whiteman, Ted Lewis and others. (48)

*Saturday Evening Post*, March 19, 1932. "Hot Music" James F. Gillespie with Wesley Stout, 10-11, 83-88.

The manners of jazz had much improved when Broadway next heard it. This time it came from California, brought by Art Hickman...1919...1920.... Hickman might have become what Whiteman later became---the Bonanza King of the jazz gold rush. It was said that he was homesick. Hickman was stricken with the illness that took his life...Earl Burtnett took over the band, and it is going strong today at the Los Angeles Biltmore. (10/1)

Benny Goodman with Irving Kolodin, *The Kingdom of Swing* (1939; New York, Stackpole). -----The innovations of Art Hickman and Paul Whiteman---the use of arrangements and the employment, as jazz musicians, of men who could read, whose abilities were trained and cultivated---necessarily were revolutionary in a field previously occupied by players whose principal resource was instinct. (171)

*San Francisco Call*. August 23, 1919. Newsstory: to New York to record thirty two sides for Columbia. *Ibid.* October 8, 1919: return to San Francisco.

*San Francisco Examiner*. July 18, 1920. New story of success, Florenz Ziegfeld's New Amsterdam Roof, et cetera. *Ibid.*, October 30, 1920: return to San Francisco, to open at St. Francis Hotel.

[Tamony continues]: 'It may seem strange that Art Hickman, whose music was the first to be denominated jazz, should be so little written of in a field that has been so overwritten. First, his sweet, smooth style has been fluffed off as schmaltz by schmucks. Secondly, Hickman died just before writings on jazz began to pour from presses. Finally, his sister, Pearl Hickman, a professional dancer who contracted an unfortunate early stage marriage, was grievously stricken by Hickman's passing, and became more or less a recluse, refusing interviews, et cetera.

'After varied disappointments, sheer bad luck and several close misses, the writer gave up on Hickman's personal history. During the last decade or so of her life, Pearl Hickman lived at Calistoga, a fair trip from San Francisco, where she passed two or three years ago. It was difficult to get those she would have trusted to arrange to make the trip to see her. And I'd miss her by a day or two when she visited friends in San Francisco.

'Art Hickman was a likeable fellow who knew everyone in downtown San Francisco in his day. Something of a hypochondriac, he was one of many successful San Franciscans who would not leave The City for any length of time if he could possibly help it. Florenz Ziegfeld could not understand why Hickman and his musicians declined to stay in New York. Simply, they were fifty years ahead of their times.'

*'The Ascap Biographical Dictionary of Composers, Authors, and Publishers,* Edited by Daniel I. McNamara (1952: New York, second edition, Crowell, p.232), briefly sketches his career, noting his compositions: one, "Rose Room," is a hardy perennial, in the argot of jazz, and has been recorded for over forty years by bands, white and Negro/Black. Born in 1886, Hickman died in St. Francis Hospital, San Francisco, January 16, 1930 (Vital Statistics, 380-465). The Final Accounting of his Estate, May 18, 1931, totaled \$153,437.97, principally in U.S. Bonds, a considerable fortune at the lowest point of the Depression (Probate No. 54966).'

TWO 1919 NEWSPAPER ARTICLES--HICKMAN SAYS: S. F. SEALS  
BASEBALL PLAYERS AT BOYES SPRINGS, NOT PERMITTED LIQUOR,  
ASKED FOR THE BUBBLING WATER OF THE SPRINGS, CALLING IT  
*JAZZ WATER*

Bruce Vermazen and Barry Popik independently spotted the two items just below, which reveal only that Hickman did not really know the origin of the term *jazz*; his interest clearly lay in the music rather than etymology. Strikingly, he shows no awareness of sportswriter 'Scoop' Gleeson's role in introducing the term into baseball. Incidentally, Gleeson had already connected *jazz* with the bubbling stream water at Boyes Springs, but this connection was after the term already had its meaning 'pep, vim, vigor.'

*San Francisco Examiner*, Oct. 12, 1919, p.W16/4; title: 'Dance Grows in "Dry" Cafes'; subtitle: 'Art Hickman, Leader of "Jazz" Orchestra, Sees Stimulant in Lively Music'--- [ed., G. Cohen: I have capitalized "jazz" in the article below for easy spotting]:

"Dance music will come into its own more than ever when liquor goes. It will be the only stimulant left." This is what Art Hickman, famed interpreter of syncopated melody, has to say in answer to expressed opinion of those who aver that the passing of John Barleycorn will also prove to be the passing of what they term "JAZZ."

"It is true, as they say," said Hickman, "that when people are not stimulated by alcohol they will be more critical. But if any improvement follows as a result of national prohibition it will be for the improvement of dance music, rather than its elimination."

'Hickman said that the cafes had always endeavored to cater to, and develop their liquor trade, and now "there is no one to cater to but lovers of dancing and food. Therefore the main attraction for these patrons will be the best dance music obtainable."

'Hickman does not like the use of the word "JAZZ" in relation to music. "It has no association with music," he said. "It means something effervescent."

“The word was born in the first training camp of the San Francisco Seals at Boyes Springs, many years ago. The boys, not being allowed to drink, would ask for the bubbling water of the springs, calling it ‘JAZZ water.’

“Gradually, the word was carried to the ball ground, and when action was wanted, the boys would call out, ‘come on, let’s JAZZ it up.’

“That is how an orchestra with life came to be known as a ‘JAZZ orchestra [G. Cohen: ‘J’ of ‘Jazz’ is capitalized here]. But none of us liked the word,” added Hickman.

‘...This is Hickman’s definition of good dance music: “Good melodies, with proper syncopation and rhythm.”...’

2) *San Francisco Chronicle*, 9 November 1919, p. B7, col. 1:

‘BAND LEADER SAYS JAZZ IS [IN] PUBLIC DEMAND

Ensign Alfred J. Moore Tells Why, Vox Populi Rules in Music World

By THOMAS W. BAILY

‘NOAH WEBSTER, delineator of words and pronunciations, failed to mention “jazz” in the early productions of his fertile brain. One or two dictionaries of the less expensive kind contain such a thing, but the majority of them do not. As a result, jazz is considered slang. Most likely “pep” may be classified in a similar manner. However, both words are used to advantage by persons who wish to express ginger and snap.

‘Art Hickman, of the St. Francis orchestra, once said that the word jazz originated some time ago [G. Cohen: 1913] when the San Francisco Seals were training at Boyes Springs. One member of the ball-tossing team commented on a stream of water bubbling from the side of a bank, casting upon it the then unknown word, “jazz” water. Then, as the little old world slowly moved around, one unit of the nine urged a friend:

“Come on, George, show some jazz, willya!”

‘Then “jazz” sprang into being. At least, Hickman believes so. It cannot be proven, however, so the argument on that score ends....’

## 1913-1914 MATERIAL ON ART HICKMAN AND THE ENTERTAINMENT AT BOYES SPRINGS

*S. F. Bulletin*, March 1, 1913, p.26/1-2:

‘Special entertainment has been provided the boys by “Hans” Wagner, who can tickle the ivories with the best of them. After the day’s workouts are over the boys gather at the big open fireplace in the hotel and listen to some vocal and instrumental music from the talented members of the brigade.

‘Then they go along the darkened paths to their rooms, being lulled to sleep by the croaking of the frogs.’



*S. F. Bulletin*, March 5, 1913, p.19/1-2; 'Jack London Will Listen To Call Of The "Seals": 'Art Hickman captured the crowd and trundled the members over the winding roads of the valley to the slopes leading up to the author's headquarters.'

*S. F. Bulletin*, March 5, 1913, p.19/6-7; 'Scoopings,' by 'Scoop': 'Any time they put anything over on Colonel Martin Brady they're going some. The Colonel proved that some time back before poker (yes, we admit it, they do play and some pretty stiff poker at that, up here) came to be the most popular game at the springs, ....'

*S. F. Bulletin*, March 6, 1913, p.16/7; 'Seals Return From the Spa...': 'Sunday will be a big day at Boyes Springs and indications point to a full house at the ball park .... Honus McArdle will be pilot of the stay-at-homes [i.e., the Seals] .... A special train will carry several hundred to Boyes from the vicinity of Vallejo and after the game there will be a round of festivities. Dancing and a moving picture show continue every night in the pavillion.'

*S. F. Bulletin*, March 12, 1913, p.19/1-2; 'Del Howard May Manage... From... Bench';

(col. 1) 'Quoits is a very popular game with the players here and quite a few of them are proficient in the art of hurling them. A contest was staged shortly before the noon hour between Colonel Ish and Cal Ewing [co-owners of the Seals], the latter copping the honors.'

(col. 2)... 'The players here are not lacking entertainment at night. A motion picture show is staged every evening at the theater for the special benefit of the players. Immediately following the pictures is a dance. Art Hickman, well-known in theatrical circles in the city, is the person in charge of the entertainment.'

*S. F. Bulletin*, March 13, 1913, p.18/4; 'Pair Of Canadian Pitchers...':

'At one of Arthur Hickman's dances Hughes [Seals pitcher known for his extreme reticence] waxed enthusiastic for a few minutes and consented to smile at a piece of syncopated rag, but that was all.'

*S. F. Bulletin*, March 15, 1913, p.28/1-6; 'Musical Nights And Sunny Days Liven Up Team'; col. 4: 'When the signal is given to stop practice the 30 players turn out of the park for the spring to the baths. They return to the clubhouse or the hotel to fill in the moments before dinner with music or cards. A few sit down to write letters or postals to members of their families or friends in different parts of the country.'

'Occasionally this procedure is varied by a game of quoits. The big leaguer during his stay was particularly good at this pastime, and gave up much of his

spare time to defeating a Greek aviator who was resting his nerves at the springs following a fall from his machine.

'After dinner a moving picture show, a musical entertainment and a "rag dance" draws the crowd to the pavilion. This proves a popular diversion, and dancers come from as far away as Santa Rosa, Glen Ellen and Sonoma. ARTHUR HICKMAN [caps. added] is the director of these affairs, and sees to it that they do not lack for dash or color.

'The music stops at 10 o'clock and the players retire.'

*S. F. Bulletin*, March 25, 1913, p.16/7: 'Sox Recipients Of Royal Welcome At Seals' Home': 'Art Hickman, the jovial dispenser of mirth at the springs, met the guests at Verano with a giant gas buggy and brought them over to the hotel, where a great repast was spread in their honor. The old "jazz" was introduced to the boys, and the key of the place--some difficulty was found in locating it--turned over to them.'

*San Francisco Chronicle*, Feb. 27, 1914, p.10/4; title: 'Plenty of Entertainment for the "Gang" at Boyes Springs':

'Members of the San Francisco baseball team who are now at Boyes Springs, will be glad to learn that Art Hickman, manager of amusements, will be on the job not later than tomorrow. Hickman had the management of the Grand Theater in Sacramento, but rather than miss his annual outing with the Seals, decided to switch back to the Springs.

'"Art" has already arranged for a moving-picture operator, together with a lot of entertainers, to pass the nights away, and the nightly shows at the Boyes Springs resort will commence Saturday night and continue right on through the season.'

[For picture of Art Hickman, see below, p. 104.]

### HARRY ABLES WILL BE DELAYED IN REPORTING

### Manager Devlin Puts His Boys at Pleasanton Through Hard Workout

Special Dispatch to the "Chronicle."  
 PLEASANTON, February 26.—This was an absolutely flawless day. The Oaks took full advantage of the sun's warm rays, working out moderately in the morning and throwing the gear in the high for the afternoon session. The boys were not only tired, but thoroughly exhausted after the day's work was finished. It is Devlin's theory that soreness is bound to result in any event and the sooner it occurs the more time you will have to overcome it.

Kaylor, slightly rotund and more mature looking, eased into town accompanied by his wife. The lad brought with him a huge trophy in the form of a silver loving cup awarded by "Honey Boy" Evans to the most valuable player last year in the Three "I" circuit.

Guest was granted a temporary breathing spell to permit a spiked hand to mend, received during yesterday's practice.

Geyer left Minnesota with the thermometer registering three dozen south of zero, which is not at all a congenial temperature for spring training. He is working decidedly easy.

Middleton, from whom much is expected, is a slightly built chap, apparently fast, and swings clean and powerfully from the left side of the home plate.

The arrival of Ables will be considerably delayed. It is rumored his infant daughter has typhoid fever. It will, perhaps, be a few days before the quarantine is lifted.

Mitze's return to the Oaks is still problematical. It is no secret that Devlin would welcome the services of the former manager. But the old hitch still remains. Negotiations at present would not warrant stating definitely that he will return.

### "ART" HICKMAN TO BE ON JOB



Art Hickman, amusement director at Boyes Springs, who will be on the job tomorrow.

### JUAREZ FEATURE I. WON BY GENERAL MARCHMONT

### Comes From Behind and Takes First by Nose in Hair-Raising Finish

Special Dispatch to the "Chronicle."  
 EL PASO (Tex.), February 26.—With a card made up of non-winners from the selling division, three public choices and three well-played horses accounted for the six winners at Juarez today.

Most interest centered in the fourth race, a sprint at three-quarters. Two good things at long prices were turned loose in this race, but both finally were beaten by General Marchmont. Off to a good start, Kootenay set out to make a runaway race of it and led the field a merry clip by two lengths in the stretch, with King Worth his nearest opposition.

General Marchmont, who had gradually worked his way from the rear, caught the leaders and in a hair-raising finish General Marchmont was first by a nose, with Kootenay a nose in front of King Worth. The results:

FIRST RACE—One mile.  
 Odds. Horse and Jockey. Wt. St. Str. Fin.  
 3-1—First Star (Troxler).....112 1 3 1 1  
 9-1—Kall Inla (Haynes).....109 5 1 2 4  
 6-1—Ursula Emma (Phillips).....105 7 2 3 2  
 Time, 1:40 4-5. Star 2-1 place, even show.  
 Inla 3-1 place, 8-5 show; Emma 11-10 show.  
 Balcliff, General Warren, Angie D., Hest Adolante, Arbutus, Foxy Mary, Eddle Mo, Lady Young, Brigham and Lady Finger finished as named. Scratched—Monmouth.

SECOND RACE—Five and a half furlongs.  
 Odds. Horse and Jockey. Wt. St. Str. Fin.  
 1-1—Little Jane (McCabe).....108 1 1 1 1  
 10-1—Auntie Curl (Collins)..... 96 5 3 2 2  
 7-2—Dominica (Neylan)..... 97 7 4 3 1  
 Time, 1:07. Jane 9-20 place, 1-5 show; Curl 3-1 place, 3-2 show; Dominica 1-2 show. Oran Blossom, Herpes, Russell McGill, Sir Harry and Gordon Russell finished as named.

THIRD RACE—Five and a half furlongs.  
 Odds. Horse and Jockey. Wt. St. Str. Fin.  
 4-1—Panhachapi (Mott).....100 4 1 1 1  
 9-2—Ooma (Neylan).....100 2 2 2 2  
 8-1—Dalston (Molesworth).....110 1 4 3 3  
 Time, 1:07 1-5. Panhachapi 2-1 place, even show; Ooma 2-1 place, even show; Dalston show. Thomas Hare, Dusky Dave, Big Lum, Charibel and Barbara Lane finished as named. Scratched—Duff.

*S. F. Bulletin*, March 3, 1914, p. 13/5-6; “‘Movie’ Man Will Snap Seals In Action At Boyes”; col. 6: ‘Howard cautioned the pitchers not to throw any hooks this early in the practice games, with this result [G. Cohen: The connection is not clear]:

‘Art Hickmann (he’s spelling it with two n’s this season) has finally put in his appearance. He broke in upon yesterday morning’s festivities and last night the Seals had a terpsichorean festival. Art trotted out a lot of popular tango music, having brought a full corps of musical artists from the city. From now on the Seals will have a little distraction in the evening. They will be allowed to take their minds off baseball for an hour or two at least.’

*S. F. Bulletin*, March 5, 1914, p.11/1-2; ‘Who Will Be Del Howard’s Heavy Hitters This Season’; col. 2: ‘Tango music is pretty good music to train on, say most of the Seal steppers. Besides, when you have a ball player reeling the instrumental stuff off to you it makes it seem that much better.

‘Leon Carroll, son of the former ball player and who supplied much of the tango scores for the Douglass Cranes and other professionals, is the performer. The fact that he has several baseball fingers doesn’t seem to affect his fingering any. Carroll can play the “Hesitation Waltz” like nobody else you ever heard.’-- (Note the March 3, 1914 quote just above, which mentions that Art Hickman ‘brought a full corps of musical artists from the city’; Leon Carroll was evidently one of those artists.)

*S. F. Bulletin*, March 10, 1914, p.11/1-2; ‘Howard Is Anxious To Have Ovie Overall On Bench’; col. 2: ‘Daily battles between the Seals and the Spokane club are being advertised for the two weeks commencing Friday. Doc Parramore has the whole countryside plastered with p[l]acards conveying the intelligence and he expects to draw spectators from the remotest sections of Sonoma county, some of who, according to Art Hickman, have never seen a baseball game.’

*S. F. Bulletin*, March 11, 1914, p. 13/1-2; ‘Manager Howard Has Baseball Timber To Burn’; col. 2: ‘Professor Art Hickman, specially imported by “Doc” Parramore to cheer up the drooping spirits of stiffened ball players and to disturb tired war correspondents, went down to San Francisco last night with the announced intention of purchasing a Hungarian organ to liven up the remainder of the exile period [i.e., spring training at Boyes Springs]. He is expected back tonight.’

*S. F. Bulletin*, March 18, 1914, p.11/5-6; ‘Does Mr. Overall Really Know His Own Mind?’; col. 5: ‘Professor Artoribus Hickman injected an Irish flavor into the evening’s amusement last night in honor of St. Patrick’s day and the stunt met with unanimous approval. More than fifty per cent of the Seals are [of] Irish descent

and of the remainder who are not several have Irish connections on one side or the other. Some of the certainties are Corhan, Hogan, O'Leary, Downs, Tobin and Fitzgerald.'

EXCERPTS FROM 'ART HICKMAN AND HIS ORCHESTRA' BY BRUCE VERMAZEN (Internet posting: <http://www.garlic.com/~tgracyk/hickman.htm>)

'Arthur G. Hickman was born June 13, 1886, in Oakland, California to Robert and Lucinda Hickman. Robert ran a restaurant at the time, but later he would be a saloonkeeper, a cigar maker and dealer, and a bricklayer. Lucinda had been in vaudeville. Besides Art, they had a younger child, Pearl. Around 1900 the family moved to San Francisco. Although Art lived in Los Angeles for a few years in the '20s, he maintained a San Francisco residence with his parents and sister throughout his adult life. Soon after the move to San Francisco, young Art was employed as a Western Union messenger. In a 1928 interview, he said, "I used to greet with joy the chance to deliver a message to some hot joint, or honky-tonky in the Barbary Coast. There was music. Negroes playing Eye shades, sleeves up, cigars in mouth. Gin and liquor and smoke and filth. But music! THERE IS WHERE ALL JAZZ ORIGINATED" [G. Cohen: my capitalization] (*San Francisco Examiner*, 4/11/28, p.6). He also said that ill health later "drove" him to become a musician, but it's unclear what he meant by that remark. --- [G. Cohen: He probably meant that he found the work more relaxing than running around doing physical labor of some sort.]---...He had no formal musical training, but he became a drummer and played piano by ear.

'Two things happened to render the Boyes Springs engagement [1913] fateful. One was that James Woods, the manager of the luxurious Hotel St. Francis on San Francisco's Union Square, heard the band [playing for dances for the ballplayers] and hired it to play at the hotel after the Seals training period was over. Woods continued to be a valuable patron to Hickman, and at the end was one of his pallbearers. The St. Francis gig was the jumping off point for Hickman's fame, and it was one of the dining and dancing spots in the hotel after which Hickman named his most enduring song hit, "Rose Room" (1917).

[G. Cohen: Then: 'Scoop' Gleeson's introduction of the term *jazz* 'pep, energy' in his *S.F. Bulletin* column, March 6, 1913]...

'In a 1919 interview, Hickman added some details to the story, still leaving it unclear whether his band's music was called "jazz" in 1913: "Hickman does not like the use of the word 'jazz' in relation to music. "It has no association with music," he said. "It means something effervescent. The word was born in the first training camp of the San Francisco Seals at Boyes Springs, many years ago. The boys not being allowed to drink, would ask for the bubbling water of the springs, calling it 'jazz water.' Gradually, the word was carried to the ball ground, and

when action was wanted, the boys would call out, 'come on, let's jazz it up.' This is how an orchestra with life came to be known as a 'Jazz orchestra.' But none of us like the word," added Hickman (*SF Examiner*, 10/12/19, W16:4)

'Whether or not Hickman's music was called "jazz" in 1913, one of his Boyes Springs associates, Bert Kelly, a banjoist, claims to have used the label "Jazz Band" professionally beginning in 1914...

'In February of 1914, after a stint as manager of the Grand Theater in Sacramento, Hickman returned to the Seals training camp at Boyes Springs, and "arranged for a moving-picture operator, together with a lot of entertainers, to pass the nights away" in nightly shows...right on through the season" (*SF Chronicle*, 2/27/14). Later in the year, Hickman played with banjoist Bert Kelly and pianist George Gould at the St. Francis, and finally brought in a larger group, the nucleus of the orchestra with which he first recorded. An unpublished manuscript by Bert Gould (no relation to George) gives three independent sources for the following lineup of the 1914 band: Walt Roesner, trumpet, Fred Kaufman, trombone, Frank Ellis, piano, Frank De Stefano and Marc Mojica, banjos, and Hickman on drums....

'...That same year [1929], Hickman was enshrined in the *Encyclopaedia Britannica*. Abbe Niles's article "Jazz" (vol. XII, pp.982-4), in the fourteenth (1929) edition, after giving a quaint account of the music's history, says that "before the official appearance of jazz, New Orleans, if not other places, had genuine negro jazz bands, obscure and illiterate, but playing a violent form of this music, chiefly marked by a polyphony of strange tone-colours and instrumental effects." He reviews the ODJB and some of its followers, and then says, "The inevitable movement to modify the hideous noisiness of early jazz was led by Art Hickman, a California orchestra leader, and later taken over by Paul Whiteman... The present-day 'sweet' jazz, sprung from the Hickman-Whiteman reaction against cacophony, is opposed to 'hot' jazz" (983). The accolade must have been gratifying, but it came very late in the game.

'In an interview two weeks before Hickman died, he told a reporter, "In the early spring I plan to get back into the work harness and do a talkie on the history of jazz for Florenz Ziegfeld (*SF Chronicle* 12/31/29). Surgical intervention failed. The end came on January 16, 1930. The story of Hickman's death ran on the front page of the *San Francisco Examiner* under the headline, "Art Hickman, Founder of Jazz, Dies." The accompanying story told its readers, "The man who took the tom-tom throbs of San Francisco's old Barbary Coast negro rhythms, adapted them to the wail of the saxophone and twang of the banjo and gave the world its first jazz music, died yesterday afternoon at the St. Francis Hospital."...

'Although the kind of jazz that Hickman "founded" turned out to be a dead end, he made a genuine contribution to the world's popular music that resulted in an enormous amount of pleasure for the listeners and dancers of three decades....'

**BARRY POPIK: HICKMAN'S COLUMN 'BOYES HOT SPRINGS HAPPENINGS' DOES NOT CONTAIN 'JAZZ,' BUT THE TERM DOES APPEAR ELSEWHERE IN THE *SONOMA INDEX-TRIBUNE***

As mentioned above (p. 58), Barry Popik spotted 'BASEBALL NOTES, BY A FAN: 'Wanted--a little more "jaz."' in the *Sonoma Index-Tribune* (26 July, 1913, p.1, col. 4). About twenty years ago Popik first drew this item to my attention:

'My brief trip to the San Francisco Modern Language Association convention allowed me to check out "jazz" in Sonoma and Stanford. Art Hickman--the St. Francis Hotel orchestra leader who would [help] popularize the term--wrote a *Sonoma Index-Tribune* column of "Boyes Hot Springs Happenings." Curiously, he did not mention "jazz," and "jaz" appeared when he did not write the column!'

The 'jaz' quote Popik refers to here appears in a baseball context, which is not at all surprising; use of the term was spreading beyond the confines of the *S.F. Bulletin*'s baseball columns, and in this instance it was used by a fan.

**ART HICKMAN MAY HAVE DISLIKED THE TERM *JAZZ* AS APPLIED TO MUSIC, BUT TWO S.F. NEWSPAPER ARTICLES (1929-1930) HAIL HIM AS 'JAZZ KING' (1929) AND 'THE ORIGINATOR OF JAZZ' (1930, QUOTING *ENCYCLOPEDIA BRITANNICA*)**

1) *San Francisco Chronicle*, Dec. 31, 1929, p.8/7; capitalization is added to 'jazz': 'Art Hickman, "JAZZ king," will celebrate New Year's day quietly at home this year. But he said yesterday that after six months in St. Francis Hospital, where he has faced death several times, he could not imagine a more pleasant way of spending the holiday than going home.

"I've won my fight to live," Hickman said. "And I'm going to stage a real 'come-back.' In the early spring I plan to get back into the work harness and do a talkie on the history of JAZZ for Florenz Ziegfield."

'When Hickman was taken to the hospital last July physicians held small hope for his recovery. His illness was declared to be the result of overwork and nervous exhaustion. He is staying with his mother, Mrs. Lucinda E. Hickman, and his sister, Miss Pearl Hickman, at their home,...'

2) *San Francisco Examiner*, January 17, 1930, p.1/2-3; col. 2 shows a picture of Hickman, above which is 'Fingers Stilled,' and below which is: 'Art Hickman, famous San Francisco musician and discoverer of jazz, who died here yesterday.' Col. 3 contains the article titled 'Melody King Loses 5-Year Fight To Live'; subtitle: 'Musician, Who Rose to World Fame on Barbaric Wails of "Mad Tempo," Passes Quietly:

'Art Hickman's dancing fingers are stilled forever.

'The man who took the tom-tom throbs of San Francisco's old Barbary Coast negro rhythms, adapted them to the wail of the saxophone and twang of the banjo and gave the world its first JAZZ [caps. added] music, died yesterday afternoon at the St. Francis Hospital.

'...Art Hickman had been ill for five years. Six months ago, suffering from serious abdominal disorders, he was taken to a hospital. He grew stronger, and on New Year's Day was removed to his home at 2105 Buchanan street. But stomach hemorrhages, recurring frequently forced him back to the hospital where he rapidly sank toward death.

'Hickman was 42 years old.

#### 'Jazz Originator

'The Encyclopedia Britannica credited him with being the originator of the JAZZ [caps. added] tempo, the man responsible for the music that has swept America and the other continents in the past fifteen years.

'Hickman was a messenger boy after his family moved over to San Francisco from Oakland, where he was born.

'He used to deliver telegrams to the famous places in the old Barbary Coast. He noted the effect that the jungle rhythm played there by negro musicians had upon the visitors, black and white.

'In 1913 he organized a band of itinerant musicians at Boyes Springs while the San Francisco baseball club was training there. Seated at the piano, he illustrated with a heavy bass the throbbing rhythm of a new music.

#### 'Hired by Woods

'Among those musicians were figures who later became prominent in the world of music Hickman created--Walt Roesner, now Fox Theater orchestra leader; Ben Black, famous jazz band conductor; Frank Ellils, Vic King and Jesse Stafford, who now leads the Palace Hotel band.

'James Woods, then manager of the Hotel St. Francis, heard the band. He immediately engaged Hickman to play at the hotel. Soon the contagious music spread, and the entire nation stomped its feet to [p. 15, col. 5; title: 'Art Hickman Of Jazz Fame Dies In S.F. Hospital'] the music that Hickman had originated.

'Hickman's band was the first to draw "big money" from the phonograph companies. His fame as a composer was no less. For "Hold Me," a song hit, he was paid \$42,000, the biggest price ever paid for a jazz piece.

'Success followed in New York, Los Angeles and elsewhere. The Hickman band headlined the Ziegfeld Follies Revue at Palm Beach in 1926. Illness that had threatened to overtake him struck Hickman there. He returned to San Francisco and since had been here...'



1916: HICKMAN'S BAND NOT IDENTIFIED IN THE *S.F. CHRONICLE* AS A 'JAZZ' BAND; BUT A 'JAZZ ORCHESTRA' PLAYED A FEW BLOCKS AWAY

George Thompson (ads-1 message) wrote:

'The ads in the *S.F. Chronicle* for the Rose Room never identify Hickman's band as a "jazz" band.

'Oddly, there was a "Jazz Orchestra" playing on Powell street a few blocks away:

TECHAU TAVERN.

San Francisco's Leading High-Class Family Cafe on the Ground Floor, Corner of Eddy and Powell Streets.

Entire change of repertoire by our Show Girl Revue, but retaining by Popular request the singing from the electric swings in midair.

The Jazz Orchestra, under the leadership of Mr. George Gould, San Francisco's newest and most sensational find, for the dance lovers. Mr. Gould renders a number of his own creations with the Jazz syncopation rarely ever heard above

The Maxon and Dixon line. ...

*San Francisco Chronicle*, August 28, 1916, p. 2.

Benjamin Zimmer then commented: 'George Gould played piano with Hickman and Bert Kelly at the St. Francis in 1914, according to Tim Gracyk':

<http://www.gracyk.com/hickman.shtml>

\* \* \*

JAZZ AT BERKELEY, 1915-1917

(material from Barry Popik)

13 October 1915, *The Daily Californian*, p. 4, col. 3.

'To the Editor: ...And this spirit of heartiness is carried to the bleachers--this "speak or we tub you" spirit that these other schools know, and practice. It puts fight into the team, "jazz" into the rooting section, and has helped win games for Stanford and Washington.'

18 February 1916, *The Daily Californian*, p. 4, col. 5.

"Jaz-m" to Be Defined By Berkeley Minister.

[G. Cohen: Incidentally, I do not believe that *jazz* had a well-known sexual meaning in any societal class in 1915 or earlier. But if it did, as some assert,

might a minister not be a bit embarrassed to make this word the topic of his talk or sermon?]:

“Jaz-m” or “Pep,” much discussed terms which President Wheeler denied having originated [B. Popik: my emphasis], will be the theme of Reverend L. A. McAfee's talk before the student body of the Berkeley Business College this afternoon. Reverend McAfee is pastor of the First Presbyterian Church of Berkeley. The talk will be given in the Assembly Hall of the Berkeley Business College, Shattuck avenue and Center street, at 1 o'clock.

[B. Popik: If President Wheeler felt it necessary to deny having originated *pep* and *jaz-m*, he must have been a frequent user of the those terms.]

27 August 1917, *The Daily Californian*, p. 4, col. 2.

‘WORD ‘JAZZ’ TRACED HOME:

‘President Wheeler Given Credit for Invention of Term

‘Some curious one investigated the usage of the term “jazz music,” which occurred in invitations to the San Francisco Chamber of Commerce's Smoker, and discovered that the author of the word was none other than President Benjamin Ide Wheeler of the University [B. Popik: my emphasis]. At least, Wells Drury, composer of the invitations, asserted so.

“Dr. Wheeler is my authority for the word,” stated Drury. “He was the first man I ever heard use it. He said it was indicative of something forceful and lively, like a buzz saw cutting through a bag of steel files; not necessarily making that sound, but having the elements of zip, pep, and--jazz”.’

---[G. Cohen: Even apart from the other evidence about the origin of the term *jazz*, Wheeler's denial of authorship of *jazz* (music) should be taken at face value. University presidents are simply not known for coining slang words. At best, one might be ‘hip’ enough to adopt such a word, which is clearly what Wheeler did.]---

4 September 1917, *The Daily Californian*, p. 2, col. 2.

‘Following this a large campus dance orchestra will furnish some real “jazz” music.’

18 September 1917, *The Daily Californian*, p. 1, col. 3.

‘McLaughlin's U. C. Jazz Orchestra has been secured for the occasion, known on the campus for its performance at the last number of the freshman rally.’

2 October 1917, *The Daily Californian*, p. 1, col. 3.

‘One of the features of the rally will be a xylophone solo by E. A. Tam ‘20, and the “jazz” music, as much a part of a pajamarino as the fire.’

26 October 1917, *The Daily Californian*, p. 6, col. 4.

‘Lots of Jazz Shown in the “Neophytes” [Play by H. E. Miller ‘19--B. Popik]’

29 October 1917, *The Daily Californian*, p. 6, col. 4.

'Oregon had a raft of rooters in uniform making lively rivals for the Blue and Gold supporters who showed their first real jazz of the season.'

2 November 1917, *The Daily Californian*, p. 4, col. 2: 'THAT ROOTER'S

TICKET. ---To the Editor: A well-filled rooting section, with lots of "jazz" coming from Blue and Gold megaphones, is as much a part of the "Big Game Day" as the players themselves.'

---- President Benjamin Ide Wheeler was a classical scholar and author of *Alexander the Great*, *Dionysos and Immortality*, *The Greek Noun Accent*, and *Introduction to the Study of Languages*.

### JAZZ 'PEP' IN STANFORD DOES NOT APPEAR BEFORE 1916

(material from Barry Popik):

A 1916 Stanford University publication mentioned 'Jazz' and 'Razz' in the titles:

'PRESS CLUB JAZZ,' 4 May 1916, vol. 1, no. 1.

'PRESS CLUB RAZZ,' 19 October 1916, vol. 2, no. 1.

I inquired about these two publications and received the following helpful reply from the University of Stanford (shared with the American Dialect Society, 9/27/1998 e-mail message):

'Dear Mr. Popik,

Thank you for your letter of inquiry into one of our student publications, the PRESS CLUB JAZZ. After pulling some files and viewing the publication proper, I doubt that it will be of much interest to you. There was only one issue, dated May 4, 1916, and it makes no mention of the origin of Jazz. It seems that the paper was more of a spoof. The cover page (of four pages total) makes mention of a "graphic story of the purpose of the Press Club [being] laid bare on the two succeeding pages ." Open to page two and it is indeed bare--without any text at all. Another publication, the PRESS CLUB RAZZ, which seems to be written by much the same group of students, made its one and only appearance in October of 1916. ...

Ryan Max Steinberg

Department of Special Collections

Stanford University

(ryanmax@sulmail.stanford.edu)'

A check of the *Daily Palo Alto* newspaper (titled changed to *Stanford Daily* when Palo Alto became incorporated as a town) shows that 'jazz' was used to mean pep and enthusiasm:

30 October 1912, p. 1, col. 5. [G. Cohen: 1912 is a whole year before Gleeson introduced *jazz* to the baseball public. It is therefore no surprise that *jazz* does not appear in the 1912 *Stanford Daily* item just below. The first *jazz* attestation in that newspaper appears in 1916.]

**'RALLYING ROOTERS SHOW LUSTY LUNGED LOYALTY  
'HIDDEN "PEP" BURST OUT LAST EVENING.**

'The volcano broke loose again last night. 'Deep down in the heart of the Student Body there glows a little spark which is known by various terms, from "pep" to "that psychological something," but which is really only Stanford Spirit. When this bursts to the surface the result is much like the eruption of any other volcano--clouds of smoke, hideous din, and a mighty flow of language if not of lava.'

**12 November 1914, p. 1, col. 1. 'A RIOT OF ENTHUSIASM WILL BIND  
LOYALTY OF STUDENTS TO TEAM**

'The monster football rally tonight in Assembly Hall will challenge all past "get-togethers" before the Big Game, not only in point of enthusiasm, but in regard to the type of Stanford spirit known as "pep".'

10 November 1915, p. 1, col. 5.

**'LAST BIG PEP REVIVAL OF YEAR DUE HERE TOMORROW'**

13 April 1916, p. 2, col. 1. [G. Cohen: This is the first attestation of *jazz* in Popik's material from Stanford]:

**'Silence and jazz**

'On Saturday night there is going to be a big need on the campus for some place to give vent to an awful lot of enthusiasm. There will be a rush for tickets for the Ram's Head track show. In the meantime, the pasteboards are selling right along and all the best seats are going. Why not buy early and make sure of being in on the big noise at the track show? ...'

26 October 1916, p. 1, col. 2:

**'Ya-Ho-o-o! Hoo-Ya-a-h! Newest Yell Ya-Ho-o-o! Hoo-Ya-a-h!**

'Here's something weird, hair-raising, without sense, without reason, ghostly, uncanny, but full of jazz and pep, to be tried on your piazza when you get home tonight....'

22 October 1917, p. 1, col. 4.

**'JAZZ-FEST FOR UNION SMOKER**

'Music, speaking, and sports, intermixed with many "smokes," make up the combination to be offered by the Union smoker, Wednesday evening. ...are sure-fire drawing cards in the realm of ragtime and syncopation....'

23 October 1917, p. 1.

col. 3 'Combination Jazz Orchestra to Furnish Music for Friday Night Dance.'

col. 4: 'UNION SMOKER TO BE PEP FESTIVAL'

13 November 1917, p. 2, col. 1. 'A REAL BONFIRE

...A lot of jazz on the part of the student body will go a long ways.'

20 November 1917, p. 1, col. 4: 'Rally to Arouse Football "Jazz" Thursday'

21 November 1917, p. 1, cols. 2-4. 'UNCORK JAZZ IN RALLY THURSDAY

'Assembly Hall Scene of Giant Noise Fest at 7:30 [cont. on p. 54]

...“Hail, Stanford, Hail” will then follow and all further jazz will be reserved for the struggle Saturday.'

21 November 1917, p. 3, col. 3: 'Frosh Says Sophs Have No Jazz

'In the sophomore meeting held this afternoon at 1 o'clock a few members of the jazz-less class straggled into room 214 in time to hear President Tanzer's appeal to the little group who came together to start action and instill a little pep into the members of the yearling class who consider it unnecessary to come around.'

10 January 1918, p. 1, cols. 2-3.

'PEP, SPIRIT, AND JAZZ WILL PREDOMINATE AT SPRING SPORTS RALLY'

11 January 1918, p. 1, col. 3.

'SPRING SPORTS GIVEN STRONG SENDOFF AT RALLY

'MALONEY TELLS OF NEED OF TEAMWORK

'Captains, Alumni, and Yell Leaders Combine to Uncork Jazz

'Captain, alumni and yell leaders pulled the jazz bottle cork at the spring sports rally last night and the result was a sign-up for baseball and track that augurs well for the success of those sports.'

(Pg. 5, col. 3 continuation headline) "'JAZZ" UNCORKED AT BIG SIGN-UP RALLY'

16 April 1918, p. 1. col. 3. 'JAZZ TO BLAZE FORTH AT UNION SMOKER TOMORROW

...The services of several "jazz" orchestras have been secured.'

18 April 1918, p. 1, col. 3.

'“PEP” AND SPEECHES MAKE SMOKER A SUCCESS

...The customary amount of spirit was shown when the cork was removed from

the “jazz” bottle, and mixing with the seriousness of the discussion on the war, it made the gathering an ideal one.’

21 May 1918, p. 2, col. 1: ‘ALL OLD TIME PEP AND JAZZ FEATURE IN ENCINA SMOKER’

Barry Popik commented early in the research project: ‘The citations clearly show that “jazz” means “pep” and “enthusiasm”,’ although the April 16, 1918 mention of “jazz” orchestras might be seen as ambiguous.

COMPILING EARLY MATERIAL ON *JAZZ* AS A MUSIC TERM (1915ff.)  
(information from John Baker, Sam Clements, Bill Mullins,  
Fred Shapiro, George Thompson, Jr., Benjamin Zimmer)

[G. Cohen: In Sept. 2010 there was a flurry of ads-l messages concerning Bert Kelly and whether he was the one who introduced ‘jazz band’ to Chicago. The discussion did not resolve the issue but did bring forth about twelve new attestations of musical *jazz* in *jazz band/orchestra* (with variant spellings of *jazz*), first compiled in *Comments on Etymology* (March/April 2011) and now incorporated into the list below.

The new attestations do not antedate the 1912 (Los Angeles; very limited) and 1913 (San Francisco; much more numerous) attestations of *jazz* in a baseball context. Baseball remains the starting point for lexical *jazz*.

As for which city has the earliest attestations of the term *jazz*, the answer is Chicago, 1915. Jazz was already played earlier in New Orleans but did not yet have a name.

Incidentally, the two most important years to collect information on the early history of the musical term *jazz* are 1915 and 1916. By 1917 the term was in widespread use.

Here now is the latest compilation].

1) May 22, 1915: ‘jad [sic] orchestra’

*OED* editor Jesse Sheidlower (jester@panix.com) wrote to ads-l, 2010: ‘The *OED* does have a quotation from May 1915 in the *Chicago Examiner* for “jad orchestra”. It’s not clear what this represents, but I’ve seen the page image and there’s no question of what it is; the context is the same as similar advertisements for jazz bands.’ ----

Earlier (Dec. 7, 2009 ads-l message) Sheidlower wrote: ‘*OED* also has an example from Chicago of “jad orchestra” from May 22, 1915. It’s not clear what this represents, but it is earlier than the *Tribune* article [July 11, 1915]. (My thanks to

Lawrence Gushee for sending me this quotation and an image of its page from the *Chicago Examiner*.)’

Later (14 Sept. 2010) George Thompson added: ‘...Brown’s Band at the Lamb’s Café in May [1915] had been given the...billing of “Jad Band.”’

Lawrence Gushee, *Pioneers of Jazz: The Story of the Creole Band*, N.Y., &c: Oxford U Pr., 2005, p. 138 & p. 332, fn. 12, citing an advertisement in the *Chicago Examiner*, May 22, 1915, p. 17, col. 5.

Gushee adds: “found by a researcher in 1959 and verified by me some 35 years later. The ad was tiny and not on the theatrical page. ...So far as is known, this is the only ad to use this word.’

[G. Cohen: Also, see Addendum #4 below, pp.155-156: ‘Why *-d* in 1915 *jad* (= ‘jazz’)?’]

2) July 11, 1915, *Chicago Daily Tribune*, E8 (ProQuest)---[spotted by Fred Shapiro and sent in an ads-l message, May 15, 2004]:

“Blues Is Jazz and Jazz Is Blues ... The Worm had turned -- turned to fox trotting. And the ‘blues’ had done it. The ‘jazz’ had put pep into the legs that had scrambled too long for the 5:15. ... At the next place a young woman was keeping ‘Der Wacht Am Rhein’ and ‘Tipperary Mary’ apart when the interrogator entered. ‘What are the blues?’” he asked gently. ‘Jazz!’ The young woman’s voice rose high to drown the piano. ... The blues are never written into music, but are interpolated by the piano player or other players. They aren’t new. They are just reborn into popularity. They started in the south half a century ago and are the interpolations of darkies originally. The trade name for them is ‘jazz.’ ... Thereupon ‘Jazz’ Marion sat down and showed the bluest streak of blues ever heard beneath the blue. Or, if you like this better: ‘Blue’ Marion sat down and jazzed the jazziest streak of jazz ever. Saxophone players since the advent of the ‘jazz blues’ have taken to wearing ‘jazz collars,’ neat decollate things that give the throat and windpipe full play, so that the notes that issue from the tubes may not suffer for want of blues -- those wonderful blues.”

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‘The above citation is also an antedating of “jazz” as a verb (OED, *HDAS* 1917) and “jazzy” (OED 1919, *HDAS* 1917).’

3) Jan. 3, 1916 -- [from Barry Popik]: ‘The earliest “jazz” song copyright is: JAZBO: FOXTROT, by Arthur S. Shaw, January 3, 1916, Forster Music Publishers, Chicago. E375282

4) May 1, 1916: ‘the imported New Orleans Jass Band’, *Chicago Herald*.  
[Benjamin Zimmer says: See *HDAS* and *OED*].

George Thompson independently drew attention to May 1, 1916 'Jass Band' in the *Chicago Herald*: 'The earliest I have for "jazz band" (as "jass band") is:

"The shriek of women's drunken laughter rivaled the blatant scream of the imported New Orleans Jass Band, which never seemed to stop playing. Men and women sat, arms about each other, singing, shouting, making the night hideous, while their unfortunate (?) brethren and sisters fought in vain to join them."

*Chicago Herald*, May 1, 1916, p. 1, col. 1 & p. 4, col. 3 [The (?) is in the original text.]

4) May 22, 1916, *Chicago Tribune*, p. 13/4 [from Benjamin Zimmer; note: *JAZ BAND*]: 'As near as the policemen could judge there were about sixty persons, men and women, white and black, sitting at tables, while a "Jaz band" and mellow singers battled for supremacy.'

5) June 8, 1916, *Chicago Tribune*, p. 4/4 [from Benjamin Zimmer; note: *JAZ BAND*]: 'KEY-NOTING WITH LARDNER. By Ring W. Lardner.

'So he sung it with the Jaz band, and I owned up I couldn't of wrote it, because here are some of the words.'

6) June 25, 1916 *Chicago Tribune*, p. VIII 10/1 [from Benjamin Zimmer; note: *JASS BAND*]: 'If the Jass band will kindly oblige, thousands of motorists will rise and sing: "What do you want the rest of June? Days of sunshine, we want you."'

7) June 28, 1916, *Chicago Tribune*, p. 5/3 [from Benjamin Zimmer; note: *JAZ (= COLORED) REGIMENT*. In his ads-l message, Zimmer put this quote after the Oct. 19, 1916 quote--presented below--and added: 'Note the two cites from Ring Lardner. There was one other Lardner column about a visit to Camp Lincoln ("Now He Knows Why Soldiers Call It 'Mess'") with an interesting usage of "jaz":]

'If I was depending on somebody to protect me from Mexicans or anybody else, I would rather have the Jaz, meaning colored, regiment protect me than anybody else.'

8) July 7, 1916, *Chicago Tribune*, p. 2/5 [from Benjamin Zimmer; note: *JAZ BAND*]: 'CHICAGO NEGRO SOLDIERS REACH SAN ANTONIO CAMP. 'Col. Denison Leads Men into Fort Sam Houston to Tunes of "Jaz" Band. Over the hills of Shoemaker Mud, and clear as sleighbells, through the sultry valley came a tune that was freighted with homesickness for Chicago troops. Thirty-fifth street, with its tinkling ram-a-tams, had marched up overnight behind those dun hillocks to the west -- not at all. It was just the "Jaz band" of the Eighth Illinois infantry making light the steps to camp for the Negro doughboys.'



9) July 12, 1916, *Chicago Tribune*, p. 15/4 [from Benjamin Zimmer; note *JASS BAND*]: 'When he came to early Sunday morning he was sitting in the Vernon cafe at 436 East Thirty-first street, and the jass band, it seemed, was driving its syncopated notes clean through his splitting head.'

10) July 16, 1916, *Chicago Tribune*, p. B1/1 [from Benjamin Zimmer; note *JAZZ BAND*]: 'A jaz band played "Pretty Baby" and "My Country, 'Tis of Thee."

11) Aug 1, 1916, *Chicago Tribune*, p. 18/1 [from Benjamin Zimmer; note *JAZZ BAND*]: 'Tears added to perspiration will make of me an obese deluge, so instead of remaining to witness the hara-kiri of Cho Cho San I shall adjourn after the first act to the dancing casino and there be merry under the ministration of the jaz band.'

12) Aug 6, 1916, *Chicago Tribune*, p. V6/1 [from Benjamin Zimmer; note *JASS BAND*]: 'So sang the men of the First regiment down at the armory the day preceding the night we pulled out of Chicago. I didn't know the words so very well then and my surroundings were all so strange I didn't do much of the singing. But I know the words now; I have heard our "jass band" play the air often enough.'

13) Aug. 28, 1916: 'Jazz Orchestra' and 'Jazz syncopation' [from George Thompson; Benjamin Zimmer writes: 'And far from Chicago, there's this from the 8/28/1916 *San Francisco Examiner*, first reported here by George Thompson]:

"The Jazz Orchestra, under the leadership of Mr. George Gould, San Francisco's newest and most sensational find, for the dance lovers. Mr. Gould renders a number of his own creations with that Jazz syncopation rarely ever heard above the Mason and Dixon line."

14) Sept. 16, 1916: 'Jass Orchestra' – [from Benjamin Zimmer] *Chicago Defender*, 9/16/1916, contains a notice about 'Al Narcisse and his famous Jass Orchestra.'

15) Sept. 30, 1916. Fred Shapiro pointed out that Richard Sudhalter's book *Lost Chords: White Musicians and Their Contribution to Jazz* notes the following: 'A September 30, 1916, *Chicago Defender* article refers to a "jass band" led by black pianist-songwriter H. Benton Overstreet ("There'll Be Some Changes Made"), accompanying vaudeville singer Estella Harris.'

[When Shapiro drew attention to this, the earliest precisely dated citation (in *HDAS*) was from *Variety* 27 Oct. 1916.]

16) Oct. 16, 1916, *Indianapolis (IN) Star* 4/2 [from Sam Clements]:

'The Jass Band, which will be heard all this week as the added attraction, is

unquestionably a “musical riot.” Ragtime is its specialty, and it is played in such a way that even the most sedate will find it hard to keep their feet still.’

[Sam Clements]: ‘This was an article about shows at a local theater. There were three additional items in the next week about the band. The next day there was an ad proclaiming:

“Extra special attraction  
Wickliffe's Ginger JASS BAND  
Kings of Syncopation”

‘At the end of the week, an article said:

“The Jass Band, which has created such a sensation, will be seen another week and an entire new program of popular dance airs will be given.”’

17) Oct 19, 1916, *Chicago Tribune*, p. 2/6 [from Benjamin Zimmer; note *JASS* or *JAZ BAND*]: ‘AT THE HEALYOGRAFT TRIAL. By Ring W. Lardner.

‘I ceased conversing long enough to hear Attorney Healy ask the witness what a jass, or jaz, band was. The ignorance of some of these so-called clever lawyers is appalling.’

18) Nov. 3, 1916, *Variety*, p. 20 [in *HDAS*]: ‘*Variety*’s New Orleans correspondent [reports that]...“Jazz Bands” have been popular there for over two years.’  
[G. Cohen: But were they called ‘jazz bands’ at that time?]

19) Nov. 4, 1916, *Chicago Defender*, p. 4 [in *HDAS*]:

‘Florida Troubadours. Sentimental Ragtime, Comedy and “Jaz” Singers.’ -- This is an advertisement, which is reproduced in Franz Hoffmann’s *Jazz Advertised in the Negro Press*, vol. 4: *the Chicago Defender 1910-1934*, p. 8. --- My thanks to NYU librarian George Thompson (now retired) for drawing Hoffmann’s work to my attention. Nov. 4, 1916 is the earliest I find the term *jazz* (or its spelling variants) in Hoffmann’s compilation for either Chicago (vol. 4) or New York/Baltimore (vols. 1-3).

20) Nov. 8, 1916 -- copyright date of ‘That Funny Jas Band from Dixieland’-- Tim Gracyk says it’s the earliest recorded song to refer to jazz.

21) Nov. 11, 1916 --*Chicago Tribune*, Nov 11, 1916, p. 13, col. 7 [spotted by Benjamin Zimmer, May 18, 2005 ads-l message]:

‘DRUM ROUSES EVIL IN YOUNG FOLK, SAYS DEAN.

‘So There’ll Be Only Piano and Saxophones at Ida Noyes Hall Tea Dance Today.

‘There will be no drum in the orchestra at a dance given at the University of Chicago today. The Score club, the sophomore honorary society, is giving its

opening tea dance at Ida Noyes hall, the new girls' clubhouse, this afternoon. The dance manager of the club in making the arrangements specified the number of pieces that would be in the orchestra. Miss Marion Talbot, dean of girls, did not approve of the drum. ... So the dance manager ordered a saxophone jass band, minus the drum.'

22) Nov. 12, 1916 -- *Los Angeles Times*, p. 10, col. 1 -- [essentially the same story as the item just above, first spotted by George Thompson]:

**'DRUM BANISHED AS TOO LURING**

'Only "Jass Band" in Future for Co-eds of Chicago Tends to Immorality, Says Miss Talbot, the Dean.

'The "tum-tidi-tumtum-ta ra ta ta" of the drum, rhythmic and snappy, was banished today from the dance music at the Ida Noyes Hall, the new girls' clubhouse at the University of Chicago, because of its "provocative lure," the moaning tones of the "jass band" guided the feet of the co-ed dancers.

'Because Miss Marion Talbot, dean of the girls, did not approve of the drum, that instrument was barred from the orchestra, and only a piano and the saxophones, the instruments composing what is called the "jass band" in the "black-and-tan" cafes, were allowed at the "hop" given by the Score Club.

'Miss Talbot is quoted as explaining:

"It's not in keeping with the spirit of Ida Noyes Hall. The drum arouses all that is base in young people and tends to provoke immorality."

'Leading musicians in Chicago indulged in hearty laughter at the statement that in the drum is to be found the siren song of enticement.'

[Wire story also appeared in the *Washington Post*, Nov 26, 1916, p. ES13] 23 and 24) -- Nov. 14 and 22, 1916): [Benjamin Zimmer added two new attestations in his June 3, 2009 ads-l message titled 'jas band (New Orleans, Nov. 14, 1916).'] He wrote:]

'America's Historical Newspapers (Readex/Newsbank) has digitized the *New Orleans Times-Picayune* from 1837 to 1920. Here are the earliest cites I've found in the *Times-Picayune* for "jas(s) band" (*HDAS* has a June 20, 1918 cite from the paper):

*Times-Picayune*, Nov. 14, 1916, p. 4, col. 5:

'Will Give "Jas Parade."

'Stage Hands Plan to Utilize New Orleans Material for Parade Before Dance.

'Theatrical journals have taken cognizance of the "jas bands" and at first these organizations of syncopation were credited with having originated in Chicago, but any one ever having frequented the "tango belt" of New Orleans knows that the real home of the "jas bands" is right here. However, it remains for the artisans of the stage to give formal recognition to the "jas bands" of New Orleans. The day of the "Stage Workers" annual masquerade ball, which is November 23, the stage

employe[e]s of the city are going to traverse the city led by a genuine and typical "jas band." Just where and when these bands, until this winter known only to New Orleans, originated, is a disputed question. It is claimed they are the outgrowth of the so-called "fish bands" of the lake front camps, Saturday and Sunday night affairs.

'However, the fact remains that their popularity has already reached Chicago, and that New York probably will be invaded next. But, be that as it may, the fact remains the only and original are to be found here and here alone. The "boys behind the scenes" have named their parade the "Jas parade." It's going to be an automobile affair with the actors and actresses of the various theaters right behind the band. The ball is to be at the Washington Artillery.'

---

*Times-Picayune*, Nov. 22, 1916, p. 6, col. 6:

"Jas Band" To Be Novelty.

'Parade of Stage Employes Preceding Ball to Be Startling Innovation. Some of New Orleans' best known musicians will be seen in a new role Thursday when they join the "Jas band" paraders, for the purpose of heralding the stage employ- [e]s' ball at the Washington Artillery Hall that night.'

[Zimmer then comments]:

'Despite the assertions made by the first article, Chicago still lays claim to the first known use of "jaz(z)/jas(s)" in the musical sense (from the *Chicago Tribune*, July 11, 1915). By late 1916 it was showing up in print in many other cities, so it remains to be seen if New Orleans had much to do with the spread of the word (as opposed to the genre).'

25) Nov. 25, 1916 [from Bill Mullins]: "'Jazz" Orchestra' – in:  
[Indianapolis] *Freeman* 11/25/1916 p 6 col 5 [EAN] [advertisement] Biggest  
Ballad Hit of the Season

By W. Benton Overstreet

"I Wonder if Your Loving Heart Still Pines for Me"

'Sung with success by Anna Holt with Estelle Harris and her "Jazz" Orchestra."

26) Dec. 2, 1916 [from Bill Mullins]: "'Jazz" Band' – in:  
[Indianapolis] *Freeman* 12/2/1916 p 6 col 1 [EAN]

'Dan White's famous singing "Jazz" band are now in West Baden, Ind., doing fine. Those in the band are Dan White, violin and director; S. B. Foster, Edward Carr, Irvin Richardson, Wm. Fields, Malon Hall, Wm. Hoy and Tony Bairfield.'

27) Dec. 9, 1916 [from B. Mullins]: 'Jaz Band' -- in: [Indianapolis] *Freeman* 12/9/1916 p 5 col 2 [EAN]:

'Estelle Harris was at the Crown theatre last week with Overstreet and her Jaz Band.'

28) Dec. 18, 1916 [from B. Mullins]: 'Jaz band' -- in: *Racine Journal News* 12/18/1916 p. 18 col 4 [narchive]:

'Orlando's Jaz band will furnish entertainment at the Belvidere all week.'

29) Dec. 21, 1916 [from B. Mullins]: "'Jaz" Band' -- in: *Cedar Rapids Republican* 12/21/1916 p 6 col 1 [narchive] -- [adv for Majestic Theater]

'Alabama "Jaz" Band

All the Music in the World'

30) Dec. 27, 1916, *Sheboygan Press* (Wisc.), p. 5/4 -- [from Benjamin Zimmer, who comments: 'By the end of '16, "jass" had even hit Sheboygan!':

'The dance-loving people of Sheboygan will be given one of the big (parties) of the season Friday night in the Eagles hall when the first annual dancing party of the Sheboygan High School Alumni Association will be held. Manager Arthur Kuhnert of the Symphony orchestra, announced yesterday to the president of the association that five or six new Jass dance pieces, the music that has taken all the large cities by storm, will be introduced at the alumni party and that London Taps and other latest hits would also be featured.'

31) Dec 30, 1916, *Sheboygan Press* (Wisc.), p. 6 [advertisement; item spotted by Benjamin Zimmer]:

'Dreamland, Monday Jan. 1st, '17. Big New Year's Party. Arthur Kuhnert's Symphony featuring Jass Music. The Music with the Pop.'

[G. Cohen: This item seems to include a definition of 'jass music' for the benefit of the semi-hip readers who might not know exactly what it is. 'The Music with the Pop' identifies it as the latest, coolest, trendiest music, and although 'pop' makes very good sense here, I suspect that the advertisement writer might have altered it from 'pep.']

32) Jan. 15, 1917, *NY Times*, p. 7 [in *HDAS*]: 'The First Sensational Amusement Novelty of 1917: "THE Jasz Band." Direct from its amazing success in Chicago ...The JASZ BAND is the latest craze that is sweeping the nation like a musical thunderstorm.'

33) Jan. 15, 1917: 'Bert Kelly's Jaz Band' January 15, 1917, in the *Chicago Tribune*. [from John Baker]. The display advertisement reads:

ALLIED BAZAAR  
for EUROPEAN WAR SUFFERERS  
CABARET by a Galaxy  
of Stars from Chicago's  
leading Theaters

DANCING every after-  
noon and evening

Bert Kelly's Jaz Band

COLISEUM – NOW

Admission 50c

[J. Baker: 50c: sic; the advertisement does use just the letter c for 'cents']

34) Feb. 2, 1917, *NY Times*, p. 9 [in *HDAS*]: 'The First Eastern Appearance of the Famous Original Dixieland "JAZZ BAND."'

35) March 7, 1917, Victor Records Catalog, in Brunn *Orig. Dixieland Band* (plate 5) [in *HDAS*]: 'Jass Band and Other Dance Selections. The Original Dixieland Jass Band. Spell it Jass, Jas, Jaz, or Jazz--nothing can spoil a Jass band. Some say the Jass band originated in Chicago. Chicago says it comes from San Francisco ...across the continent.'

36) *Philadelphia Tribune* May 12, 1917, p 3 col 2 [from Bill Mullins]:

'Mr. Gibson presents an unusual novelty this week, in the Creole Band - the original Jass Band.'

37) May 17, 1917: 'Bert Kelly's Original Jass Band', an advertisement for The WynCliff Inn, *Chicago Daily Tribune*. [from John Baker].

38) [display ad] *Philadelphia Tribune*, May 19, 1917 p 4 col 6 [from Bill Mullins]: 'Rickett's World Renown Jazz Band'

39) June 4, 1917, *L.A. Times*, June 4, 1917, section II, p. 4, copied from *The Youngstown Telegram* [from George Thompson]:

'There seems to be a difference of opinion as to the origin, purpose and destiny of the "jazz" band. The name, as near as we can figure out, comes from the Bohemian term "Jazbo" [G. Thompson: "Bohemian" presumably = "bohemian," not "Czech"] ... Usually, the jazz band is made up of a pianist who can jump up and down while he is playing, a saxophone player who can stand on his ear, a drummer whose right hand never knows what his left hand is doing, and a violinist who can dance the bearcat. ...The jazz band players usually lack reserve.

'While the music is throbbing and the dancers are swaying, they get into action until the air is full of flying feet, grabbing hands, drummer's gimcracks and delighted exclamations. The exclamations are usually such as "Attaboy!" "Oh, doctor!" "Swing me dizzy" and "Oh, Babe!" Before the jazz band is reached on the programme the worst is yet to come.'

[George Thompson]: 'I notice that both this and the Chicago story [See above, pp. 119-120: Nov. 11 and 12, 1916] describe ensembles in which the front line consists of saxophones, or a saxophone and a violin, and omit the trumpet, clarinet and trombone, the standard instruments in New Orleans jazz. --- *HDAS* does not give "Oh, doctor!" as an expression of approbation, but it was one of Red Barber's distinctive phrases in broadcasting a baseball game, so much so that it is mentioned in the entry on him in the *American National Biography*.'

40) [classified ad] *Baltimore Afro-American*, June 9, 1917, p 5 col. 2 [from Bill Mullins]:

'For Your Outing  
Get Ridgley's Jazz Orchestra  
1721 Druid Hill Ave  
Phone Madison 3628 J.  
JOHN RIDGELY, Leader'

41) June 13, 1917, *L.A. Times*, section II, p. 3, from a long review of a concert [from George Thompson; this is the first attestation he located of 'jazz' in the *L. A. Times* with a direct reference to music (and not just to the band)]:

'There was a sparkling novelty by MacDowell, called the "Dance of the Gnomes," which was frolicsome as such a piece might be. It is up-to-date enough in spots to be a sort of etherealized "Jazz" music, if you can imagine such a thing.'

42) *Baltimore Afro-American*, June 16, 1917, p 5 col. 2:

'Ridgley's Jazz Band

'Hundreds of patrons of the Lexington Hotel are being entertained nightly by Ridgley's well-known jazz band of which Prof. John Ridgley is the leader.'

43) July 5, 1917, *L.A. Times*, July 5, 1917, section II, p. 6 [from George Thompson]: 'All Join In. SPECTATORS SING PATRIOTIC AIRS. Community Numbers Given at Hollenbeck Park. Jazz Band is an Interesting Feature at Westlake While Wide Range of Ground Sports and Water Contests Enliven Doings at Echo Resort. [headline]

'... Music by the Jazz Band, both instrumental and vocal, was one of the features at Westlake Park during the afternoon. McVay and Johnson directed this organization in renditions of southern airs and patriotic music.'

44) [display ad] *Philadelphia Tribune*, August 25, 1917, p 4 col. 5 [from Bill Mullins]:

‘Exclusive Engagement  
Will Marion Cook's  
Syncopated Idyll  
J-A-Z-Z. L-A-N-D’

[Farther down the page, different ad, same column . . .]

‘Special Music, the Famous Keystone Jazz Band and Orchestra’

45) *Philadelphia Tribune*, Sept. 1, 1917, p 3 col. 1 [from Bill Mullins]:

‘Will Marion Cook’s Syncopated Idyll Jazz Land Co., of 26 people carrying their own Jaz orchestra with a female tuba who give us the songs of yesterday and today, is one of the strongest and best aggregations ever seen at this house.’

[Later in the column . . .]

‘The large chorus sings at frequent intervals with splendid effect, which is enjoyed by the large audiences, aside from the star and the comedian, the good effect otherwise is produced by several fine dancing features in Jazz Land. Jazz is African in origin. It means to speed things up and is applied to music of a rudimentary syncopated type. This music is really the delirium tremens of syncopation.’

46) April 26, 1919 -- *Literary Digest*, p. 47 [in *HDAS*]: ‘The phrase “jazz band” was first used by Bert Kelly in Chicago in the fall of 1915 and was unknown in New Orleans.’

*Ibid.*, p. 48: ‘Bert Kelly had about twenty orchestras known as Bert Kelly’s Jazz Band [between 1915 and 1917].’

\* \* \*

Note also:

1) Peter Tamony (1968: 4-5) says: ‘The earliest example of the word *jazz* in M. M. Mathew’s *Dictionary of Americanisms* (1951: Chicago) is from a 1916 issue of *Literary Digest*: “On account of the expense of hiring Bert Kelly’s Jazz Band....”’

2) Shapiro, Nat and Nat Hentoff 1955. *Hear Me Talkin’ To Ya*. -- p. 81: ‘I was in Tom Brown’s band, which was the first white band to ever go to Chicago and play jazz [in 1915]...That’s when people started calling our music “jazz.” The way the Northern people figure it out, our music was loud, clangy, boisterous, like you’d say, “Where did you get that jazzy suit?”’ meaning loud or fancy. Some people called it “jass.” Later, when the name stuck, it was spelled...“jazz”.’

\* \* \*



PETER TAMONY'S 1968 ARTICLE: 'JAZZ: THE WORD,  
AND ITS EXTENSION TO MUSIC--A REPRISE'

---partially reprinted from the late Peter Tamony's *Americanisms: Content and Continuum* (a collection of his articles which he informally mimeographed and distributed to various libraries and individuals), item #23. I have omitted only the material that does not seem to bear on the origin of the term *jazz*: some of Tamony's rather lengthy end notes and two of the newspaper articles he reproduced.

Also, some material in Tamony's article is reprinted elsewhere in this book and is so indicated at the appropriate places.---

[p.1]

POINTS

First juxtaposition of word *jazz* and *music*: San Francisco, 1913.

Carried to Chicago by Bert Kelly, 1914

*Jazz* in a sense of *music* not known in New Orleans until 1917:  
from Chi. Freddie Keppard writes King Oliver/Louis Armstrong.

Juxtaposition, *jazz* and *dance*, 1909

[G. Cohen: No. Dick Holbrook and David Shulman have since pointed out that this supposed 1909 *jazz* attestation does not exist..]

Extension of *jazz* (music) likely from French *chassé*, dance step.

[p.2] It shouldn't happen to a dog. But a bad name happens to a dog, to a policeMAN, and to a word.

Dogs occasionally are not man's best friend, policeMEN are foul-mouthed by outs and losers conceived in a careless movement after a night on the jug, and dropped on their tops a few times before the expenditure of a Spock. And the word *jazz* because apocrypha holds that around the turn of the century a dirty mirror of a broken down chiffonier in a crib in the spo'tin'-life district of New Orleans was soapily inscribed, "One jass one buck."

A reprise of the state of the question as to the word *jazz* is evoked at this time because of a concatenation of events:

Publicity associated with the career of Big Black, a fearsome-looking conga drummer out of Chicago, whose bull-bellow is encapsulated, "Jazz is not the proper name for anybody's music...It's French in origin and it means 'to copulate.'"

The reprinting of Alan P. Merriam and Fradley H. Garner's "Jazz --- The Word" in *Ethnomusicology*, XII, 374-396 (September 1968).

As a matter of course, Big Black and those hustling Black Studies, and white, too, make a couple of assumptions: [p.3] that the principle connotation of the word *jazz* was its sense of sexual intercourse, and that the word was first extended to its musical meaning in the South, specifically in New Orleans. Both assumptions are controverted by evidence long in print, but apparently not searched out, nor examined by those in the oral tradition hung up on the word-thing complex. (Apndx. p.12).

French *jaser* (or *jazer*), "to copulate; 'to chuck a tread,'" was recorded by John S. Farmer in *Vocabula Amatoria* (1896). In the small French-English dictionaries peddled in the U.S.A. This connotation is not recognized, *jaser* being generally defined "prate, chatter, gabble, and one who is a *jaseur*, "prattler, babbler, chatter-box; (bird) chatterer." As instrumental music is an extension of the human voice, and as the early Negro/Black musicians were said to have been largely self-taught, it seemed four or five decades ago a clipped form of *jaser*, *jass*, or *jazz*, may underlay the denomination of the music. An aspect of the music, syncopation, could also be accounted for, as chatter, babble, jibber, jabber, jive et cetera, is up-tempo in speech.

Since 1939 the writer has detailed in two places---*San Francisco News Letter*, March 17, 1939, and *Jazz, A Quarterly of American Music*, (1958)--the circumstances of the word *jazz* to its sense of music. THE FACTS OUTLINED IN THESE ARTICLES WERE WELL KNOWN TO ONE AND ALL WHO HAD READ SPORTS PAGES OF SAN FRANCISCO NEWSPAPERS FROM THEIR TEENS ON UP [G. Cohen: my capitalization]. Any service to philology was merely in digging out what appears to be the first juxtaposition of the word *jazz* and music in print, and reprinting it in facsimile alongside [p.4] AN ACCOUNT OF THE EXTENSION BY E. T. (SCOOP) GLEESON, WHO WAS ON THE SCENE IN 1913, AND REPORTED COLLOQUIAL USAGE PRIOR TO EMPLOYMENT OF THE WORD IN A NEWS STORY HE WROTE [G. Cohen: my capitalization] (Apndx. p. 13).

American social dancing, circa 1910, was in a period of transition, the older more-or-less formal steps being on the way out, newer, close-quartered, animalistic clutches speeding up the glides on waxed and polished floors. *Syncopation* described "Alexander's Ragtime Band" and other printed music in the first decade or so of this century, *rag-time* becoming old shoe and pejorative after two decades of usage around the turn of the century. While it typified the spirited sounds dancers were coming to twirl to, *syncopation* is a standard musical term that could not be readily clipped in a short-circuiting age; *sink* would suggest nullification of emotion, wrestling with tin pans and tools in kitchens; *sin* evoking the hundred-percent

Baptist-Methodist play-party gamers hostility to social dancing. The new tempos in dance music and the dance demanded a word to denominate an evolving phase, social process in the creativity of language adapting a current Americanism, *jazz*, to this purpose.

Most origin-searchers carried the word *jazz* up the lazy river from New Orleans to Chicago, where many of the early jazzmen, black and white, were first adequately audited and paid more than pecans for their work. In my *Jazz* (1958) I noted the name of the man who ragtime-banjoed the word *jazz* East from San Francisco--Bert Kelly. The earliest example of the word *jazz* in M. M. Mathew's *Dictionary of Americanisms* (1951: Chicago) is from a 1916 issue of *Literary Digest*: "On [p.5] account of the expense of hiring Bert Kelly's Jazz Band...." Toward the end of a long life in popular entertainment and executive supervisory management of food service in well known establishments, Mr. Kelly engendered extensive correspondence on his claim he named *jazz*, and named the first jazz band. IN A 1958 LETTER TO THE WRITER, MR. KELLY STATES: "...IN SAN FRANCISCO IN 1914, I PLAYED THE TEA DANSANTE AT THE ST. FRANCIS (HOTEL) FOR THE DOUGLAS CRANES IN A DANCE GROUP CONSISTING OF GEORGE GOULD, PIANO, ARTIE HICKMAN, DRUMS, AND MYSELF ON RAGTIME BANJO; TRIED OUT WITH LEON CARROL, PIANO, ARTIE AND MYSELF FOR THE CLIFF HOUSE IN 1914, THEN WENT ON TO CHICAGO AND ORIGINATED THE JAZZ-BAND." [G. Cohen: my capitalization; note the direct reference to Art Hickman, who was almost certainly a key link between the baseball and music use of the term *jazz*.] Kelly makes several points pertinent to the history of jazz and use of the word *jazz* in a letter to *Variety*, October 2, 1957, which is reproduced in facsimile in the notes herewith. (Appendix, p.14)

Substantiation of Bert Kelly's claim that he carried the word *jazz* from San Francisco to Chicago may be found in a special issue of the *Victor Record Review*, March 7, 1917, publicizing issuance of the first recording bearing the word *jass* on its label --- "Dixieland Jass One-Step/Livery Stable Blues," Victor 18255: "Spell it Jass, Jas, Jaz, or Jazz --- nothing can spoil a Jass Band. Some say the Jass band originated in Chicago. Chicago says it comes from San Francisco --- San Francisco being away across the continent. Anyway, a Jass band is the newest thing in cabarets...."

So much for the point of origin of the extension of the word *jazz* to its current connotation of a type of music, and the banjoing of the word over the Rockies to the Mid-West and East.

[p. 6] Several years ago one of the people associated with the promotion of the jazz tradition in New Orleans asked permission to reprint my *Jazz* (1958) article. As there were constant queries about the word it was thought a brochure might add

some revenue to the support of the alleged origin of the word and the music in New Orleans. Crescent mooners nixed the project as jeopardizing the New Orleans image.

Insistence that jazz originated in New Orleans is, of course, a matter of definition and semantics. That a type of ensemble play, best audited from the 1920's recordings of Joe 'King' Oliver, Louis Armstrong, Kid Ory, Sidney Bechet, et cetera, which has been insistently celebrated as "the real jazz" by...miscellaneous mouldy figs, was the core-influence of *hot jazz* cannot be gainsaid. BUT THE *SWEET STYLE*, WHICH ENTRANCED MILLIONS OF AMERICAN SQUARES, STEMS DIRECTLY FROM ART HICKMAN, TO WHOSE MUSIC THE WORD *JAZZ* WAS FIRST APPLIED. [G. Cohen: my capitalization].

Hickman was the first leader to hire musicians who could read. When he went to New York in 1919 and 1920 to play for Florenz Ziegfeld, and to record for Columbia, his smooth, arranged tempos surprised Broadway. East Coasters, on the whole, considered jazz bands as comic Fives, Sixes and Sevens engaged in clowning music, and imitative of animal sounds such as those recorded by the Original Dixieland Jass Band on one side of their first recording, "Livery Stable Blues." Paul Whiteman, whose career started in San Francisco, and the corpus of whose style derived from Hickman, also hired readers, plus Ferdie Grofe, whose arrangements eventuated in Whiteman's symphonic style and celebrity as King of Jazz during the 1920's.

[p.7] Most jazz programs illustrating its history have borne titles such as "From Spirituals to Swing," et cetera. Spirituals hardly originated in New Orleans, like San Francisco, the hole of the whore, nor were the "field hollers," to which others take the vocal basis of jazz, indigenous to the Crescent City. *Ragtime* is associated with Scott Joplin of Sedalia, Missouri, the earliest *blues* bearing the name of Dallas and Memphis, successively, and St. Louis celebratedly.

Sidney Bechet, one of the grand old men, whose musical life antedated 1913, employed the word *ragtime* all his life to denominate what others later termed *jazz*. In the facsimile of Bert Kelly's letter to *Variety* in the Notes of this article, Kelly states that in Chicago, circa 1916, Tom Brown and his musicians told him they had never heard the word *jazz* in New Orleans. For what it is worth, Robert Goffin, *Horn of Plenty, The Story of Louis Armstrong*, actually dates the first usage and arrival of the word *jazz* in New Orleans: "Joe Oliver arrived one Saturday night (i.e., in 1917), as was his custom, and showed Louis a letter from Freddie Keppard. In it Freddie reported that the new music known as "ragtime" in New Orleans was called "jazz" in Chicago, where it was creating a sensation. The expressive term soon spread like wildfire in New Orleans and was applied indiscriminately to the music played by white, Creole, and Negro bands." (1947: New York, Allen, Towne and Heath, pp.109-111). Although *ragtime* was hardly new music in 1917,

the foregoing is thirty-year-after recall of Louis Armstrong, the perennial great of jazz.

From San Francisco to Chicago to New Orleans, where the word *jazz* [p.8] runs into the foul odor of a five-letter word useful in the unlysoled sinks of Storyville and in the cribs back o' the town, which seems to have had some underground currency across the U.S.A.

During 1960 while auditing "Uncle Josh in Society," a Victor recording by Cal Stewart, Rural Monologue, No. 16145-A (*New Victor Record Catalogue*, 1910, January, p. 129), I was surprised to hear:

"Well, they had a dance. I think they called it a cowtillion. Well, sir, I hopped right out on the floor, and cut more capers than any young fellow there. Just looked as though all the ladies wanted to dance with me. One lady asked me if I danced the jazz, and I told her, "No, I danced with my feet." Heh, he, hah, hah" (laughing passages break the monologue, and seem intended to terminate particular incidents).

[G. Cohen: No. Shulman 1989 disproved that this use of the term *jazz* is from 1909 (or 1910); the record Tamony listened to was from 1919, and Tamony merely assumed that the earlier version of the record contained the same lyrics as the later one.]

Cal Stewart was a Victor "artist" whose recordings are listed in Victor catalogues from circa 1910 to the middle 1920's. He made about twenty five recordings (fifty sides), and was a big seller. His locale was "Punkin' Center," even today a mythic place-name. Stewart was described as doing "Rural Monologue" and "Yankee Talk."

This juxtaposition of the word *jazz* and social dancing suggests the basic/strain/element in the word *jazz* prior to its extension to lock in the sense of "music" may be associated with *chassé*, a dance step. The French *chassé* (to which the American [p.9] language is already indebted for *sashay*) is a strong, standard usage in the vocabulary of social dancing, American examples in print dating from 1835-1836. It is the sole French word employed by Arthur Murray, the nationally known dancing teacher, in his work. Shering, in his *Rivals* (1775), voices *chasing*, *chassé* being common in literature throughout the nineteenth century.

[G. Cohen: Tamony's derivation of the term *jazz* from French *chassé* is mistaken. The term *jazz* was used in a baseball context (= pep, fighting spirit) before being extended to music as 'peppy, energized music.']

Starting in March-April 1960 the Merriam-Garner article now reprinted in *Ethnomusicology* (XII, 374-396) appeared serially à la Perils-of-Pauline in *The Jazz Review*. Although my *Jazz* (1958) article was known to Mr. Garner before the appearance of the fifth installment, he apparently could not persuade the editors of *The Jazz Review* to append my 1913 example of usage. The Merriam-Garner

material is a meticulous survey of what is in print about the word *jazz*, and is extremely valuable for its stress on certain points:

[1] It lays to rest the alleged Arabic-African roots of the word (“Transatlantic Theories,” 381 seq.).

[2] It details failure to find the word ‘jaz’ in the literary work of Lafcadio Hearn (381).

[3] It illustrates that the more associations in sound and sense a neologism evokes the more likely its usage will survive...even against assaults.

As Merriam-Garner outline in their Conclusion (392), the etymon of *jazz* is still in some doubt.

[p.10] It is odd, indeed, that examples of usage of a second suggestion alleged as a sexual source of the word *jazz*, *gism/jasm*, should be from the Northeastern states. The 1860 example of *jasm* (“energy, enthusiasm”) in *Dictionary of Americanisms* (1951: Chi.) is from the work of Josiah Holland, a Massachusetts writer, while the 1848 example, *gism* (“strength, talent”) cited by Allen Walker Read, *Dialect Notes*, VI, 453, is a Rhode Island usage. In *Americanisms, Old and New* John S. Farmer defines *gism*, “A synonym for energy, spirit. Probably from the Dutch *geest*.” *Geest* carries a sense of “fire,” an aspect of the doings of Governor Stuyvesant and the New Netherlanders not readily discernible from the West Coast. *Geest* is cognate with *Geist*, “spirit, breath, soul,” which does not seem to have been extended to connotations of visible, tangible transactions in the U.S.A. Finally, the example on 1909 Victor 16145 hereinbefore detailed and voiced by Cal Stewart is “Yankee Talk” or “Rural monologue.”

At the moment the most promising etymon seems to be in the French *chassé*, a dance step. [G. Cohen: No. The term *jazz* existed in baseball before it appeared in music.] In their new book, *Jazz Dance, The Story of American Vernacular Dance*, Marshall and Jean Stearns cite 1909 usage of *Jazzbo Glide* from the memory of Perry Bradsford, the song writer, and a 1911 example in print in lyrics by the same man (1968: New York, Macmillan, pp.104-106).

Such examples certify the use of *jazz/jazzbo* in the vocabulary of social dancing, as exemplified on Cal Stewart’s Victor recording 16145 (1909), and verify ex post facto accounts of the employment of *jazz/jazzbo* as outlined by Merriam-Garner, “Folk Adaptations: As a Minstrel or Vaudeville Term.” Finally, if the hundred-year-old minstrel poster bearing the word *Jass*, said by Bruce Chapman, the Answer Man of Mutual Broadcasting System to be in possession of a St. Louisan can be located, the fifty-year chase of the first dancing dandy to whom *chassé-beau* was applied may be terminated.

[G. Cohen: This etymology of *jazzbo* is very unlikely. Also, on another topic, Tamony refers to several photocopied articles presented as appendices. Two of these articles are omitted here (not relevant) and two are retyped above, pp. 93-96:

Tamony Apndx. on his page 12.--I have omitted the two items in this appendix: 'Jazz Image Is A Funky Image,' by Ralph Gleason (*S.F. Chronicle*, Nov. 1, 1968, p.47/7-8; and: *S. F. Examiner and Chronicle*, Sunday, Nov. 10, 1968, p.B4/1-2. Philip Elwood is quoting Big Black to the effect that 'jazz' is an undignified term that should be avoided by musicians.

Tamony Apndx. on his p. 13; Gleason's March 6, 1913 article--see above, pp. 44-46; Gleason's 1938 article--see above, pp. 93-94.

Tamony Apndx. on his p. 14; B. Kelly's 1957 article--see above, pp. 95-96.]

## CHAPTER VI

### VARIOUS REMAINING TOPICS

#### DOUGLAS WILSON'S SUGGESTION: MIGHT OBSOLETE *JASM* 'ENERGY, VITALITY' DERIVE FROM (*ENTHU*)*SIASM*?

The term *jazz* probably derives from a now obsolete term *jasm* (= energy, vitality). *DARE* gives 1860 as the date of the first attestation, and the apparently related term *jism* (= energy, vim; ability; semen) is first attested in 1842.

The origin of the term is obscure. But Douglas Wilson has very tentatively advanced a suggestion to me; with his permission I first shared it with the American Dialect Society ([ads-l@listserv.uga.edu](mailto:ads-l@listserv.uga.edu)) and now do so here: Might 'jasm' be a shortened and altered form of (*enthu*)*siasm*?

Specifically, might some people have pronounced *enthusiasm* something like *enthu<sup>zh</sup>asm* ('zh' here as in the Russian name *Zhivago*)? And might this 'zh' (uncommon at the beginning of a syllable in English) have been replaced by 'j'? Hence: (*enthu*)-*jasm*, shortened to just *jasm*.

Webster III has a definition and example for *jasm* which fits *enthusiasm* perfectly: '*jasm* (origin unknown), zest for accomplishment. DRIVE, ENERGY. You must have *jasm* if you want to amount to anything in this world.'

I am familiar with the sort of palatalization that can change /zj/ (where j = y) to /zh/ (as in 'pleasure'). It happened frequently in Slavic, e.g. Russian *voz-it* 'convey/transport, carry (by vehicle)', *vozhu* (from \**vozju*; = I convey/etc. ).

Is there perhaps evidence in 19th century literature of *enthusiasm* being pronounced as 'enthujasm'? Wilson's suggestion of *jasm* from 'enthujasm' is advanced by him almost in the spirit of thinking out loud, but I find it worthy of a search for possible confirmation.

#### PRONUNCIATION OF THE SORT 'AMNEJIA' (= AMNESIA)

The following is a Jan. 8, 2002 message I sent to the American Dialect Society: 'I recently was channel-surfing and came across an old Gomer Pyle movie. Gomer was talking in his typical Gomer Pyle fashion (does anyone really talk like that?), and I was startled to hear him pronounce the word "amnesia" as "amnejia."

'This has bearing on an interesting speculation advanced by Douglas Wilson, viz. that "jasm" (= energy, enthusiasm; 19<sup>th</sup>/early 20th cent.; possible source of "jazz") might derive from a variant pronunciation of "(enthu)siasm."

'I have encountered the objection (personal letter from the eminent U.S. linguist Eric Hamp) that "enthusiasm" is pronounced only with a -z- (after the *u*), not the sound of the -s- of "leisure" or "pleasure." But if Gomer Pyle can pronounce



“amnesia” as “amneja,” perhaps some people also pronounce “enthusiasm” as “enthujiasm” or something close to this.’

OBSERVATIONS BASED PRIMARILY ON THE  
*S.F. BULLETIN'S* ATTESTATIONS OF JAZZ

Many of the following observations appear earlier in this book. I have now compiled them and added some development:

1) The *jazz* attestations in the 1913 *S.F. Bulletin* are far more numerous than one might expect, and they underscore that this newspaper is the proper starting point for researching the early history of the term *jazz*. (The few attestations in the *L.A. Times* April 1912 are a dead end.)

*OED2* gives only one attestation of *jazz* from the *S.F. Bulletin* (March 6, 1913), sandwiched between the (non-existent) 1909 attestation and the 1917 attestation in the N.Y. *Sun* article by Walter Kingsley (of non-existent scholarship). *OED3* correctly removes the 1909 and 1917 (Kingsley) citations.

Meanwhile, Holbrook 1973-1974 made significant advances by locating Ernest Hopkins' April 5, 1913 discussion of *jazz* and the *S.F. Bulletin* attestations from March 3, 8, 14, 24, 25, 29. But he presents only a few of the total number of *jazz* attestations in the articles he located, and he also makes a puzzling statement (p.52) about the term: 'Then [i.e., after the March 25 attestation] it vanished from the sports pages.' In fact, *jazz* is well attested in the April issues, appears three times in May and once in June.

2) The frequent attestations cast doubt on the supposition scattered throughout the *jazz* literature that this was originally a standard sexual term in the slang of dance-halls and brothels. To accept the sexual etymology of *jazz* we must assume that Ernest Hopkins and the *S.F. Bulletin* sports writers and editors were all blissfully unaware of the term's real meaning and that none of the readers drew the meaning to their attention. In particular, note Holbrook (1973-1974: 52):

'Bert Kelly, the banjo player, says he was told by the band leader Art Hickman at the St. Francis Hotel in 1914 that Hickman had bet Mike [G. Cohen: misprint for 'Spike'] Slattery ten dollars he wouldn't dare send the sex word "jazz" to his paper. Bert believed the word did appear and that Spike won the bet, but neither I nor three other researchers could find it. Gleeson has also repeatedly and flatly insisted that he never heard the word *jazz* used in a sex sense at that time--though he was no stranger to gutter slang.'

Now, by the end of April 1913 alone, *jazz* had appeared in print in the *S.F. Bulletin* numerous times, and Ernest Hopkins had devoted an article to it. Ten

dollars was a lot of money to lose in 1913. Why would Hickman even think of betting Slattery that he wouldn't dare use 'jazz' in print? The above-related episode does not ring true, and it's no wonder that neither Holbrook nor his researchers could locate Slattery's 'jazz' article.

3) *Jazz* was, above all, a new term in March/April 1913. (The few *L.A. Times* April 1912 attestations concerning Portland pitcher Ben Henderson did not even make their way to Henderson's hometown newspapers and had no impact on the language in 1913). The subheading of Ernest Hopkins' April 5, 1913 article says it all: 'In Praise of "Jazz," a Futurist Word Which Has Just Joined the Language.' And Gleeson's March 6, 1913 explanation of 'jazz' could only be made for a new term, one unfamiliar to the public.

4) *Jazz* as used by Gleeson and Mannix in March/April 1913 did more than convey pep/spirit/energy/etc. These two sports writers used it as a sort of amulet, a lexical rabbit's foot to help the Seals to victory--and the Seals needed all the help they could get. In this regard, note Mannix's comment (April 9, 1913):

'While at first it was intended extending membership in the Jazz body to no one but players of the San Francisco team, the fact that Harry is a product of the Mission sandlots and a native of the city entitles him to consideration in view of his performance yesterday and the bars were let down gladly on his account.'

That is, no matter how spirited other teams might be, they did not have the 'jazz,' because that was reserved for the Seals. Two exceptions: April 9, 1913, Harry Krause of the Portland team was admitted because he had grown up in San Francisco. And March 6, 1913, Gleeson says the 1912 Vernon Tigers received 'a couple of shots of "near-jazz," with remarkable results; (they nearly won in 1912, finishing second only to Oakland).

Also, Gleeson speaks directly of a need for 'a four-leaf clover, a rabbit's foot' to help the Seals. The remark comes on March 31, 1913 ('Seals Losing So Many Games To Sox Brings Gloom'); Gleeson's article is a jeremiad, with the only remote hope being deliverance by a stroke of luck:

'We're only hoping that somebody will present Del Howard with a four-leaf clover, a rabbit's foot or anything that will tend to increase his club's chances, otherwise we will continue to chronicle the club's defeats until the end of time.'

*Jazz* was precisely the good-luck charm that Gleeson had presented to the Seals at the start of spring-training. But by March 30 he evidently had doubts about its efficacy and was now hoping against hope that another good-luck charm might be brought forth.

The good-luck-charm quality of *jazz* was absent in its use on the college scene in California (1915ff.), where the term was simply synonymous with ‘pep/spirit.’

As for superstition in baseball, it was quite strong in the 19th and early 20th centuries. The term *jinx* was popularized in a baseball context--1910-1911, and there were at least occasional baseball articles speaking seriously about someone (e.g. a cross-eyed person) being a ‘hoodoo’ on the home team.

The importance of the good-luck-charm quality of *jazz* is that it jibes with the good-luck-charm quality of the crapshooters’ incantation in Slattery’s story, retold by Gleeson 25 years later, in his 1938 article:

‘Similarly the very word “jazz” itself, came into general usage at the same time. We were all seated around the dinner table at Boyes one evening and William (“Spike”) Slattery, then sports editor of *The Call*, spoke about something being the “jazz” or the old “giniker fizz.”

“Spike” had picked up the expression in a crap game.

‘Whenever one of the players rolled the dice he would shout, “Come on, the old jazz.”’

‘For the next week we gave “jazz” a great play in all our stories.’

Assuming that Gleeson’s account is accurate, when the player rolling the dice would shout, ‘Come on, the old jazz,’ this was in effect an incantation to Lady Luck. Slattery’s story evidently struck a chord with Gleeson. The Seals had a miserable season in 1912, they had major flaws in spring training 1913, and to top matters off, Seals owner Cal Ewing had recently assaulted a *S.F. Bulletin* sports-writer, Abe Kemp, in anger over a story Kemp had written. Kemp fought back and evidently held his own, and the newspaper stood by him, but within several weeks (March 19 story) he had taken another job.

So when Gleeson wrote in 1938 ‘For the next week we gave “jazz” a great play in all our stories,’ there was more motivation in this than spreading a new term. He was evidently also trying to bestow a bit of luck on the team. The common search for good luck by the crapshooters and Gleeson seems to lend credence to Gleeson’s account.

5) The problem remains: Where did the crapshooters get *jazz*? We do not know for sure, of course, although perhaps attention should be directed at accounts about San Francisco gamblers in 1912-1913. But the already suggested *jasm* ‘force/spirit/energy’ is a plausible choice. A possible chronology would be that crapshooters introduced their incantation for *jazz* or *jasm* shortly before Slattery’s 1913 dinner conversation with Gleeson at Boyes Springs. If *jazz/jasm* as a crapshooters’ incantation had been in existence much longer, the presumably worldly-wise Gleeson would have known about it.

Gleeson 1938 seems to be accurate in its main points, with noticeable inaccuracies only in minor details (1912 instead of the correct 1913; a week's big play for 'jazz' rather than the more accurate 4-6 weeks). Gleeson was the central figure in the popularization of *jazz*, he had a newsman's training, and he was witness to 'his' term gaining worldwide recognition in a music context; meanwhile, his own contribution went ignored. One must assume that between 1913 and 1938 he had thought many times about the events of 1913 and the start of 'jazz.'

There seems to be no reason why Gleeson would invent the story about Slattery. Why would Gleeson's recollections about Del Howard, Art Hickman, and a visit to Jack London's ranch all jibe with the newspaper accounts of 1913 but be inaccurate on the key point about how Gleeson learned of 'jazz' from Slattery? It is more plausible that Gleeson's credibility, once established for all the other main events he recollects, should also hold for the one key event that was not reported in 1913.

6) It is now worthwhile to revisit the *S. F. Bulletin's* first written attestation of *jazz*, March 3, 1913, by 'Scoop' Gleeson:

'McCarl has been heralded all along the line as a "busher,"

but now it develops that this dope is very much "to the jazz."

At first glance this quote is troubling. Holbrook (1973-1974: 51) makes a logical guess: 'Like a lot of hot air?' and then continues: 'In any case it was meant as a compliment. I say this on no less an authority than the author himself. I have had many letters from this courtly old gentleman....'

Now, it is true that Gleeson's quote was intended as a compliment--to McCarl!, not to the term *jazz* itself! Here *jazz* does mean roughly 'hot air,' while almost everywhere else its meaning can only be construed positively. And in no other attestation do we find the specific phrase 'to the jazz,' What's going on here (March 3, 1913)?

The jarring difference in meaning (March 3, 1913 vs. the other *S.F. Bulletin* attestations) may be the key to insight. When viewed in the light of Gleeson's dinner conversation with Slattery-- in which Gleeson reportedly first learned the term *jazz*--we can see how 'to the jazz' came to mean 'hot air' (Gleeson, March 3). Gleeson must have specifically had in mind that the 'dope' about McCarl had the reliability of the incantation to Lady Luck made by the crapshooters ('Come on, the old jazz.'). That is, it was not reliable at all.

Gleeson's 1938 article says: 'For the next week we gave "jazz" a great play in all our stories.' This quote indicates that Gleeson's use of *jazz* began very soon after he learned the term in the dinner conversation.

So, here is the picture taking shape:

a) Gleeson's dinner conversation with Slattery must have occurred very shortly (a day or two) before March 3, 1913.

b) In the March 3 article, Gleeson was still using the term with its heavy gambling overtones; he did not yet use it to mean ‘vim/vigor/pep’ and was more impressed with the unreliability of calling for help from Lady Luck when crapshooting.

There was not yet anything positive in Gleeson’s conception of the term *jazz*.

c) Between March 3 and March 6, 1913--a bit like Saul on the road to Damascus -- Gleeson had a lexical epiphany. He reinterpreted *jazz* to be something very favorable, something he would use in a big way in his articles about the Seals to help increase their chances of good fortune. Gleeson himself was using the term as a sort of incantation--not speaking directly to Lady Luck (‘Come on, the old jazz.’), it is true, but repeating the term over the coming weeks as if it were a lexical rabbit’s foot. And remember: the ‘jazz’ was supposed to pertain only to the Seals.

With the occurrence of the epiphany, Gleeson had to define the term—something he did with great enthusiasm in his March 6 article. He did not bother to define it on March 3, leaving to the readers the task of figuring out its meaning from context. By March 6 he had to clear away any negative connotations the term may have acquired in his March 3 article, and--in view of Gleeson’s important plans for the use of *jazz*--he clearly wanted to give the term a rousing welcome.

So, the overriding importance of Gleeson’s March 3, 1913 quote ‘to the jazz’ is that it jibes well with his 1938 statement about how he acquired the term *jazz* from Slattery. The March 3 quote therefore helps confirm the credibility of that 1938 statement of Gleeson’s. A key piece of the puzzle may now be falling into place.

#### WORDSMITHING CREATIVITY WITH A SPECIAL FONDNESS FOR WORDS WITH Z’S

The term *jazz* fits into the broader picture of wordsmithing creativity of the early 20th century involving words containing z’s: *pizzazz*, *Bazazzaville*, *sswanzz*, *lallapazzazza*, etc. The following article helps present that broader picture.

[G. Cohen]: TOWARDS THE ORIGIN OF *PIZZAZZ*

#### ETYMOLOGY UNKNOWN

The origin of *pizzazz* is unknown. *OED2*, for example, says:

‘*pizzazz*...orig. U.S. slang. Also *bezaz*, *bezazz*, *bizzazz*, *pazazz*, *pezazz*, *pizazz*, *pizzaz*.

Origin unknown. 1.a. Zest, vim, vitality, liveliness. b. flashiness, showiness.

1937. *Harper’s Bazaar* Mar. 116/2: *Pizzazz*, to quote the editor of the *Harvard Lampoon*, is an indefinable dynamic quality, the *je ne sais quoi* of function; as for

instance, adding Scotch puts pizazz into a drink. Certain clothes have it, too... There's pizazz in this rust evening coat.'

### A FEW THOUGHTS

1) *OED2*'s first definition of *pizzazz*--zest, vim, vitality, liveliness--is strikingly similar to the meaning of another word in *-azz*: *jazz*, as introduced by sportswriters Scoop Gleeson and Francis Mannix in the March-April 1913 issues of the *S.F. Bulletin*.

2) From reading the baseball articles of those issues I noticed a spirit of word-smithing creativity or at least the adoption of 'futuristic' words, i.e., those on the cutting edge of the lexicon; there was in this creativity a special fondness for words containing *z*'s:

a) 'Oompty-Ummph,' 'Skoozicks Mageezicks,' 'Bazazzaville' --in: Feb. 8, 1913, p.16/6-7; 'Signs of Time Show Baseball Season on Way,' by 'Scoop' Gleeson:

'Out on the Coast everything hinges on the arrival of that Chicago Sox train. As soon as Comiskey's men pitch their tents at Paso Robles and the other players who are accompanying them across the map, scatter to their respective clubs, baseball chatter will be cheap.

'The wires will again sing with the news that Oompty-Ummph cut loose a few curves against the advice of the manager and that he is now suffering a sore tendon in his ankle. Likewise the information will be imparted that Skoozicks Mageezicks from Bazazzaville is another Ty Cobb. He will have all the earmarks, and that will probably be about all he will have.'

[G. Cohen: 'Bazazzaville' in the quote just above is roughly equivalent to 'Podunk' as a humorous name for a hick town. It seems to be altered from 'Brazzaville,' the principal town and capital of the Republic of Congo and former capital of French Equatorial Africa.]

b) 'sswanzz' ---in: April 15, 1913, p.14/1-3; 'Seals Will Have Another Week To Make Good,' by Francis Mannix:

(col. 2): 'A new supply of jazz has been ordered by the local management, which will be supplemented with a quantity of sswanzz to aid the club in its fight with the "coomoots" this week. ...The jazz and sswanzz will both be on the job this week.'

c) 'Zu Zu Zinger' ---in: April 25, 1913, p.19/4; 'Johnston's Great Throw Saves Game For Seals,' by 'Scoop' Gleeson:

'Two infield hits, a walk, an out and a clean bingle by "Heine Zim," the "Zu Zu Zinger," helped Howard's toilers to overcome the Angels' lead....'

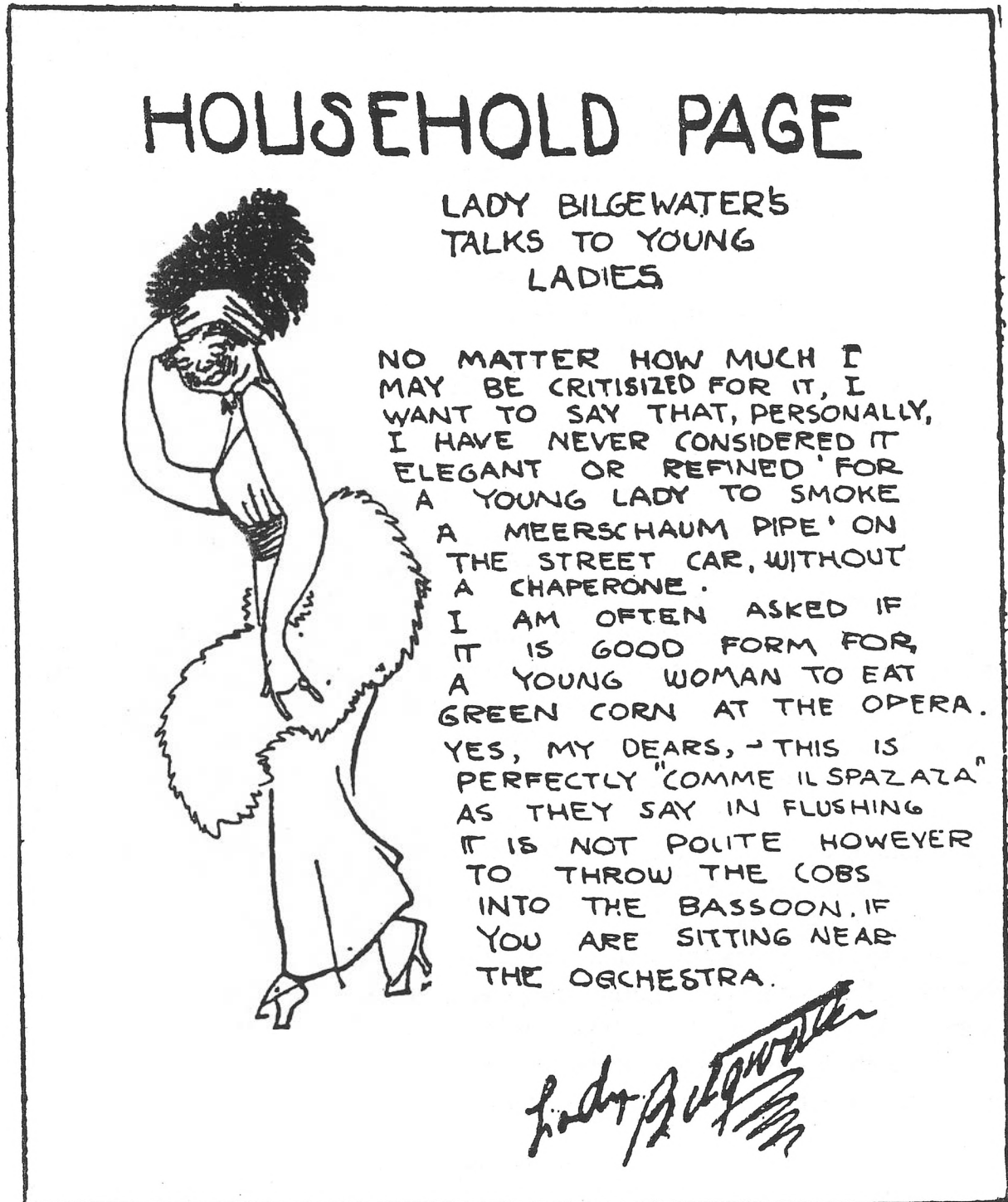
**d)** 'lallapazzazza' --in: March 28, 1913, p.19/1; 'New Oakland Park One Fine Place Is Opinion Of Fans,' by 'Scoop' Gleeson:

'A futurist would likely set down his impression of the new baseball grounds as "a lallapazzazza," and the several hundred fans from San Francisco who crossed the water to take a first peek at the field would agree with anything he said.'

**e)** 'comme il spazaza'--starts as French 'comme il faut' (= as is socially proper) and veers off into mock Italian--in: March 9, 1912, p.11.

[For cartoon, see next page]

S.F. Bulletin, March 9, 1912, p.11. Item here appears as the right-most frame of a larger cartoon entitled 'You See, It Was Like This,' by Bart:





FOCUSING ON *LALLAPAZZAZZA*

*Lallapazzazza* (see above, p. 140) is, of course, one of several attested variants of *lallapaloosa*. Remove the first part (*lalla-*), and one is very close to *pazzazz*, one of the attested spellings of *pizzazz*.

The origin of *pizzazz* may therefore possibly be found in the sports pages of the *S.F. Bulletin*. Sportswriter Scoop Gleeson, who played such a critical role in the origin of the term *jazz*, may have also contributed *pizzazz*.

Meanwhile, note Roger Wescott's 1978 item "Zazzification" in American English slang'--presented in the list of references. And for a slightly different take, cf. the item just below.

BENJAMIN ZIMMER: 1910 *RAZAPAZAZ*,  
A PREDECESSOR OF *PIZZAZZ*?

[G. Cohen: I have compiled this item from an August 30, 2005 ads-l message sent by Zimmer and the same day's reply by Michael McKernan.]

A 1910 *Boston Globe* article on soda-fountain slang has a number of interesting terms, most notably *razapazaz* (spelled *razapazas* in a subheading):

<http://proquest.umi.com/pqdweb?RQT=309&VName=HNP&did=706720162>

*Boston Globe*, Nov 6, 1910, p. 64/6:

"Razapazaz" is just at present the soda fountain artist's highest accomplishment with mere vowels and consonants. Even at this early day its origin is lost in the dim recesses of somebody's brain, but it was probably invented in deference to superior taste as doing justice to a combination of lime and lemon juice in a strawberry soda. Anyhow, both the buzz saw name and the drink itself seem to be popular.'

'Could this be an intermediary form between *raz(z)mataz(z)* (OED 1899) and *pizzazz* (dated by Doug Wilson to 1912)?'

Michael McKernan added:

'Can't say that it has any actual connection, but this concoction sounds somewhat like a "raspberry lime rickey," but made with strawberry syrup instead of raspberry. The raspberry, however, sounds like it could be the source of the Raz...

'Raspberry lime rickies were standard soda fountain fare in Eastern MA up until at least the 1960s (I have no idea how much earlier, though).'

\* \* \*

# The Sonoma Index

VOL. XXXV.

SONOMA, SONOMA COUNTY, CAL., JULY 26, 1913.

## INTERESTING ITEMS FROM EL VERANO AND SONOMA.

Weekly Record of all the Happenings in the Valley as Faithfully Recorded by Our Wide-Awake Reporter, "Archie McKiver."

Louis Kearney spent Sunday at Santa Rosa.

Mrs. M. Coutts and baby spent last Saturday and Sunday at the Block residence.

Mrs. Otto Gericks returned from a several day's visit in Sebastopol last Saturday afternoon.

Miss Nellie O'Brien of San Francisco is spending the week on her large estate above town.

Lee Baines, after a several day's sojourn at Lake Tahoe, returned home the first of the week.

Leon Meyer, well known sporting editor of the S. F. Bulletin, is a guest at the El Verano Villa.

Fred Offerman, accompanied by several friends of San Francisco, is a guest at the El Verano Villa.

Mr. and Mrs. J. Lalanne and little daughter of San Francisco are guests at the French Cottage.

Frank Dumphy, after spending several weeks at Crane's Hotel, left for San Francisco last Sunday.

George Mizno, one of the Japs employed by J. K. Bigelow, spent one day this week in the metropolis.

Sam Stahl has resigned from Fests farm and has taken a position as bus driver at Cantor's resort.

Jim Lovell and son are guests at Boyes Springs. Mr. Lovell is a well-known business man of the metropolis.

Larry White of the metropolis is still a guest at the El Verano Villa and seems to be the candy kid with our summer girls.

Miss Lucy Block, a popular young lady of this place, left for Washington last Saturday where she will visit for several weeks.

L. Lawrey, popular foreman of the P. I. Co here, is busy this week loading a number of cars with hay billed for San Francisco.

Things are rushing in the S. P. yards here. The side tracks are full of cars being loaded with hay for shipment to San Francisco.

Miss Mamie Clements is the guest of San Francisco relatives.

Roy Chance has accepted a position as chauffeur with Baines Bros.

H. P. Mathewson transacted business at the county seat Monday.

B. Weatherhead transacted business in Santa Rosa one day last week.

T. H. Baines, James Baines and Dr. Parranore visited in the city Sunday.

H. McCabe and family of the metropolis are guests of Mrs. J. Lounibus.

A number of our sports were in Santa Rosa Sunday attending the auto races.

Mrs. Kate Carriger, accompanied by Sam Chase, was shopping in Petaluma last week.

Mrs. P. Rossi attended the funeral of Mrs. A. Nevrbaum in the Bay City Monday.

Uncle Sam of Sonoma passed through here the other day on his new "devil machine."

Mrs. Geo. Preuss and daughter Miss Viola are visiting relatives in Hayward this week.

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SONOMA

The Armond-Beard Land Co a corporation, Plaintiff, vs J. H. Russell, administrator of the estate of George M. Totten, deceased, Julia R. Totten, George Mansfield Totten, Edward Totten, and several other persons unknown, claiming any right title, estate, lien or interest in the real property described in the complaint adverse to plaintiff's ownership of any cloud upon plaintiff's title thereto, defendants.

**Summons.**

Robert C. Pope and R. F. Crawford attorneys for plaintiff. This action is brought in the Superior Court for the County of Sonoma, State of California, and the complaint is and action is filed in the office of the county clerk and county, who is ex officio clerk of said court. The People of the State of California send greeting to J. H. Russell, administrator of the estate of George M. Totten, deceased, Julia R. Totten, George Mansfield Totten, Edward Totten, and several other persons unknown, claiming any right title, estate, lien or interest in the real property described in the complaint.

Miss Marian Benjamin is spending her vacation with relatives and friends in San Francisco.

Mr. Smart, a well-known lumber man of Willows, was transacting business here the latter part of the week.

B. Freeman of Sonoma may be slight running an automobile, but when it comes to measuring heels he's not there. "Not soed."

We notice a number of Sonoma's business men out this way after five o'clock in the evening using the telegraph, the Sonoma office being closed at this hour. El Verano is going right ahead.

Roadmaster Serres is busy this week repairing a bridge near Boyes Springs. Under the administration of Supervisor Weiss our county roads in this vicinity are being put in excellent condition.

Poundmaster C. F. Carmer is now sporting a new horse, which he drives in his newly painted cart. We trust that there will be an improvement in the pound service. The S. P. trains have been stopped a number of times of late by herds of stock along the right away between the S. P. station and Boyes Springs. The train crew are loud in their complaints and declare if the pound service is not better the higher officials will be approached in the matter.

In one of the issues of last week's Press Democrat a picture was given of Elmer Kilgore, also his bright record. A number of the readers of that paper here were wondering that the writer did not mention that he was Guy J. K. Bigelow's candidate for Supervisor on the recall against Weiss, if it ever comes off. Probably the editor knows that this is a big scream on Mr. Kilgore and omitted the part played by our trouble maker in Kilgore's political record, which as far as the voters down this way are concerned, is a dead one.

ARCHIBALD MCKIVER, El Verano, July 22, 1913.

**Cost of Street Lighting Reduced**

At a special meeting of the Board of City Trustees held last Wednesday evening the matter of reducing the cost of Sonoma's street lighting monthly bills came up for consideration. After some discussion F. L. Wright, general manager of the Cal. Telephone & Light Co., agreed to reduce the cost of street lights per month from \$1.50 to \$1.25 for each light, and to install three extra lights. This will mean a gain of three lights and a saving on the electric

base. The names of those who will be eligible to serve on the next Grand Jury have been drawn in Judge Sewall and Denny's departments of the Superior Court. Among those whose names were drawn in this valley were the following: Sonoma - P. H. Thompson and

## BASEBALL NOTES.

BY A PAR.

Sonoma played game No. 13 last Sunday afternoon. The result was another drubbing by a score of 14 to 5. The game played on Sunday July 13th, resulted in a defeat for the home team by a score of 14 to 1. It's no wonder that baseball players are superstitious. Let's rout the jinx next Sunday.

Ralph Evans made a sensational catch in left field in last Sunday's contest. Evans covers more ground than Ping Bodie.

Wanted--A little more "jaz." Don't knock when the home team loses a few games. Look on the bright side once in a while. Here it is: Games played 13, games won 9, games lost 4, percentage 692.

Pete Roccoli made 4 hits out of 4 times at the bat. Evidently Pete has a liking for southpaws. Bill Block played in hard luck last Sunday. Every ball that went Bill's way took a bad bounce either over his head or off to the side. Catcher Sansone of the Byron-Jacksons had a pretty peg to the bases.

Jack Lopez, manager of the Colatini team, has signed Tony Blanco and three other former State leaguers. Lopez is anxious to win the Sonoma county championship. Next Sunday's contest will start at 3:30 p. m.

**Charged With Serious Crime.**

E. Hirschfeld of San Francisco was arrested Wednesday morning by Deputy Sheriff Joe Ryan, charged with a crime against nature and locked up in the city jail to await his preliminary examination before Judge Campbell. The principal witness against the offender is an eleven-year-old lad. The alleged crime was committed last October, but Hirschfeld covly eluded Officer Ryan and made good his get-away for the time being. Hirschfeld, however, thinking the matter had been forgotten returned to this valley the fore part of the week, and the arrest so long delayed followed.

**May Be Grand Jurors.**

The names of those who will be eligible to serve on the next Grand Jury have been drawn in Judge Sewall and Denny's departments of the Superior Court. Among those whose names were drawn in this valley were the following: Sonoma - P. H. Thompson and

## CALENDAR DAY IN THE SUPERIOR COURT

Matters Disposed of By Judges Sewall and Denny in Both Departments Monday.

Judge Denny called the calendar in the Superior Court on Monday and disposed of the following matters:

A sale of real estate of the estate of G. W. Hamblen was confirmed. A similar order was made on the estate of Martha Har-

riette J. Holman was made administrator on the estate of Sarah J. Reed in a bond of \$100.

Earnest L. Finley was named administrator on the estate of Wm. A. Finley.

J. S. Porter was named administrator on the estate of Lycurgus Porter in a bond of \$300.

R. I. Crane was appointed administrator on the estate of N. L. Crane in a bond of \$2,550.

A sale of property of the estate of Jacob Bannmann was confirmed. The trial of the suit of Crane vs. Requena was set for September 2.

A change of venue was granted in the suit of Patterson vs. Patterson.

These matters were continued: Estate of L. H. Newland, minor, August 4; estates of John Stephens, Joseph Bartlett, A. T. Anderson, post minus, to July 28; other matters continued: Bartlett vs. Martinson to August 4; Caughy vs. Bank of Cloverdale, August 11; estate of David R. Rick to August 11; Nellie Adams, August 18; Farrel vs. Guelchoux, Boyd vs. Boyd, Durie vs. Durie and Temple vs. Newell, to be reviewed to July 28.

**Congregational Church, July 27**

Morning worship 11 a. m. No man was ever able to write his creed. He might write what he thought he believed, but a man's creed is the personal history he is making every day. Some men say they believe in God but no one would ever dream of it by reading their lives. Our creed is not all in our heads, but it is in our conduct. Are there any heathen in the State of California, "With ways that are dark and tricks that are in vain?" Come to church next Sunday and we will analyze human conduct. Evening worship at 8 p. m.

Take notice with a big N. H. Home talent will give a sacred concert next Sunday night, to which the Sonoma public is invited. Miss Emilio Poppe organist.

'Wanted--A little more "jaz." ---The Sonoma Index-Tribune, July 26, 1913. The term is here spreading from the S.F. Bulletin. (Item spotted by Barry Popik)

## BIG DOINGS AT BOYES' SPRINGS

Lander Stevens and Georgie Cooper in New Drama—Pearl Hickman To Dance.

Big doings at Boyes' Theatre last night bigger doings tonight. To report the program arranged for last night will reach readers of the Index-Tribune too late to induce or insure a larger attendance at the popular playhouse. But a fact to be stated is that all who were present last night will be on hand tonight.

Moreover, tonight's are the attractions which will really attract, because they are so decidedly worth while. Every feature programmed is a classic in its line, and the audience will conclude it has been treated to an Olympian vadeville.

Mr. and Mrs. Lander Stevens (Georgie Cooper), who need no introduction to the people of Sonoma Valley are to appear for the first time in the drama, "My Friend." The popular couple, who have been spending a few days at the resort, leave tomorrow for San Francisco, where they open an engagement at The Pantages the same evening in their new drama, which was written by Willard Mack. Mr. and Mrs. Stevens are prima favoritas here as elsewhere, and both are eminently successful in their stage work.

Miss Pearl Hickman—the clever sister of Art Hickman—will dance, dainty, graceful Irish dances, with that poetry of motion which has won for her the reputation of being one of the most finished dance artists in the metropolis.

Miss Helen Larkin, of the Gaiety Theatre, will be heard in song. Mrs. Larkin is said to possess a dash and fascinating personality most pleasing and her numbers are an unfailing source of entertainment.

William Gould, German comedian, a veritable "prince of good fellows," and a leader among Pantages patrons, will entertain with his drolleries, sure of winning approbation.

There will be shown some excellent moving pictures, the program to be followed by dancing, with that "rag, rag, raggedty" music sufficiently inspiring to set every one who knows a step in motion. Cleve Mayer is certainly a "crackerjack" at the piano.

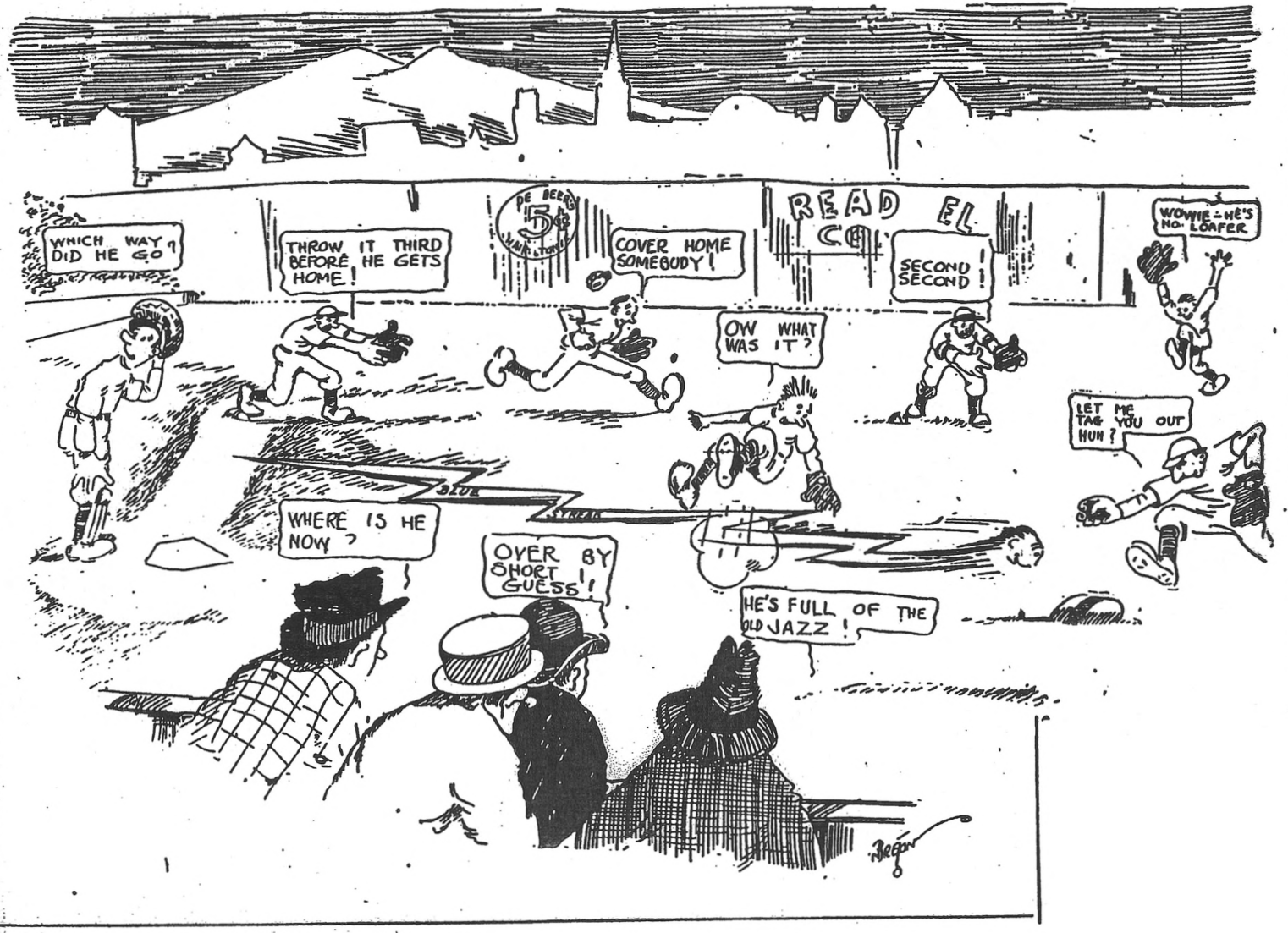
Art Hickman, too, will be on hand. The popular amusement manager has been quite ill during the week, but Dr. Thomson says his patient will be in "fit" condition to preside as master of ceremonies tonight.

The price of admission, he is understood, is only twenty-five cents.

'There will be shown some excellent moving pictures, the program to be followed by dancing with that "rag, rag, raggedty" music sufficiently inspiring to set every one who knows a step in motion.' *Sonoma Index-Tribune*, July 11, 1914, p. 1/7. [Also: Art Hickman was to be master of ceremonies and his sister Pearl Hickman would dance. Hickman's dances are almost certainly the link between the baseball and musical use of the term *jazz*, although Hickman himself did not promote this use.]

# Justin Fitzgerald, the Santa Clara Lightning Bolt as a "Futurist" Sees Him

BY BRETON

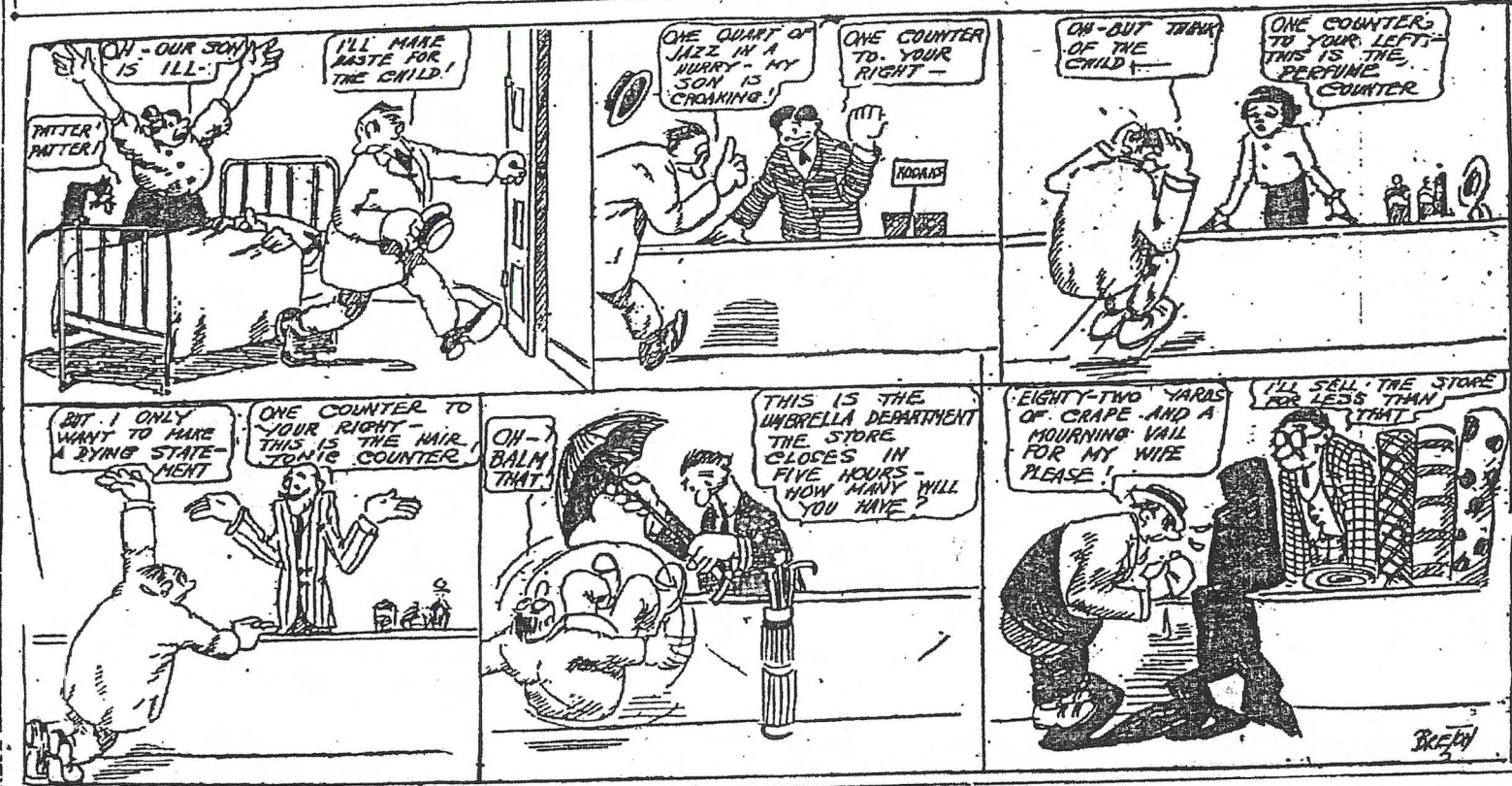


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S.F. Bulletin, April 10, 1913, p.14. Note: 'He's Full Of The Old Jazz!'

You Could Save Time by Calling Up the Undertaker First

By Breton



S. F. Bulletin, July 7, 1913, p. 14.  
(This cartoon was spotted by Daniel Cassidy and appears in his 2007 book (unnumbered page between pp. 58-59)

ADDENDUM #1: *JAZZ*: ATTESTATIONS OF ITS SEXUAL MEANING IN SO-CALLED TIJUANA BIBLES

Examples of the verb *jazz* ‘copulate with’ are already well attested 1918ff. (primarily *HDAS*, also *OED3*). Five years ago I came across several more and now present them for the record.

In 2010 I was contacted by a gentleman who had a small pornographic comic book left in the estate of his grandmother. It contained several attestations of the term ‘jazz,’ and by searching the Internet under ‘jazz’ he came across my name and wrote to me, asking if I could tell him the date of the publication based on that term.

I in turn contacted several members of the American Dialect Society, including *HDAS* compiler Jonathan Lighter, who informed me we deal here with a publication known as a Tijuana bible. Tijuana bibles (not bibles at all, of course), were pornographic comic books circulating underground, flourishing from the 1920s through the 1950s, often based on actual comic book figures such as Maggie and Jiggs, Dagwood and Blondie, Li'l Abner, Mutt and Jeff, Popeye, etc. The pornographic variants were unauthorized. And the individual comics cannot be dated to a specific year.

Information on Tijuana bibles is available in Adelman 1997 and on the Internet (e.g. [tjuranabibles.org](http://tjuranabibles.org)). Also, I purchased the copy from the gentleman who originally wrote to me and I'll donate it to a library or manuscript collection. Tijuana bibles are strictly X-rated but are a piece of Americana and of some interest for the study of slang.

Meanwhile, here is the dialogue in that Tijuana bible; for *jazz*, see pp. 3, 8, and 11 (twice) of the cartoon book:

PAGE 1. (Maggie and Jiggs are in their living room. Jiggs is sitting in an armchair, Maggie is standing with her hands on her hips looking cross and suspicious and very much take-charge. She says):

“Now understand me. I'm going to the seashore for two weeks. An [sic no -d] you don't want to have any monkey business while I'm gone -- An don't forget to take the dog for a walk thru the park -- [now written with slightly larger letters than before with a bit of extra spacing between this line and the preceding one -- all to indicate emphasis]

“But be sure you only take the dog!!”

Jiggs replies: “Yes, Maggie dear.”

PAGE 2. (Jiggs is standing outside a building talking to a very aristocratically dressed Frenchman):

“Frenchy -- If it's half as good as you say -- I'll be havin' a job for her.”

Frenchy replies: “Ah, MEESTAIR, JEGGS, You should see ze mos' be-utiful,

such arm -- O - La -La -- Ze leg she are superb -- ze shape is mos' gran. At, the Follies -- such a woman like zay have in my Paree -- O - La - La."

PAGE 3: (Jiggs and an old-timer stage hand Clancy are standing before the stage door of a theater. A poster on the wall shows a naked woman seated somewhat demurely on a chair. The poster says):

JAZZ - EM  
BURLESQUE  
THE NAKED TRUTH  
TONITE

Jiggs says: "Heres ten dollars Clancy -- Take me card into the star an put it on strong."

Clancy replies: "O.K. Jiggs."

PAGE 4 (Jiggs and his new woman acquaintance are back in his apartment. Jiggs is standing by the door with his dog on a leash. The woman is seen from the back in her underwear and slipping off a sweater. Jiggs says):

"Hurry up an get dressed baby -- the sooner we start the better -- name your price for a whole week!"

PAGE 5: (woman continues undressing): "You're the first man I ever did this for, Mr. Jiggs."

(Jiggs, also undressing) says, written with quotation marks): "An if you're a good girl you'll get a raise in salary."

PAGE 6: (woman, totally undressed, is lying on a flat table or chest-like piece of furniture; Jiggs is standing over her performing coitus. The woman is saying):

"O-OH !!!!! [and in increasingly large letters]: MR. JIGGS"

Jiggs replies: "This beats anything Maggie ever had."

PAGE 7: (Jiggs' wife Maggie has just returned and finds Jiggs in flagrante delicto with the woman. Maggie says):

"WHO is that WOMAN???"

Jiggs (still in coitus): "OW!! [written in extra large letters]. Maggie."

(The new woman, still on her back): "Please quit Mr. Jiggs. Eleven times in one day is enough for any man."

PAGE 8: (new woman is still lying on her back -- on the floor this time. Maggie has just finished clobbering Jiggs with a rolling pin. Jiggs, with a blackened eye and otherwise beaten-up face, is on one knee begging for mercy. Maggie is holding

a rolling pin in one hand and a crayon in the other, pointing with the crayon to the wall on which she's been keeping score how many times she has hit Jiggs – it's about 33. On the wall is also an arrow pointing to the wall marks and the cartoonist's comment "Keepin' score.")

Jiggs, pleading, is saying (in large letters): "BUT -- MAGGIE."

Maggie says: "Go ahead -- jazz her again -- I'll teach you to cheat on me -- hurry up!!"

PAGE 9: (The new woman, still undressed, is standing with her back to the reader, face buried in her hands -- evidently in shame and sorrow. Jiggs is lying beaten up on the floor. Maggie, still holding the rolling pin and speaking with full force to the other woman, says:)

"Now beat it -- you home wrecker, before I crown you too!"

PAGE 10: (An ambulance is speeding away, giving off the sounds "Clang Clang". There is no other text.)

PAGE 11: (Jiggs is in a hospital bed, with bumps on his head and a black eye and looking generally miserable. A young attractive woman, presumably a nurse, is standing near his bed and has the front part of her dress raised provocatively.)

The woman says: "Why Mr. Jiggs -- you used to like to jazz me when you was here before."

Jiggs replies: "AW -- Go way -- I wouldnt jazz Cleopatra if she was the Queen of Sheba. Put your dress down an behave--"

ATTESTATIONS IN ADELMAN 1997  
(through page 65)

p. 18, last frame (#8; hero and rescued damsel are having sex): "And so dear readers, they jazzed happily ever afterwards."

p. 19 (frame right before officially numbered frame #1. Looks like a business card; it's probably the cover of the Tijuana bible):

"Bob McNut 'The Meaning of Jazz'  
Tobasco Pub Co.  
Havana Cuba"

Frame #1 (woman speaking to the foolish Bob McNut; his name is spelled Boob in frame #8): "That's a fine false alarm, taking me out to the shag picnic and not jazzing me. Shame on you."

(Bob McNut [a fool] replies): "JAZZ? JAZZ? Where did I ever hear that before?"



Frame #8: “Why Boob – I thought you were going to jazz me.”

p. 20 (woman, while having sex): “I’ve been jazzin’ the hill-billy boys....”

p. 38, Cover: SMOKEY [a fireman]

[woman is on a bed inquiring about Smokey’s sexual ability Smokey replies]: “Yeah lady. I won foist prize at the fireman’s jazzing context.”

p. 50, #1: “No. no rubbers. ...when you jazz for the fun of it.”

p. 59, #7: La Parisienne

Intercourse Machine

Jazz in Safety

No kids – No Disease

Nobody Knows

Just pull the switch and we supply

The action.

## ADDENDUM #2: REJECTING DANIEL CASSIDY’S DERIVATION OF *JAZZ* FROM IRISH *TEAS* ‘HEAT’

### 1. SCOOP GLEESON TELLS HOW HE ACQUIRED THE TERM *JAZZ*; MENTIONS NOTHING ABOUT IRISH

Cassidy 2007 regards *jazz* as having an Irish origin, to which there is a simple rejoinder:

The key figure in the popularization of the term ‘jazz’ is sportswriter Scoop Gleeson (*San Francisco Bulletin*, 1913), who used it to mean ‘pep, vim, vigor, fighting spirit.’ In 1938 Gleeson told how he acquired the term *jazz*, and he later repeated his story in a letter to Richard Holbrook in the late 1960’s or early 1970’s. At no time did Gleeson say or imply he acquired the term from Irish. Never. Instead he credited sports editor Spike Slattery (of the *Call*) with telling him about a crapshooting game in which the dice rollers used the term ‘jazz’ (‘Come on, the old jazz’), clearly as an incantation to Lady Luck.

Gleeson’s recollection of various events in his 1938 article (‘I Remember The Birth of Jazz’) is quite good, with several details verifiable in the 1913 newspaper accounts. His credibility is therefore high when he talks about the origin of the term which he played such an important role in popularizing and which hit the big time in a music context a few years later.

So the first task in putting forth an Irish origin for the term *jazz* would be to argue that Gleeson’s 1938 account is somehow inaccurate. That would be a tough

row to hoe, and Cassidy avoids it. But with key-figure Gleeson's account left unchallenged by Cassidy, everything else Cassidy presents (concerning the heat of jazz music and sexual activity) is irrelevant.

Now, it is possible that *jazz* ultimately derives from *jasm* 'energy, vigor' (traceable to 1860 and of unclear origin). One could speculate that this *jasm* derives from Irish *teas* 'heat,' but if all we have is speculation on this point (i.e., no accompanying evidence), the best approach of any lexicographer would be to put down 'Origin unknown' or 'Origin uncertain.'

## 2. MORE ON CASSIDY'S TREATMENT OF JAZZ

I see an unusual situation in which Cassidy's treatment of *jazz* strikes me as confused and bungled, while his supporters (and here I am seriously troubled) enthusiastically accept it. A look at what he presents is therefore in order; I have now divided his treatment of *jazz* in Cassidy 2007 (pp. 190-191) into sections, first quoting his material and then adding my comments.

### SECTION #1:

[D. Cassidy]: 'Not a single musician in New Orleans--black, white, or Creole--used the word **Jass** or **Jazz** for hot music until the Original Dixieland Jass Band (ODJB), a motley crew of Irish, Sicilian, and working class white boys from the back streets of the Big Easy, hit the music-biz jackpot in March 1917, when they recorded the first **Jass** record in history in New York City: *Dixieland Jass One Step* and *Livery Stable Blues*.'

[G. Cohen]: This entire first paragraph is irrelevant to the origin of the term *jazz*. The first attestations of *jazz* as a genre of music are from Chicago, 1915, not New Orleans.

### SECTION #2:

[D. Cassidy]: 'In the red-light districts of San Francisco's Barbary Coast, Chicago's First Ward, New York's Tenderloin, and New Orleans' Storyville, where the hot new music had been born, that old Irish word **teas** (pron. ch'as, j'as, heat, passion excitement) also means **sexual** "heat, passion, excitement".'

[G. Cohen]: Cassidy is here adhering to the popular derivation of musical *jazz* from the sexual use of this term. But *jazz* as a genre of music is attested already in 1915 (Chicago), whereas the first attestations of sexual *jazz* come in the 1920s. Several

people believed they remembered the sexual term being used earlier, but there is no written evidence from that earlier time to support those recollections.

In any case, 'jazz' is first attested in baseball (esp.1913ff.), and so the connecting of a Gaelic word for heat with hot jazz music is irrelevant to the origin of the term.

#### SECTIONS #3-4:

[Cassidy here presents quotes aiming to buttress the popular derivation of the musical term *jazz* from sexual *jazz*. The first one is by Bert Kelly; presented by Holbrook 1974, p. 48, from Holbrook's 'long and very serious correspondence' with Kelly]:

“The word Jazz was...a sex word in California and was a common localism in San Francisco when I arrived there in 1899 and until I left there (for Chicago and Kelly's Stables fame after September 1914). I shall be glad to swear on oath before a notary public that Jazz as a sex word was not only used in San Francisco before the [1906] earthquake and fire, but that it was of such common use that it was a localism. During those days I played at Luna's Mexican restaurant on Geary Street with Miguel Luna and Harry Warren. They played nights at a (whore) house on Stockton Street and I heard the word Jazz repeatedly. (Richard Holbrook, *Storyville* magazine, 1974, 48, 55; Tamony *JEMF Quarterly*, Spring 1981, 12-16.)

“Thirty-five years ago (ca. 1890) I played the trombone..I made tours of the big mining centers when the West was really wild...I was piloted to dance resorts--honky tonks. The vulgar word **Jazz** was in general currency in those dance halls thirty years or more ago.” (Clay Smith, *Etude* magazine, Sept. 1924, quoted in Holbrook, 'Our Word Jazz,' *Storyville*, 1974, 48, 49.)

[G. Cohen]:

1) If *jazz* was really 'a sex word in California and...a common localism in San Francisco' from (at least) 1899 until 1914, how could sports writer Scoop Gleeson not have known this? And in the unlikely event that Gleeson was a naif on this score, why didn't somebody--either a member of his newspaper staff or one of his readers--draw the alleged sexual meaning of *jazz* to Gleeson's attention? How could the newspaper editors permit an off-color sexual term to be used repeatedly in the sports stories? How could they allow Hopkins' lengthy and exuberant article about the word? The answer, of course, is that the repeated use of *jazz* in the 1913ff. *S.F. Bulletin* could only have occurred if the term was innocuous then.

2) D. Cassidy quotes Richard Holbrook's 1974 article for its remembrance of the sexual use of 'jazz' for at least 1899 - 1914. But Holbrook (p. 48) isn't doing the remembering here; he is rather merely quoting musician Bert Kelly, and

specifically is doing so from the 'long and very serious correspondence' the two carried on for Holbrook's research into the term. Now, Kelly was born in 1882, Holbrook's article appeared in 1974, and so Kelly was at least in his mid-80's when he passed along his recollections to Holbrook. Those recollections were therefore from some 70 years earlier. No doubt he accurately remembered being in whorehouses, and no doubt he frequently came across the sexual meaning of 'jazz' during his lifetime. But it is not at all certain that he came across that use of 'jazz' during the time period he said. The mind easily could have become fuzzy on this point.

Cassidy also cites Tamony's 1981 article, supposedly to help buttress the sexual origin of the musical term *jazz*, but Tamony here only mentions that derivation without giving it any support. His preference (which we now know is incorrect; see above, p. 130) is that *jazz* derives from *chassé* (a dance step).

#### SECTION #5:

[D. Cassidy]: '**Jazz** was so full of **jasm** and **gism** (**teas ioma**, *pron. j'ass ioma*, an abundance of heat and passion; *fig. semen*) no one could, or would write it down. In 1913, it was a word you learned by ear--like jazz music.'

[G. Cohen]:

1) What in the world is Cassidy talking about when he says that in 1913 'no one could, or would write it down'? The *L.A. Times* wrote it down a few times in April 1912 (= Ben Henderson's wobbly pitch), as Cassidy well knew. And Scoop Gleeson wrote it repeatedly in 1913, as Cassidy also well knew.

2) Cassidy implies that the word *jazz* was so sexually charged in 1913 that it was kept out of print as obscene. But the fact that Gleeson and other *S.F. Bulletin* writers used the term repeatedly in 1913 (for pep, vim, vigor, fighting spirit, etc.) is evidence that it did not yet have its sexual meaning. And since Gleeson had to define *jazz* in his March 6, 1913 article, it seems clear that his readers were not yet familiar with the word.

#### SECTION #6:

[D. Cassidy]: 'In James T. Farrell's novel, *Gas House McGinty*, written during the **Jazz** Age and set in Chicago in 1914, Farrell's Jazz had absolutely nothing to do with hot music. It is the **jazz** (**teas**, *pron. j'as, ch'as*, heat passion, and excitement) of sex.' [Cassidy then quotes a passage from Farrell's 1932 novel, omitted here; it contains *jazzing* and *jazzin'* in a sexual sense].

[G. Cohen]: We deal here with an anachronism on Farrell's part, viz. his having a

character use *jazzin(g)* in a sexual sense in a 1914 scene. As such it is irrelevant for evidence of the 1914 use of *jazz(ing)*.

CASSIDY: MORE ON JAZZ IN A SEPARATE  
CHAPTER (pp. 56-73); A LOOK AT *GINIKER*

Cassidy's treatment of 'jazz' appears in two separate sections of his book; besides his several-page treatment discussed above he devotes a special chapter to the term, particularly:

- 1) the Kingsley 1917 hoax of *jazz* deriving from an African language (already declared a hoax by Holbrook 1974);
- 2) the early attestations of 'jazz' in a baseball context in the *S. F. Bulletin* (very little or nothing new here);
- 3) the possibility (or as Cassidy sees it, certainty) of *giniker* (written by Gleeson, March 6, 1913; = pep) deriving from Irish *tine caor* (pron. jin-i-kær) = 'raging fire and lightning.'

*Giniker* deserves a few comments here, since Cassidy seems to regard it as supporting evidence for the Irish origin of *jazz*. First, I find only two uses of the term anywhere:

- 1) Gleeson's March 6, 1913 *S. F. Bulletin* article introducing the term 'jazz' in a favorable sense:

'What is the "jazz?" Why, it's a little of that "old life," the gin-i-ker;" the "pep," otherwise known as the enthusiasalum. ...'

- 2) Gleeson 1938 ('I Remember the Birth of Jazz'):

'...Similarly the very word "jazz" itself, came into general usage at the same time [G. Cohen: 1912, but should be corrected to 1913, shortly before Gleeson's March 3 article which first mentioned *jazz*].

'We were all seated around the dinner table at Boyes one evening and William "Spike" Slattery, then sports editor of *The Call*, spoke about something being the "jazz," or the old "giniker fizz."

"Spike" had picked up the expression in a crap game.

'Whenever one of the players rolled the dice he would shout, "Come on, the old jazz."'

So, does anything in these two passages suggest that we deal with *giniker* being coined from Irish? I don't think so. There is no listing for *giniker* in Bernard Share's *Slangue, A Dictionary of Irish Slang*, which means that the Irish people of Ireland did not see fit to combine *tine* + *caor* to produce a slang term. Meanwhile, we have no indication in Gleeson's or Slattery's writings that either one knew any Irish at all, much less that they had the creative mastery of that language to create a slang Irish term of their own.

ADDENDUM #3: *JAZZ* < *JAZZACKS* < *JACKASS*; AND WILHELM WIENINGER AS (ALLEGEDLY) THE FIRST TO USE THE WORD 'JAZZ' IN MUSIC

Barry Popik shared the following two newspaper articles with ads-1 (1/22/2007) and I present them here solely for the sake of completeness. The first one (on *jazzacks*) appeared already a bit earlier (May 3) in the *Music Trade Review* (see the references below: Anonymous 1919c), as already noticed by Merriam & Garner 1968.

The etymology *jazz* < *jazzacks* < *jackass* is certainly fanciful, and as for Wieninger's role in the history of *jazz*, I thus far have no other information on it.

12 October 1919, *Fort Wayne (IN) Journal-Gazette*, section 4, p. 4, col. 8:  
'WHERE THE WORD "JAZZ" ORIGINATED.

'Most people are aware of the fact that "jazz" music originated in the south, but perhaps few know just how the name itself started. The Columbia Record gives the following explanation: There was once a trio of dusky musicians, one a banjo player, one a singer and the third a maker of melodies by means of an empty tin can. This unusual trio came to be called the Jassacks band, the name being the popular inversion of the jackass, the famous solo singer of the southern states. Soon the name, according to the proverbial love for inaccuracy, was changed to Jazzacks and by the usual method of abbreviation developed finally into just plain jazz.'

15 November 1927, *Frederick (MD) Post*, p. 1, col. 3:

'Creator Of "Jazz" A Suicide.

'Munich, Bavaria, Nov. 14. (AP.)--Prof. Wilhelm Wieninger, widely known here as a dance music composer, committed suicide today by shooting. Prof. Wieninger is credited with having been the first to use the word "jazz" in music.'

ADDENDUM #4: WHY -D IN 1915 *JAD*?

This is in reference to the May 22, 1915 'jad' in: 'jad [sic] orchestra', cited above, pp. 115-116. On 2/26/2012 I wrote to the American Name Society:

'Yesterday I learned of a woman whose first name is "Sudi." At the same time I learned that when another woman (no relation to the first one) was a baby, her family was thinking of naming her "Sudi Mae."

'But I don't find "Sudi" listed on the Internet, and it's not listed in the books of first names I have. So I have two questions:

- 1) Has anyone else ever come across this name?
- 2) Is there any possibility it arose as a childish variant of "Suzie"?

I'm particularly interested in this, because an early attestation of "jazz" is "jad" (only one example), and this "jad" is presently difficult to explain other than as a typo. But if "Sudi" is a variant of "Suzie," perhaps "jad" might have arisen similarly from "jazz." --- This, of course, is all speculative.

'Any help would be much appreciated.'

STEPHEN QUINN: NOTE -D- FOR /Z/ IN *BIDNIZ*

Stephen Quinn soon sent the following helpful reply:

'Just leaving "Sudi" to others while going to the context and speculating myself : Given that the form "bidniz" is often cited as an American black (and more general) dialect rendering of "business," surely the same might be said of "jad" for "jazz." ...

'There have been many literary uses, in fact, e.g.:

1) 'Mr. John's shop looked and smelled like the place of "bidniz" he loved to tell folks he ran. When he saw how his ragwork mesmerized me, he promised to make of me a first-class practitioner, like himself. To show me how it was done, he sat me in one of the chairs and went to work on my Buster Browns, saying it was important for the learner to feel the rhythm of the rag in his own feet. He demonstrated three or four different tap dance-like patterns on my shoes. The brush-work prior to the rag is "the heart of a good shine," Mr. John insisted.

---- Willie Ruff: *A Call To Assembly: The Autobiography of A Musical Storyteller*. (NY: Viking), 1991.

2) "'Yo, I ain't messing with you, so why you gots to be all up in my bidness?" he asked, his tone less confident. Silver stepped closer, both hands on her hips. "I'm making it my business."

--- Treasure E. Blue: *Harlem Girl Lost*. (NY: One World Ballantine Books), 2004.

3) "'She knows her bidniz?" "Like she's gonna save maybe a hunnert and semmenty thousand and get maybe thirty per cent more work out." Mitgang grinned.'

--- Richard Condon: *The Entwining*. (NY: R. Marek). 1980.

4) "'You're lettin em put you outta bidniz?" "That's about the size of it." The judge looked back and forth between the two attorneys. "Criminy, Caminetti! My opinion, yer winnin the case. Why you wanna roll over so easy?" Eddie shrugged.'

--- Troon McAllister. *Scratch*, (NY: Rugged Land). 2003.

ADDENDUM #5

ANTEDATING THE EARLIEST NEW ORLEANS REFERENCE TO 'JAZZ'  
BY TWO DAYS (NOV. 14 TO NOV. 12, 1916). BUT THIS IS STILL WELL  
AFTER THE 1915 'JAZZ' MUSIC REFERENCES IN CHICAGO

(Material from Benjamin Zimmer's ads-1 message, July 4, 2015)

As the manuscript for this book was being completed, Benjamin Zimmer sent two ads-1 messages (July 4, 2015) concerning 1916 'jazz band':

MESSAGE #1

'For reference, the earliest New Orleans reference to "jazz" that I've seen is from the Nov. 12, 1916 issue of the newspaper *The New Orleans States* (via GenealogyBank). This is two days earlier than the *New Orleans Picayune* article that I reported on here:

<http://www.vocabulary.com/articles/wordroutes/jazz-a-tale-of-three-cities/>

[G. Cohen: For this Nov. 12, 1916 item see above, pp. 120-121.]

'Both articles are about New Orleans stage hands preparing a "jas parade" as part of their annual ball, as a way for New Orleans to stake its proper claim to jazz (the music, if not the word), which was already heavily associated with Chicago. Text of the 11/12/16 article follows below.

-----

*New Orleans States*, Nov. 12, 1916, p. 16, col. 5

"'Jas Band' Purely MINO Product

Stage Employe[e]s Rally to Block Chicago Claim

New Orleans laurels are again in danger.

"A recent article in a New York theatrical journal credited Chicago with having discovered a new form of music known as the 'jas band,' and predicted that the city by the lake had adopted it for its latest fad.

Investigation proves that the 'jas bands' have flourished in the New Orleans tango belts, and have frequently been heard on the New Orleans streets for many years prior to the advent of the cabarets, and that the Chicago organizations are nothing more than imitations of the real thing in this form of music.

Now, in order that the 'jas bands' receive formal recognition in New Orleans, the theatrical employes of the city are planning a big 'jas band' parade for November 23, the same being the date of the annual ball of the stage employes. They have engaged the best and largest of the 'jas bands' and have chartered a flock of automobiles for the occasion. For this occasion, the 'boys behind the scenes' are coming out into the open, and they are going to have the actors and actresses as their guests, both in the parade and at the ball at night.'



SECOND 7/4/2015 MESSAGE FROM B. ZIMMER

'Here's another article from 11/12/16, from *The New Orleans Item* (also via GenealogyBank):

*New Orleans Item*, Nov. 12, 1916, p. 3, col. 1:

“‘Jas Bands’ Originated in Orleans, Is Claim

“New Orleans citizens at large may not know that northern cities are taking credit for one of their established institutions, technically known as the ‘jas bands.’ That these bands are peculiar to New Orleans, or at least were so, until their recent importation to Chicago, is well known, but to give them formal recognition, the theatrical employes of New Orleans have planned what they call a ‘jas parade.’ This parade will be led by the best bands obtainable and will traverse the principal streets in automobiles on November 23, the date of the “stage employes” ball at the Washington Artillery hall.

“It has been but a few weeks since a Chicago correspondent to a New York theatrical journal credited Chicago with having originated something new in the ‘jas band.’ The New Orleans correspondent of the same paper has refuted the claim, citing the fact that these bands were known in New Orleans, even before the existence of the ‘tango belt,’ where they flourish at present, and that if there is any credit attached to their existence, that it rightly belongs to New Orleans.

“All of the theatrical employes of the city will be in the parade, as well as delegations of actors playing the theaters on that date. Their present ball differs from previous ones in that it is to be a masquerade.”

REFERENCES

- Abott, Lynn & Doug Seroff 2007. *Ragged but Right: Black Traveling Shows, "Coon Songs," and the Dark Pathway to Blues and Jazz*. U. Press of Mississippi
- Adelman, Bob 1997. *Tijuana Bibles: Art and Wit in America's Forbidden Funnies, 1930s – 1950s*. NY: Simon & Schuster.
- ads-1 -- American Dialect Society Internet discussion group  
(ads-1@listserv.uga.edu)
- Allen, Irving Lewis 1993. *The City in Slang: New York Life and Popular Speech*. Oxford U. Pr. --- p. 71 has some general observations: 'The 1920s were called the Jazz Age... The word *jazz*, first found in 1913, is of uncertain origin... This prime Americanism has a rich history of meaning and many, many connotations, two of which are speed and sexuality.  
'The word was once both *jass* and *jazz*... In 1915 jazz was introduced to New Yorkers in a vaudeville theater by Freddie Keppard's Creole Band, but few took notice [I. Allen's fn.: Schuller 1968: 250]. In January of 1917 the Original Dixieland Jazz Band played for dancing at Reisenweber's Restaurant in Columbus Circle and there jazz captured the heart of the city.' --- See below: Schuller 1968; no mention is made of the term *jazz* coming to New York in 1915 with Keppard's band.
- Anonymous 1917. The appeal of the primitive jazz. *Literary Digest* 55:28-29, August 25. --- Consists primarily of quotes from Kingsley's 1917 N.Y. *Sun* article, preceded by the following introduction:  
'A strange word has gained widespread use in the ranks of our producers of popular music. It is "jazz," used mainly as an adjective descriptive of a band. The group that play for dancing, when colored, seem infected with the virus that they try to instill as a stimulus in others. They shake and jump and writhe in ways to suggest a return of the medieval jumping mania. The word, according to Kingsley, is of African origin. Lafcadio Hearn, we are told, found the word in the creole patois and idiom of New Orleans and reported that it meant "speeding up things." The creoles had taken it from the blacks, and "applied it to music of a rudimentary, syncopated type." In the New York *Sun*, Mr. Kingsley rehearses many of the curious facts and customs associated with this word.'
- Anonymous 1918. Why 'jazz' sends us back to the jungle. *Current Opinion* 65:165, September. --- Consists primarily of quotes from Kingsley's 1917 New York *Sun* article, preceded by the following introduction:  
'One touch of "Jazz" makes savages of us all. This disquieting bit of information is elicited from a detailed investigation of the latest craze in popular music by a well-known Broadway ethnologist, Mr. Walter Kingsley. Mr. Kingsley, whose interest was aroused by the conflicting stories of the origin of this mad type of music, which he defines as "the delirium tremens of

syncopation,” decided that the truth about “Jazz” must be known. In his investigation he was aided by Professor William Morrison Patterson of Columbia University and by the poetry of Vachel Lindsay, as well as by previous investigations of Lafcadio Hearn. The word “Jazz” itself may be traced to Africa. Mr. Kingsley presents the results of the investigation in the *N.Y. Sun*: ...’

Anonymous. 1919a. A Negro explains ‘jazz’. *Literary Digest* 62:28-29, April 26, p.28: ‘The latest international word seems to be “jazz.” It is used only exclusively in British papers to describe the kind of music and dancing -- particularly dancing -- imported from America. ...Lieut. James Reese Europe, late of the Machine Gun Battalion of the 15<sup>th</sup> Regiment, tells Mr. Grenville Vernon, of the New York Tribune, that the word comes from Mr. Razz, who led a band in New Orleans some fifteen years ago and whose fame is perpetuated in somewhat modified form.... Lieutenant Europe says:

“I believe that the term ‘jazz’ originated with a band of four pieces which was found about fifteen years ago in New Orleans, and which was known as ‘Razz’s Band.

“...The four musicians of Razz’s Band had no idea at all what they were playing; they improvised as they went along, ...From the small cafes of New Orleans they graduated to the St. Charles Hotel, and after a time to the Winter Garden, in New York, where they appeared, however, only a few days, the individual members being grabbed up by various orchestras in the city. Somehow, in the passage of time Razz’s Band got changed into ‘Jazz’s Band,’ and from this corruption arose the term ‘jazz’.”

Anonymous 1919b. ‘Stale Bread’s’ sadness gave ‘jazz’ to the world. *Literary Digest* 61:47-48, April 26:

‘...This is one side of the argument, attributed to Bert Kelly, who claims the distinction of having coined the expression “jazz band”:

‘The phrase “jazz band” was first used by Bert Kelly in Chicago in the fall of 1915 and was unknown in New Orleans. ...[then: details].’

Anonymous 1919c. Where the word “jazz” started. *The Music Trade Review*, vol. 68, p. 50, May 3. For the entire item, see above, p. 155.

Anonymous 1919d. Delving into the genealogy of jazz. *Current Opinion*, vol. 67, pp. 97-99, August:

p. 98: ‘We find the New York *Telegraph*, Broadway’s own gazette, for instance, giving the credit [for the origin of jazz music] to Chicago: “...And Chicago presents as Exhibit A, Jasbo Brown, a negro musician, who doubled with the cornet and piccolo. ‘When he was sober,’ continues the brief, ‘he played orthodox music, but when he imbibed freely of gin, which was his favorite pastime, he had a way of screaming above the melody with a strange barbaric abandon. One evening a

young woman frequenter of the café where he held forth, tired of the conventional manner in which the music was played, called out, "A little more Jasbo in that piece." The cry was taken up. "Jazz! Jazz!" and Jazz music was christened."

Anonymous 1934. Origin of the word jazz traced to West Africa by Princeton men preparing new dictionary. *New York Times* 19:6, Oct. 15. --- Merriam & Garner (1968: 373) comment: 'A third set of articles [the first two were triggered by Kingsley, then a series of articles in *Etude*], again stressing the African origin, was set off by an anonymous piece in the *New York Times* (1934), which led to numerous rejoinders and further suggestions.'

Anonymous 1958. It comes out jazz. *Down Beat*, vol. 25, p. 10, May 29. Here is the entire item:

'Mutual's Answer Man came up with what many jazz students have been waiting for: an explanation of the origin of the word jazz. In answer to a query from a listener, Answer Man Bruce Chapman broadcast his research on the Mutual network program. From a St. Louis man, Chapman turned up a poster some 100 years old, with the word Jass on it.

'And, Chapman found, in pre-Civil War days, Georgia Negro men competed in strutting contests for their choice of cakes and ladies in cake suppers. The strutting contest became known as the Cake Walk, and the winner was dubbed, Mr. Jazzbo.

'Further research traced the word to New Orleans during the 1830s, when *chasse beaux* was a popular French expression denoting a dandy, or a hip Gallic Don Juan.

'Chapman concluded that while jazz itself is American, the origin of its name is French.'

Armstrong, Louis 1999. *Louis Armstrong: In His Own Words: Selected Writings*. edited by Thomas David Brothers. Oxford U. Pr.

There are two key sentences here. The first is (p. 33):

'...they played a whole lot of *Ragtime* music.

We called it--Dixie--Jazz, in the later years.'

(Credit Daniel Cassidy 2006 for drawing attention to this, adding: 1944).

Armstrong is writing about New Orleans:

'Speaking of the Red Light District and its Musicians, I was lucky to have heard all of them who played there. The White boys were also Blowing up a Storm. There weren't as many White Bands as the Negro Bands in the District, but the ones who played there sure was good. I also heard them in the Rex (the *King*) in the Mardi Gras *Parades* and they played a whole lot of *Ragtime* music. We called it--Dixie--Jazz, in the later years. I did not get to

know any of the white boys personally because New Orleans was so disgustingly segregated and Prejudiced at the time -- it didn't even cross our minds.' The second key sentence [p. 83; and note the editor's, (T.D. Brothers') correction] comes in a discussion under the heading 'New Orleans (1918)':

'Twas [*recte* T'wasn't] called – Jazz Back there in those days.'

[G. Cohen: Incidentally, sic: 'Back' in this quote is spelled with B- (capitalized)]

Asbury, Herbert 1936. *The French Quarter: An Informal History of the New Orleans Underworld*, NY: Capricorn. --- pp. 437-438.

Baily, Thomas W. 1919. Band leader says jazz is public demand [sic: no 'in' between 'is' and 'demand']. (subtitle) Ensign Alfred J. Moore tells why vox populi rules in music world. *San Francisco Chronicle*, Sunday, Nov. 9, 1919, section entitled 'Editorial-Music-Theatrical News and Features' (right after 'Auto Section'), p.7/1-3.

Barnhart, David K. and Allan A. Metcalf 1997. *America in so many words*. Boston: Houghton Mifflin. -- (p. 211: *jazz*)

Barnhart, Robert K. 1988. *The Barnhart Dictionary of Etymology*, NY: Wilson. It says in part:

'1913...The source of jazz in English is not known, and the connection with *jasm* cannot be fully demonstrated, but the form, sense, and chronology suggest that a relationship may exist, though in words of dialect and slang origin it is often very difficult to assign a definite origin or even to trace a series of possible steps to a nebulous origin.

'References to a connection with sex and sexual intercourse do not appear before the 1920's. ...'

Barrett, Grant 2007. Humdinger of a bad Irish scholar. (Internet review of Cassidy 2007 ([grantbarrett.com/humdinger-of-a-bad-irish-scholar](http://grantbarrett.com/humdinger-of-a-bad-irish-scholar)))

Bechet, Sidney 1960. *Treat It Gentle: An Autobiography*. Twayne. My copy is from 1978. -- p. 3: 'But let me tell you one thing: Jazz, that's a name white people have given to the music.'

And see below: Ciardi 1980:207 and D. Cassidy 2006:9; each refers to Bechet.

Behrens, Dietrich 1927. *Über englisches Sprachgut im Französischen*. -- This work makes the typographical error of citing 'jazband' as appearing in 1908, instead of the correct 1918. Douglas Wilson reports:

'I have consulted the Behrens book. The citation (p. 60) reads:

"jazzband Musikkapelle (amerik.) *Matin* 8.10.1908: .. les *jazzband* des fusiliers marins donnent un concert (Scherer)."

This mistake was picked up and accepted at face value by *Grand Larousse Dictionnaire de la Langue Française* (1975). Also, see above (pp. 8-9) and below: Scherer.

Blacker, George A. 1993. Letter from George A. Blacker on jazz and the early days of disk record production. In: *Studies in Slang*, vol. 3, edited by Gerald Cohen). = *Forum Anglicum*, vol. 20. Frankfurt a. M. Peter Lang. Pp. 109-113. — Provides detailed technical elaboration to Shulman 1989. Blacker was an expert on the manufacture of records and concludes: ‘I would expect to hear that routine about “dancing the jazz” only on a record made from the 1919 version of “Society”.’

Bushell, Garvin and Mark Tucker 1998. *Jazz From the Beginning*. (Garvin Bushell’s story as told to Mark Tucker). NY: da Capo. First published ca. 1988.

Cassidy, Daniel 2006. ‘Jazz’: Was Born in San Francisco. *The Frisco Cricket*. Published by the San Francisco Traditional Jazz Foundation, Spring 2006, pp. 3-10. Excerpt below is from page 9.

**‘African-American Musicians’ Hatred for the Word “Jazz”**

‘The words “Jass” or “Jazz” were not used by any of the foundational African-American New Orleans musicians -- from Buddy Bolden and Bunk Johnson, to Joe “King” Oliver, Sidney Bechet, and Louis Armstrong -- prior to the release of the first “Jass” record in history: Dixieland Jass One Step and Livery Stable Blues, in New York City, in March 1917.

‘Louis Armstrong wrote in 1944: “...We played all sorts of arrangements... T’wasn’t [G. Cohen: Actually, Armstrong incorrectly wrote ‘T’was’] called ‘Jazz’ back there in those days... They played a whole lot of Ragtime music. We called it Dixie – Jazz, in the later years.”

‘The influential New Orleans Creole reedman Sidney Bechet, who was a native speaker of French Creole Vernacular, called the music “ragtime” all his life. In his autobiography, “Treat It Gentle,” Bechet set the tone for succeeding generations of African American musicians, who have expressed contempt and even hatred for the name “Jazz” for their music:

‘Bechet wrote: “But let me tell you one thing: Jazz, that’s a name the white people have given to the music. There’s two kinds of music. There’s classic and there’s ragtime. When I tell you ragtime, you can feel it, there’s a spirit right in the word...But Jazz – Jazz could mean any damn’ thing: high times, screwing, ballroom. It used to be spelled Jass...”

‘Duke Ellington said naming African-American music “Jazz” was equivalent to calling it a “four letter word.” At a meeting of the California Arts Commission...when one of the Commission members said that the word Jazz came from New Orleans, Duke Ellington said:

“They didn’t learn it there...” Ellington later added, “By and large, jazz always has been like the kind of man you wouldn’t want your daughter to associate with. The word ‘jazz’ has been part of the problem...”

[G. Cohen: Ellington is here objecting to the sexual meaning that ‘jazz’ acquired, not to the music term originating with whites.]

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2007. *How the Irish Invented Slang: The Secret Language of the Crossroads*. Oakland, CA: CounterPunch and AK Press.
- Ciardi, John 1980. *A Browser's Dictionary and Native's Guide To The Unknown American Language*. NY: Harper & Row. --- p. 207:  
'jazz – ...[Etymology] Ult. based on \*jass, Afro-Carib pidgin root with general reference to the sex act. According to Sidney Bechet, *Treat It Gentle*, the name jazz became attached to the music because c. 1900 the first paid work Negro musicians could find was in New Orleans *jass houses*, houses of prostitution, and it was there that *Dixieland* developed from earlier *primitive* or *funky jazz*. The original sexual sense of jass survives in such expressions as *don't jazz me, man; don't give me none of your jazz.*'
- Clements, Sam, Barry Popik, Fred Shapiro, George Thompson, Jr., Benjamin Zimmer 2005. Early (1915ff.) attestations of jazz as a musical term. *Comments on Etymology*, vol. 34, no. 8, May 2005, pp. 13-14.
- COE = *Comments on Etymology*, q.v.
- Cohen, Gerald 1997. Sexual terms and metaphors in the blues, part 1. *Studies in Slang*, part 5 (= *Forum Anglicum*, vol. 22), edited by Gerald Leonard Cohen. Frankfurt a.M.: Peter Lang, pp.73-126. No 'jazz' here, but the article illustrates the great variety of sexual terms arising from metaphors, and sexual 'jazz' almost certainly arose this way.
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- 1999a. Etymology of *hobo, jazzbo*. *Comments on Etymology*, vol. 28, no. 7, April 1999, pp. 22-24.
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- 1999b. Attestations of *jazz* in the *San Francisco Bulletin*, part 1; March-April 1913. *Comments on Etymology*, May 1999, vol. 28, no. 8, 27 pp.
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- 1999c. 1913 possibly pejorative use of 'jazz' in a newspaper boxing article. *Comments on Etymology*, Nov. 1999, v. 29, no. 2, pp. 22-23.
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- 2000a. *Jazz revisited: on the origin of the term*. *Comments on Etymology*, vol. 30, no. 2-3, Nov./Dec. 2000. 72 pp.
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- 2000b. Revisit to *jazz*, whose etymological trail leads back to a crapshooting incantation. This item is added as supplementary remarks to Popik 2000, q.v.
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2001. Douglas Wilson's suggestion: might obsolete *jasm* 'energy, vitality' derive from (*enthu*)*siasm*? *Comments on Etymology*, Nov. 2001, vol. 31, no. 2, p. 19.
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- 2001-2003. *Dictionary of 1913 Baseball And Other Lingo*, (Primarily from the baseball columns of the *San Francisco Bulletin*, Feb.- May 1913), vol. 1 (A-F), 2001; vol. 2 (G-P), 2002; vol. 3 (Q-Z: 2003) .
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2002. More on the origin of the term *jazz*:
- a) 1913 *jazz* (sexual sense) in 1929 *Look Homeward Angel* is an anachronism.
  - b) Newspaper articles on Art Hickman. *Comments on Etymology*, Feb. 2002, vol. 31, no. 5, pp. 18-23.

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- 2003a. *Jazz revisited: on the origin of the term--draft #2*. Comments on Etymology, vol. 32, #4-5, Dec. 2002/Jan. 2003 (double issue), 91 pp.
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- 2003b. *Jazz allegedly from jasmine perfume of prostitutes in New Orleans*. Comments on Etymology, vol. 32, no. 7, April 2003, pp. 41-45.
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- 2003c. *More on jazz*. Comments on Etymology, vol. 33, no. 2, Nov. 2003, pp. 33-55
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2005. *Jazz revisited: On the origin of the term, draft #3*. Comments on Etymology, vol. 35, no. 1-2, Oct./Nov. 2005, 140 pp.
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2008. *A few Chicago Defender 1920 slang items: jazzing the banjo,...* Comments on Etymology, vol. 38, no. 1-2, Oct./Nov. 2008, pp. 7-8.
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- 2008/2009. *Update on jazz*. Comments on Etymology, vol. 38, no. 3-4, Dec. 2008/Jan. 2009, pp. 19-24.
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- 2009a. *News item #2: Benjamin Zimmer finds 1916 cites of 'jas band' in New Orleans newspaper – early for New Orleans but not for Chicago. – Comments on Etymology, vol. 38, no. 7-8, April/May 2009, pp. 8-10.*
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- 2009b. *Jazz – pre-1913 attestations in newspaperarchive are incorrect*. Comments on Etymology, vol. 39, no. 2-3, Nov./Dec. 2009, pp. 6-8.
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- 2011a. *Jazz: attestations of its sexual meaning in so-called Tijuana bibles*. Comments on Etymology, Jan./Feb. 2011, vol. 40, no. 4-5, pp. 17-21.
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- 2011b. *Excerpting the HDAS quotes with recollections of an early (pre-1913?) sexual meaning of jazz*. Comments on Etymology, Jan./Feb. 2011, vol. 40, no. 4-5, pp. 22-23.
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- 2011c. *Compiling early material on jazz as a music term*. Comments on Etymology, March/April 2011, vol. 40, no. 6-7, pp. 11-23.
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- 2012a. *More on the origin of jazz:*
- a) *Rejecting the derivation of jazz from Razyzy Dazzy Jazzy Band.*
  - b) *George Thompson finds two (non-musical 1913 'jazz' attestations in San Francisco Call*. Comments on Etymology, vol. 41, no. 4, Jan. 2012, pp. 9-14.
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- 2012b. *Jazz revisited: On the origin of the term – draft #4*. Comments on Etymology, vol. 42, no. 1-2; 167 pp.
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2015. *Walter Kingsley's 1917 suggestion (not serious but then taken as such) that 'jazz' has an African etymology*. Comments on Etymology, vol. 44, no. 6, March 2015. 21 pp.
- Cohen, Gerald Leonard and Barry A. Popik 2011. *Origin of New York City's Nickname, The Big Apple*. 2nd, revised and expanded edition. Frankfurt a. M.: Peter Lang.
- Cohen, Norm 2002. *Re: Uncle Josh*. Private e-mail message sent to me (G. Cohen) by N. Cohen (no relation; ncohen@teleport.com), 20 and 23 March 2002 (cf. also Shulman 1989). N. Cohen 2002 says:



'I read with interest the discussion of "jazz" in COE 31:4—particularly the comments relating to the discussion of Cal Stewart's "Uncle Josh in Society" recordings and the possible use of the word "jazz" therein. While it seems fairly certain now that Stewart used the word only in a July 1919 recording and not earlier, nevertheless there are several points your correspondents made that need clarification.

'The following notes are to provide that clarification, although they won't affect the conclusion that etymologists are most interested in (namely that the recordings don't provide a pre-1916 use of the word). Stewart recorded his monolog for several different companies at different times, the earliest probably in 1899. There are two problems inherent in dating a particular early recording.

(1) Some companies re-recorded a particular title and released it with the same release number as the earlier recording. Knowledgeable discophiles can often tell the distinction by the "take number" usually (but not always) stamped in the wax. As you know, this is the problem with the record that provoked all this discussion: Victor 16145.

(2) (Until the early 1900s, cylinder recordings were not made from a master recording. An artist/musician performed once into one or a few horns which were connected to up to a half-dozen recording machines. Thus a company that wanted to sell 100 records might require the artist to make as many as 10 or 15 separate renditions. Therefore, while it is extremely unlikely that there would be much variation between subsequent renditions, an absolutely thorough investigation into the first use of the term "jazz" would have the unenviable obligation to listen to possibly dozens of purportedly identical cylinders. Stewart's recorded performances of "Uncle Josh (Weathersby) In Society" are based on his printed text. In the text of "Uncle Josh in Society" in Stewart's 1905 edition, there were two references to dancing while he was at a private party. First, he wrote: "Well they had a dance, I think they called it a cowtillion...." and a sentence later, "One lady wanted to know if I danced the german, but I told her I only danced in English." On Vi 16145 (1919) the latter sentence becomes

"One lady asked me if I danced the jazz, but I told her I dance(d?) with me feet."

His recordings of the monolog include the following:

Columbia cylinder 14027 (probably Spring 1899).

Columbia cylinder 85140 (1899-1900?)

Columbia 78 rpm disc 1489 (and associated labels), first recorded in early 1903.

Edison cylinder 3899 (before May 1899)

Edison cylinder 10058 (Feb 1909)

Edison concert cylinder 380 (1899-1901)

Victor 7" disc 661 (first recorded 8 Feb 1901, rerecorded 22 Apr 1903 and 22 Jan 1907)

Victor Monarch 10" disc 661 (first recorded 8 Feb 1901, rerecorded 14 July 1902, 22 Jan 1907)

Victor Monarch 10" disc 3097 (recorded 8 Feb 1901)

Victor 10" disc 16145 (first recorded 9 Nov 1908, rerecorded 31 July 1919).

‘Additionally, there were other companies that issued the same title by Stewart, probably most of which were taken from Columbia recordings. Of these I’ve heard versions of Columbia 14027 (ca 1899), Edison 3899 (1899), Edison 10058 (1909), and Victor 16145. Of course, the latter is the only one mentioning “jazz” and so I assume it to be the 1919 version (I have only a tape cassette, and so cannot check the take number). All these versions contain other minor differences from one other that are not of consequence to this discussion.

‘I hope this tedious discussion will have some tiny kernel of usefulness in the ongoing search for the origins of “jazz.”’

Comments on Etymology – This is a series of working papers I (Gerald Cohen) have been editing since 1971, received by various scholars, libraries, and word buffs.

Crow, Bill 1990. *Jazz Anecdotes*. Oxford U. Pr.--pp.19-22: chapter 2, titled:

‘The Word “Jazz”’: ‘In a book titled *Jazz Anecdotes*, it seems appropriate to let one chapter deal with the word “jazz” itself. Many attempts have been made to pin down the origin of the word, none completely successful. Some scholars have detected roots in Africa and Arabia, and others hold, with perhaps a little more evidence, that it stems from the French verb *jaser*, meaning “to chatter.”

‘There are speculations that the word arose from corruptions of the abbreviations of the first names of early musicians: “Charles” (Chas.) or “James (Jas.). Another source claims that a Chicago musician called Jasbo Brown was the genesis of the term.

‘Some historians find origins in slang terms for semen (*gism*, *jas*m). It is true that “jazzing” was widely used as a word meaning fornication, but no one has been able to determine for sure that this usage preceded the musical reference. Some early jazz musicians have remembered hearing “jazz” used erotically in both New Orleans and San Francisco around the turn of the century.

‘One story offers perfume as a possible source of the word. When he was a young man working in a circus band in Louisiana, Garvin Bushell discussed the subject with some older musicians:

“They said that the French had brought the perfume industry with them to New Orleans, and the oil of jasmine was a popular ingredient locally. To add it to a perfume was called ‘jassing it up.’ The strong scent was popular in the

red-light district, where a working girl might approach a prospective customer and say, 'Is jass on your mind tonight, young fellow?' The term had become synonymous with erotic activity and came to be applied to the music as well."

---[G. Cohen] Crow later produces more detail on the erotic associations of the term 'jazz.' Also, his bibliography mentions neither of the two main 'jazz' researchers to date: Peter Tamony and Dick Holbrook.

Dalby, David 1970. *Black Through White: Patterns of Communication*. African Studies Program: Indiana U., Bloomington. -- p. 21: 'Black vocabulary associated with music and dancing is the least "closed" of the four areas I have mentioned, and since the popularization of jazz and other forms of Black music from the beginning of this century, there has been a steady flow of Black American vocabulary into the English language at large: *jazz, jive, jitterbug, hep* and *cat* are only a few examples.'

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1972. *The African element in American English*. in: Thomas Kochman, Rappin and Stylin' Out. U. of Illinois Pr., 1972, pp. 170-186.

p. 181: '**jazz**, including the obsolete forms *jas* and *jasy*. The numerous applications of this term center around a basic verbal sense "to speed up, excite, exaggerate, act in an unrestrained or extreme way" (including corresponding use as a noun, and in the adjectival form *jazzy*); hence applied to copulation, frenzied dancing, fast-tempo music, exaggerated talk, gaudy patterns and colors, excessive pleasure-seeking, etc. Cf. Mandingo *jasi*, "to become abnormal or out-of-character," either in the direction "to become diminished" or in the direction "to become exaggerated, excessive"; the term may be applied, for example, to exaggerated styles of dancing or music, excessive love-making, etc.

'Cf. also similar items in other West African languages, including Wolof *yees* (similar in meaning to Mandingo *jasi*) and Temne *yeas* "to be lively or energetic, to an extreme degree."

[Dalby, in a footnote, then refers the reader to Merriam and Garner 1968 for a review and discussion 'on this much-debated term.']

Dallas Evening Journal -- for 'Uncle Jake Sez'; Barry Popik reports that this column appears to have started in October 1915, ended that month, then began again in April 1916 for the baseball season. (See below, King, Oswin Kerrin)

Dalzell, Tom 2009. *The Routledge Dictionary of Modern American Slang and Unconventional English*. NY: Routledge.

p. 560: '**jazz**...The term jazz was first used by a San Francisco sportswriter in 1912 to describe a pitch, the "jass curve," and then applied to a new form of music in 1916.' --- [G. Cohen: No. The 1912 sportswriter wrote for a Los Angeles newspaper. San Francisco sportswriter, 'Scoop' Gleeson, never used the term 'jass' (or 'jazz') in reference to Ben Henderson's 'jass curve.' Gleeson (1913ff. used the term in the meaning 'pep, vim, vigor, fighting spirit.']

DARE = Dictionary of American Regional English. Joan Houston Hall, editor, (founder and former editor: the late Frederic Cassidy). Harvard U Pr. 1985ff.; it contains *jasm* 'energy, vitality' with attestations from 1860, 1871, 1886, and adds: 'See *jism* #1.' Under *jism* #1 one finds the meaning 'energy, vim; ability' and the comment 'See *jasm*.' The earliest attestation of *jism* is from 1842. The *jasm* treated in DARE is almost certainly the same as *jaz-m*, spotted by Barry Popik in *The Daily Californian* (at Berkeley), Feb. 18, 1916, p.4/5: "'Jaz-m" To Be Defined By Berkeley Minister.'

Dickson, Paul 2009. *The Dickson Baseball Dictionary*, 3rd (revised, expanded) edition. NY: Norton. – *jazz*: pp. 466-467. Dickson's assistant, Skip McAfee, contacted me about the origin of this term, and I sent him a copy of my 2005 Com. on Et. treatment, which he followed closely.

Encyclopedia Britannica 1929, 14th edition, vol. 12, pp. 982-984. Article by Abbe Niles 'Jazz'.

p. 983: '...By 1915 there were white bands in New Orleans, with jazz instruments, and playing what was first known as jazz...Late that year one Joseph K. Gorham discovered and brought to Chicago one of these bands..., which there achieved fame as "Brown's Band from Dixieland." Bert Kelly, another manager, in the same winter bestowed the name "jazz bands" upon his numerous Chicago orchestras...(Kelly was doubtless familiar with one or both of the previous uses of the word "jazz": as a disreputable verb, and in New Orleans, as a verb applied to music and meaning "to speed up." No more fanciful derivations are worth considering.)...'

Farmer, John Stephen 1966. *Vocabula Amatoria*: a French-English glossary of words, phrases, and allusions occurring in the works of Rabelais, Voltaire, Molière, Rousseau, Béranger, Zola, and others, with English equivalents and synonyms. -- First published in 1896; issued as vol. 8 of his *Dictionary of slang and its analogues*.---Tamony 1968 draws attention to an item in Farmer's glossary which gives a French sexual meaning for *jaser*:

'*Jaser* (or *Jazer*) To copulate; "to chuck a tread".

Tu as les genoux chauds, tu veux jaser.--*La Comédie des proverbes*.'

Farmer, John Stephen and William Ernest Henley 1890-1904. *Slang and Its Analogues*, 7 vols. – Holbrook (1973-1974: 55) writes: '...but in editions published before 1910...there is no mention of Jazz (any spelling).' Incidentally, there is no mention of Jazz then either (1910).

Finck, Henry T. 1924. *Jazz—lowbrow and highbrow*. Etude 42:527-528.

Page 527: [Re: origin of the word 'jazz']: 'Probably the following, which appeared some years ago in the *New York Sun*, comes as near the truth as we can get.' --- Finck then quotes from Kingsley 1917, with its African derivation.

Flexner, Stuart Berg 1982. *Listening to America*. NY: Simon & Schuster. –

p. 85: ‘The word *jazz* was first recorded in New Orleans in the 1870s, both as a verb, meaning to become faster, more exciting, or frenetic, and as a noun, referring to a form of syncopated music. [G. Cohen: No. *Jazz* is not attested prior to 1912.]; by 1913 it generally meant a style of ragtime (the word seems to be of West African or Creole origin, though no root form or cognate has been found.)’ [G. Cohen: African? No. See the discussion about Kingsley 1917.]

Fordham, John. 1998. *Jazz heroes*. London: Collins. – p.11: ‘By 1913, the music was beginning to be herded under the umbrella of “jass,” a word for sexual intercourse according to Sidney Bechet, and appropriately associated with this louche and sensuous music’s accompaniment to bumps, grinds and slow drags of the bordellos.’

Fort Wayne Sentinel 1913. Goes back home with new slang. (June 4, 1913, p. 8, col. 5. -- Contains ‘are you jerry to the old jazz (San Francisco).’

And see below: Popik 2004.

Friedwald, Will 2003. *Books: Notes From the Underworld*. (Review of Wondrich 2003. *New York Sun*, weekend edition (Nov. 28-30), 2003, p. 14, cols. 4-6. – col. 6: ‘At least two other scholars have been doing equally compelling work in the history of this music [jazz], however... The first is Lewis Porter of Rutgers University, who has established conclusively that the term “jazz” was common American slang before the civil war --back then, it meant energy, enthusiasm, and pep, in the sense of “jazzing” something up--and only later developed both a musical and sexual connotation. ...’ ---

[G. Cohen: Not pre-Civil-War, but 1912 at the earliest. The error was not in Lewis Porter’s book but somehow crept into Friedwald’s review. Barry Popik expressed concern over the error to the editor of the *Sun* (with a cc. to Lewis Porter and to me, among others), and the next day (Nov. 30, 2003) Porter responded in part:

‘Mr. Popik: ‘I don’t appreciate you blaming me for Will’s error. I am very familiar with everything you cite and my book reproduces some of the 1913 baseball articles, etc. I said nothing about the Civil War.

...Dear Editor, ...Will is a good guy, a good friend, and a very knowledgeable jazz historian, but he didn’t read my chapter closely enough I guess (in my book (*Jazz: A Century of Change*, Schirmer, 1998, now out of print)....’

Neither Popik’s nor Porter’s letter on the subject was ever published in the *Sun*. I record their exchange here to clarify that Porter’s great prestige as a jazz historian should not be enlisted in the erroneous statement (however it came about) that the term *jazz* was common in American slang before the Civil War.]

Gabbard, Krin 2002. The word jazz. In: *The Cambridge Companion to Jazz*. Edited by Mervyn Cooke and David Horn. Cambridge U Press, pp. 1-6. (The book presents a lengthy bibliography on jazz, pp. 357-376, with mention of Dick Holbrook, though not of pioneering 'jazz' researcher Peter Tamony.)

A few comments:

**p. 2:** 'According to several researchers, the earliest appearance of the word jazz in written form was probably in San Francisco newspapers. In 1913, Ernest Hopkins offered this definition: ...' -- Credit Gabbard with correctly speaking about 1913 and San Francisco. But correct 'newspapers' to 'newspaper' (i.e., singular), specifically the *San Francisco Bulletin*. And now of course we have the few April 1912 attestations in the *L.A. Times*, whose significance is still being debated.

**p. 2:** 'When the word began showing up on the sports pages of the *San Francisco Bulletin* ALSO [G. Cohen: my caps.] in 1913, ...' --- Unexpectedly, 'also' turns out to be correct, but only because of the few April 1912 attestations of *jazz* discovered in 2003 -- after the appearance of Gabbard's book. And a chronological note: Hopkins' article appeared April 5, 1913, while Gleeson introduced *jazz* in his columns on March 3 (with changed meaning on March 6), 1913. The term was frequently attested prior to Hopkins' article.

**p. 3:** 'The word *jazz* almost surely began in African-American slang.' --- This is not at all certain. The term first appeared in print in a baseball context (March 1913; 1912 of debatable importance). The 1913 attestation reportedly (Gleeson 1938) derives from a crapshooting incantation. Maybe African-Americans started this incantation, but we simply do not yet have evidence to judge this. In any case, the assumption that the term *jazz* originated with the music of African-Americans is incorrect. Jazz music was certainly played prior to 1913 but the term *jazz* did not yet designate it. The baseball context for the term preceded the music one.

**p. xiii** of introduction (not K. Gabbard's article), 'A brief chronology of jazz': '1908 -- Freddie Keppard takes his New Orleans jazz on tour.' -- I am not sure when he took his band on tour, but there are no attestations of the term 'jazz' in 1908. See above, p. 8, where I discuss an alleged 1908 attestation of 'jazband' attributed to the Paris newspaper *Matin* and reinforced in several works relying on this (incorrect) dating. The correct date is October 8, 1918.

Maybe the supposed 1908 date is the source of the mistaken statement that Freddie Keppard took his 'New Orleans jazz' on tour in 1908. The tour might have occurred, of course, but there is no evidence it had the name 'jazz' at that early time.

George, Lynell 2003. Bragging rights: origins of "jazz" thrown a curve ball. Los Angeles Times, Sunday, August 24, 2003, section E, p. 3 (Sunday Calendar; Calendar Desk) ---- Ms. Lynell George's article is the first one to discuss the April 2 and 3 *L.A. Times* articles which mention Ben Henderson's 'Jazz curve/jazz ball/jass ball/jazz ball,' with due credit to George Thompson for the discovery. This topic was drawn to the attention of the *L.A. Times* by word sleuth Barry Popik.

The article --- (Copyright © 2003. Los Angeles Times. Reprinted with permission) --- says:

'L.A. birthplace of jazz? Jelly Roll Morton will probably be rolling in his grave, but a New York researcher has turned up the first printed use of the word in an April 2, 1912, story in *The Times*.

'Headlined "Ben's Jazz Curve," the piece quotes one Ben Henderson as saying: "I got a new curve this year, and I'm goin' to pitch one or two of them tomorrow. I call it the Jazz ball because it wobbles and you simply can't do anything with it."

'Yes, the salient riff here is on "Take Me Out to the Ballgame." But, New York University librarian George Thompson says, as far as he and fellow researchers can tell, "jazz" (the word) has its roots in sports and in the West. Thompson spotted the 1912 article in *The Times*' newly digitized historical archives and posted his findings two weeks ago to the American Dialect Society's listserv ([www.americandialect.org](http://www.americandialect.org)).

'This isn't the first screwball thrown into the timeline, says Gerald Cohen, who's been hot on jazz's trail for years. It's just another installment in the debate over the parentage of the term.

'Some say it was derived from the name of a dancing slave (Jasper) in New Orleans or a Mississippi drummer (Charles "Chas" Washington) in the 19th century. Others claim that it evolved from the Creole patois *jaser* -- meaning to speed up, to chatter, or from the Mandingo language, *jasi*, meaning to act out of character.

'It was musician Jelly Roll Morton, though, who often shouted down everybody else, saying that he invented jazz. End of story. His version anyway.

'But it's become that the earliest usages of the word appear linked to baseball and sportswriter jargon, and that in this primordial form, "jazz" implied vim and pep.

'For the moment, jazz is an L.A. native. But the experts have no doubt that other references will turn up -- challenging L.A.'s crown -- and Ben Henderson's "jazz ball." The search isn't over, after all, 'til the fat lady scats.'

Glassman, Don 1937. Jazz..., in: *Song Lyrics*, vol. 1, no. 1, Nov. 1937, p. 1.

Gleeson, E.T. ('Scoop') 1938. I remember the birth of jazz. -- in his column 'San Francisco on Parade,' *The Call-Bulletin* (S.F. newspaper) Sept. 3, 1938, p. 3/1.

Goffin, Robert 1932. *Aux Frontières du Jazz*. 6th edition. Paris: Éditions du Sagittaire.

p. 44: 'Le mot jazz doit-il son origine à un musicien noir nommé Jess qui jouait d'une certaine façon saccadée, qui se popularisa au point que l'on dit communément To play like Jess. To play Jess, par abréviation, puis jazz par déformation, c'est l'explication que m'en donnèrent plusieurs nègres que j'avais interrogés. D'autres disent, avec Coeuroy et Schaeffner qu'il dérive d'une expression en usage dans les bouges de la Nouvelle-Orléans. "Jazz them boys" (qui correspondrait à Hardi, les gars) ou encore du nom d'un tenancier de cabaret nègre, Jasbo Brown à qui la clientèle délirante criait "Encore Jasbo, encore Jas".'

Merriam & Garner (1968:376) comment:

'This particular version has apparently never been used by other writers, although Goffin repeated the possibility in a later book (1946:62).'

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1946. *Jazz From the Congo To The Metropolitan*. New York: Doubleday. – (p. 62: repeats the story given in Goffin 1932:44).

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1947. *Horn of Plenty, The Story of Louis Armstrong*. NY: Allen, Towne and Heath. Tamony (1968:7) writes that this book (pages 109-111) 'actually dates the first usage and arrival of the word *jazz* in New Orleans:

'Joe Oliver arrived one Saturday night (i.e., in 1917), as was his custom, and showed Louis a letter from Freddie Keppard. In it Freddie reported that the new music known as "ragtime" in New Orleans was called "jazz" in Chicago, where it was creating a sensation. The expressive term soon spread like wildfire in New Orleans and was applied indiscriminately to the music played by white, Creole, and Negro bands".'

(Also, see above, p. 129.)

Gold, David L. 2009. *Studies in Etymology and Etiology (With Emphasis on Germanic, Romance, and Slavic Languages)*. Publicaciones de la Universidad de Alicante.

Gold, Robert S. 1975. *Jazz talk*. NY: Bobbs-Merrill.

Green, Jonathon 2010. *Green's Dictionary of Slang*. London: Chambers.

Gushee, Lawrence 2005. *Pioneers of Jazz*. Oxford U. Pr. -- Appendix 4 (298-302) is titled 'On the History of the Word "Jazz".' Gushee is here aware of Peter Tamony's and Richard Holbrook's research into the term. Writing in May 2004 he is also aware of the April 2, 1912 attestation of 'jazz' in the *L.A. Times*. And on p. 300 he writes:

'It's worth pointing out that Art Hickman in 1920 distanced himself from jazz. Stating that his band was not a jazz band he went on to say that "Jazz is merely noise, a product of the honky-tonks, and has no place in a refined atmosphere. We have tried to develop an orchestra that charges every pulse with



energy, without stooping to the skillet beating, sleigh bell ringing contraptions and physical gyrations of a padded cell.'

Hardie Daniel 2002. *Exploring Early Jazz: The Origins and Evolution of the New Orleans style*. San Jose: Writers Club Press.

Hart, James D. 1932. Jazz jargon. *American Speech* 7:241-254, April.

— Hart (p. 245) correctly judges: 'that no really satisfactory explanation [of the word 'jazz'] has been advanced,' but he eventually settles on the African hypothesis (Kingsley's hoax) as the most probable.

Here is Hart's entire treatment:

'... "jazz"... The origin of the word is clouded in obscurity, no really satisfactory explanation has been advanced. It was not until about 1915 that the word came into its present widespread use, superseding "ragtime." One etymology derives it from one Jasbo Brown, hot negro musician of Chicago, who could be cheered on to new syncopated efforts by the cry: "More, Jasbo, more, Jas, more." Several other "Jas," "Chas," and other jazz musicians with similar names contribute divergent strains to the explanation. Another explanation is based upon the fact that one Razz's Band was one of the earliest to play pieces in a jazzy manner, and asserts, that in some unknown manner, "Razz" transformed itself into "jazz." Another explanation arises from the French word "jaser," a current word in the South, the garden spot of red-hot music. *Jaser* means prattle, an animated discussion with many speaking at the same moment. Schwerke suggests that "the carefree go-along-as-you-will conversation had a close parallel to the hot melodic entertainment, and hence the word *jaser* was appropriated as a name.

'Lafcadio Hearn, an excellent linguist and careful critic, maintained that the word *jaser* meant "to speed things up"; if so, its present usage is understandable. Henry Osgood Osborne suggests that as the music owes much to Africa we may do well to search there for its etymologic origin, especially as it has "no relations...not even third cousins in the English language." [The three dots in the last sentence are present in Hart's article.] He finds that in Africa the word is variously spelled—*jaz*, *jascz*, *jaz*, *jazz*—and that it may be an onomatopoeic word. He has given careful attention to this study and it seems probable that his explanation is the best.'

HDAS = Random House Historical Dictionary of American Slang. edited by Jonathan E. Lighter. 1994ff. Volumes A-G and H-O have thus far appeared. Publication is supposed to resume with Oxford U. Pr. but has somehow stalled.

Hearn, Lafcadio – frequently asserted to have found the origin of the term 'jazz' in Spanish Creole, but no evidence (zero!) has emerged to support this assertion. It is traceable to Walter Kingsley's 1917 hoax.

- Hendrickson, Robert 2004. *The Facts on File Encyclopedia of Word and Phrase Origins*. 3<sup>rd</sup> edition. NY: Checkmark Books.  
p. 392: 'Enough men to form a good jazz group are credited with lending their names to the word. One popular choice is a dancing slave on a plantation near New Orleans, in about 1825—Jasper reputedly was often stirred into a fast step by cries of "Come on, Jazz!" Another is Mr. Razz, a band conductor in New Orleans in 1904. Charles, or *Chaz*, Washington "an eminent ragtime drummer of Vicksburg, Mississippi circa 1885," is a third candidate. A variation on the first and last choices seems to be Charles Alexander, who, according to an early source, "down in Vicksburg around 1910, became world famous through the song asking everyone to "come on and hear Alexander's Ragtime Band." Alexander's first name was Charles, always abbreviated Chas. and pronounced Chazz; at the hot moments they called, "Come on, Jazz!", whence the *jazz* music." Few scholars accept any of these etymologies, but no better theory has been offered. Attempts to trace the word *jazz* to an African word meaning hurry have failed, and it is doubtful that it derives from either the *chasse* dance step; the Arab *jazib*, "one who allures"; the African *jaiza*, "the sound of distant drums"; or the Hindu *jazba*, "ardent desire." To complicate matters further, *jazz* was first a verb for sexual intercourse, as it still is today in slang.'
- Hoffmann, Franz 1989. *Jazz Advertised in the Negro Press*. 2nd ed., revised. First edition: 1980.  
Vol. 1-3: *The Negro Newspapers of New England 1910-1967* (New York Age; New Amsterdam News; Baltimore Afro-American; Pittsburgh Courier; (New York) Village Voice).  
Vol. 4-6: *The Chicago Defender 1910-1967*.  
Vol. 7: *The New York Times 1929-1950*.  
Printed by the author (Franz Hoffmann, Gierkezeile 38, Berlin)
- Hofler, Manfred 1982. *Dictionnaire des Anglicismes*, Larousse, 1982. —  
See above, p. 7. Hofler quotes 'des "blues" et des "Jezz" [sic]...(Le Matin 25/8/1918).' Note: 1918; there is no mention of 1908 for any form of 'jazz' in the French newspaper Matin.
- Holbrook, Dick 1965. *Jazz Rustitutions*, No. 9. Vintage Jazz Mart, pp. 4-5.  
\_\_\_\_\_ 1973-1974. Our word jazz. *Storyville* (Dec. 1973 - Jan. 1974), pp. 46-58.
- Holloway, Joseph E. and Winifred K. Vass 1993. *The African Heritage of American English*. Bloomington: Indiana U.  
p. 142: 'Jazz --- Bantu *jaja*, to make dance. Obsolete forms *jas*, *jasy*. The numerous applications of this term center on basic v. sense of "to speed up, excite, exaggerate, act in an unrestricted or extreme way." Note corresponding use as n. and as adj. "jazzy." Applied to copulation, frenzied dancing, fast music, exaggerated talk, gaudy patterns

and colors, excessive pleasure-seeking. Cf. Mandingo *jasi*, to become abnormal or out of character, either diminished or excessive. Cf. similar Wolof *yees* and Temne *yas*, to be lively or energetic to an extreme degree, applied to exaggerated styles of dancing or music, excessive love-making, etc.’

Hopkins, Ernest J. 1913. In praise of ‘jazz,’ a futurist word which has just joined the language. *San Francisco Bulletin*, April 5, 1913, p. 28/5-6.

-- Credit Dick Holbrook (1973-1974) with locating this article.

Johnson, Guy 1927-1928. Double meaning in the popular Negro blues. *Journal of Abnormal and Social Psychology*, vol. 22, pp.12-20. – Partially quoted already above, p. 21. Here is a more complete quotation.

pp. 14-15: ‘Expressions carrying double meanings relating to the act of cohabitation are much more numerous in the blues than are symbols for the sex organs. Many persons will be surprised, no doubt, to learn that the word *jazz* deserves to head this list. Used both as a verb and as a noun to denote the sex act, it has long been common vulgarity among Negroes in the South, and it is very likely from this usage that the term “jazz music” was derived. It is almost unbelievable that such vulgarity could become so respectable, but it is true nevertheless. Of course, much of the use of the word *jazz* in popular songs is without vulgar intent, but the fact remains that its original connotation was indecent and that several million people are aware of its original meaning. In such lines as:

*I got the jazz-me blues,  
I want a jazzy kiss,  
Those jazzin’ baby blues,*

the word retains its vulgar meaning.’

[Fn. #4 at bottom of p.15:] ‘Jazz music originated in Negro pleasure houses--“jazz houses”, as they are sometimes called by Negroes. The writer would like to add one more to the list of rather asinine theories on the origin of the term *jazz*. It is his opinion that the word was suggested by Negro preachers in their tirades on the wicked woman, Jezebel.’

Kane, Harnett T. 1949. *Queen New Orleans: City By The River*. NY: Bonanza Books. –

pp. 284-285: ‘Meanwhile, the word “jazz” had sprung up, somewhere and somehow. There are those who say it originated in Chicago and was accidentally applied in derision, to an early New Orleans band; this school believes, too, that at first the word had a sexual implication. There is, however, a weakness in this allegation of a Chicago origin: the French have a verb *jaser*, to chatter or prattle, and the word was reportedly heard now and then in New Orleans with the general sense of “excite, pep up.” Jass it up boys—things getting’ dull.” (In those days the word was spelled *jass*.) In any case the music was originally referred to less often as “jazz” than as “ragtime.”’

Kelly, Bert 1957. (Letter to the editor). *Variety*, Oct. 2, 1957, p. 64/1-2. – claims to have headed the first jazz band in Chicago, 1914. Played with Art Hickman's band in San Francisco, and if his account is valid, he (Kelly) is the one who brought the term *jazz* east from San Francisco with a musical reference.

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\_\_\_\_\_ 1958. (Letter to Peter Tamony, printed in Tamony 1968, p. 5, and reprinted above, p. 128).

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\_\_\_\_\_ (book-length manuscript?)---ads-l message from George Thompson, Aug. 31, 2005:

'Bert Kelly was a San Francisco musician associated with Art Hickman. It seems that Hickman was the first to apply the word Jazz to music, and that Kelly brought the word to Chicago in 1915 or so, where it was taken up by the Original Dixieland Jazz Band, which made the first recordings of a jazz band.

'It was reported in 1960 that Kelly had written an autobiography called *I Invented Jazz*, which was to be published by Vantage Press, a vanity publishing company. You folks will recall a posting or several postings -- you all do remember every posting made here, don't you? -- regarding this book; they came to the conclusion that it must never have been published.

'It seems that the manuscript of the book was at least recently still in the hands of Kelly's son, Albert R. Kelly Jr. It is cited in Lawrence Gushee, *Pioneers of Jazz: The Story of the Creole Band*, N. Y., &c: Oxford U. Pr., 2005, p. 333, fn. 21. I have what I hope is a current email address of Prof. Gushee and will try to contact the son.

George A. Thompson

Author of *A Documentary History of "The African Theatre,"*  
Northwestern Univ. Pr., 1998.'

[G. Cohen: Incidentally, we must be cautious about saying that Hickman was the first to apply the word 'jazz' to music. The transfer very possibly occurred in connection with his band, but in an interview (*S.F. Examiner*, Oct. 12, 1919, p. W16/4) Hickman made clear that he did not like the use of the word 'jazz' in relation to music. In this regard, see above: quote in Gushee 2005.]

Kenney, William and Jeffery Wasick 2002. *Jazz*. In: *The Greenwood Guide to American Popular Culture*, vol. 3, edited by M. Thomas Inge and Dennis Hall. Westport, Connecticut: Greenwood. -- Excellent overview of jazz, including a long list of references, but without any discussion of the history of the term or mention of Peter Tamony.

King, Oswin Kerrin: *Uncle Jake Sez: A Book Of Sayings, Poetry, Philosophy And Jazzology* By The Noted Baseball Expert Of Red Sox, Texas, 1916.

Kingsley, Walter 1917. *Whence comes jass?* (subtitle): Facts from the great authority on the subject. in: *New York Sun*, August 5, 1917, section 3, p.3/6.---This is

the first article to ascribe an African origin to *jazz* and was much quoted uncritically. Criticism eventually did come, first questioningly in Holbrook 1965, then a bit stronger in Merriam and Garner (1968: 381) and finally in full force in Holbrook (1973-1974: 55, 58).

Klein, Al – Internet website: ‘Jazz Tidbits and Other Things’. (See above, p. 19-10.)

Krehbiel, Edward 1914. *Afro-American Folksongs*. New York: Schirmer. As part of his evidence that the term *jazz* did not originate in the speech of blacks, Holbrook (1973-1974: 55) writes that Krehbiel did not use the term in this work.

Le Matin – see below: ‘Matin, Le’

Literary Digest, The, vol. 61, issues 1511 - 1516, April 26, 1919,

1. “‘Stale Bread’s” sadness gave “jazz” to the world,’ pages 47-48
2. ‘A Negro explains “jazz”’, pp. 28-29.

Los Angeles Times 1919. Nov. 2, sec. 3, p. 42 [spotted by Barry Popik, who attributes no credibility to the story. Incidentally, *pate* in *Jazzopate* comes from *syncopate*]:

(title): ‘Take It from Bee Palmer, Jazzopate Yourself to Fame. by Jane Dixon.

‘When cornered on the subject of jazz fortunes “Frisco” the prince of jazzbos, had something to say concerning the origin of the word.

#### ‘JAZZ BORN IN CHICAGO

‘The name jazz was born in Chicago,” he related. “A colored comedian by the name of James (“Fat”) Thompson--you know “fat”--was explaining to the judge why he ought to nick his wife for a divorce.

“Fat” came from down in Texas somewhere, and before he turned artist and actor, he killed snakes for a living.

“Well, Fat was acting out for the judge. He kinda figured his act floppin, so he slapped on a sure fire tag line. ‘Judge,’ he hollered, ‘this woman o’ mine is--well, she’s--she’s jest a jazz, Judge, that’s all you call her, a jazz.’

“Some of Fat’s cronies were there for the obsequies and they passed the jazz along. The word has been knocking ‘em for a goal ever since.”

Maher, J. Peter 1983. *Contributions to etymology. Comments on Etymology*, vol. 12, no. 7-8, Jan. 1983, pp. 28-30. Item #2 (pp. 28-29) is: ‘*Jazz < Jersey*’, suggested very tentatively:

‘The following proposal is by no means offered as something established, but only as an attempt that should be subjected to the severest scrutiny. I propose that behind *jazz* is a combination of flawed code-switching and/or hyper-correction from R-less to R-ful speech plus back formation.

...’

Major, Clarence 1970. *Juba to Jive: A Dictionary of African-American Slang*. New York: Viking. ---- p. 255: 'Jazz n. (1620s-1990s) very likely a modern word for *jaja* (Bantu), which means to dance, play music; early variants are "jas," "jass," and "jasy"; a type of black music derived from blues, work songs, spirituals; possibly a Creole version of the Ki-Kongo word *dinza*, and the early New Orleans variant "jizz"; also, from Creole patois ("to speed things up"); ... [more theories]' – reprinted 1994.

Matin, Le -- a Paris newspaper, whose dating of 'jazband' -- Oct. 8, 1918— was rendered incorrectly by Behrens 1927 as Oct. 8, 1908. If valid (and it is not!), this 1908 dating would show 'jazz' existed prior to the 1912 and 1913 baseball seasons.

McDavid, Raven 1963. (See below: Mencken, H.L. 1963.)

McKernan, Michael 2005. (See below: Zimmer, Benjamin and Michael McKernan 2005)

Mencken, H. L. 1963. *The American Language: An Inquiry Into the Development of English in the United States*. 4th edition and the two supplements, abridged, with annotations and new material. Responsibility: Raven I. McDavid with assistance of David Maurer. NY: Knopf.

Merriam, Alan P. and Fradley H. Garner 1968. Jazz--the word. *Ethnomusicology*, vol. 12, pp. 373-396. -- excellent review of the literature on the origin of *jazz*.

Metcalf, Allan -- See above, under Barnhart, David.

Moynahan, James H.S. 1937. Ragtime to swing. *The Saturday Evening Post*. Feb. 13, pp. 14-15, 40, 42, 44. The only relevant portion for the origin of the term 'jazz' comes on page 14 and includes a clause reminiscent of Kingsley's writing: '[the reciter says that] the word "jazz" was an old vaudeville (!) term meaning "to stir things up".' Here now is the full quote, and all the exclamation points are written by Moynahan:

'Jazz! What does it mean? Where did the name originate? Who invented the type of music?

'The story usually doled out for popular consumption is the one about the Dixieland Jazz Band's job at the Boosters' Club in Chicago. The band, brought up from New Orleans, was still unnamed when an old fellow in the audience stirred to high excitement by their shrill unprecedented style of playing, jumped to his feet and shouted:

"Come on, boys, jazz it up!"

'It makes a good story, even when the reciter goes on to explain that the word "jazz" was an old vaudeville (!) term, meaning "to stir things up."'

[G. Cohen: Incidentally, Moynahan continues on another incorrect etymology]: 'I dismiss with a leer the canard once attributed—wrongly,

I am sure—to Vincent Lopez, that he had heard the word “jazz” originated as a corruption of the name of a famous drummer called “Chas” – short for “Charles.”]’

Nelson, Stanley 1930. (See Goffin 1932: 44-46.)

Newell, George 1928. George Gershwin and jazz. *Outlook* 148:342-343, 351. February 29. – Comments only briefly and somewhat disinterestedly on the origin of the term ‘jazz’ (p. 342):

‘Some say jazz is this, some say jazz is that. The name itself was found by Lafcadio Hearn in the creole *patois* of New Orleans. It means “to speed up,” particularly in reference to syncopated music. In Africa the word “jas,” or “jazz,” has a corresponding meaning among the natives. But I say fiddle-dee-dee for all these learned definitions. Jazz is American, and that’s that.’

Niles, Abbe 1929. (See above: *Encyclopedia Britannica* 1929)

OED2 - Oxford English Dictionary, 2nd edition

OED3 – Oxford English Dictionary, 3rd (online) edition

Osgood, Henry Osborne 1926a. Jazz. In: *American Speech*, vol. 1, pp. 513-518.

This article appears as chapter 2 in Osgood 1926b, which appeared later in the year.

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1926b. *So This Is Jazz*. Boston: Little. See pp. 9-19, which is a reprint of Osgood 1926a. The chapter in the book is titled ‘Jazz, That Peculiar Word. On p. 11, Osgood is taken in by Kingsley’s 1917 hoax:

‘Before considering Mr. Kingsley’s explanation, it is worth while mentioning the fact that Lafcadio Hearn found the word jazz in the creole *patois*, an idiom of New Orleans (presumably in the late seventies or early eighties of the last century). He wrote that it had been taken by the creoles from the Negroes, that it meant “to speed things up”, and that it was applied to music of a rudimentary syncopated type.’

‘Mr. Kingsley believes that Africa is the home of the word...’

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1926b. *So This Is Jazz*. Boston: Little, Brown & Co.

Popik, Barry 1999. Material for the study of the term *jazz*. *Comments on Etymology*, vol. 28, no. 6, March 1999, 29 pp.

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2000. 19th century material on shooting craps. *Comments on Etymology*, vol. 29, no. 6, March 2000, pp. 12-24. [No *jazz* turns up here. But pages 21-24 contain the editor’s (G. Cohen’s) comments: *Revisit to Jazz, Whose Etymological Trail Leads Back To A Crapshooting Incantation.*]

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2003a. August 18, 2003 ads-l message on Oregon newspapers.

‘Wonder of wonders, miracles of miracles! Ancestry.com has just added two newspapers -- two Oregon newspapers!

The MORNING OREGONIAN (Portland), 1861-88.

The DAILY OREGONIAN (Portland), 1875.

'Too early for "jazz," but I typed "jazz" into both, anyway. I got "Website Not Responding".'

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2003b. August 7, 2003 ads-l message about The Sporting News and Sporting Life:

'I checked both. The SPORTING NEWS is particularly illegible for the entire years of 1912 and 1913. West Coast baseball didn't have extensive coverage in these periodicals, and I didn't see "jazz."

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2004. 1913 *Fort Wayne Sentinel* article on slang: *are you jerry to the old jazz?* (San Francisco); *hod dickety dog* (Indianapolis); *gazipe* (St. Louis); *it's mush to me* (Denver); *I'll make/take a little dodo* (New Orleans); *I should worry* (almost every city, esp. Boston, New York). --- Comments on Etymology, vol. 33, no. 6, March 2004, pp. 6-9.

-- The Fort Wayne Sentinel article appeared June 4, 1913, p. 8, col. 5 and is titled 'Goes Back Home With New Slang.'

Popik, Barry and Benjamin Zimmer 2005. 1913-1915 attestations of *jazz* (in sports, not music) in the Oakland Tribune. Comments on Etymology, vol. 34, no. 8, pp. 13-14.

Porter, Lewis 1998. *Jazz: A Century of Change: Readings and New Essays* Schirmer.

Porter, Lewis, Michael Ullman and Ed Hazell 1993. *Jazz: From Its Origins to the Present*. Englewood Cliffs, N.J.: Prentice-Hall.

pp. 4-5: 'To the end of his life, Sidney [Bechet] continued to call his music "ragtime." He was offended by the original meaning of the word "jazz," and considered it a label that white people had attached to the "long song from the South" of his [p. 5] people. There have been many arguments about the origin of the word "jazz." it seems possible that it does indeed derive from *orgasm*, which was already reduced to *jasm* by the mid-1800's, and which became *jazz* or *jass*, its primary meaning being sexual intercourse. The word also had, and has today, a more general meaning of energy, liveliness, as in "Let's jazz this up." The first known printed use of the word was in the *San Francisco Bulletin* in 1913. In his intriguing article, "Our Word Jazz" (*Storyville*, No. 50, Dec. 1973-Jan. 1974), Dick Holbrook quotes sportswriter "Scoop" Gleeson as praising a late-blooming player as "very much to the jazz." [G. Cohen: No; see below, p. 184, Sudhalter item.] Later that year the same paper ran an article defining the word: "Anything that takes manliness or effort or energy or activity or strength of soul is 'jaz'."

[G. Cohen: The reference is to Ernest Hopkins' April 5, 1913 article.

Incidentally, when a word is new, its spelling is sometimes not yet standardized, so one finds various spellings of *jazz* in the early writings.]

'Eventually the word became attached to music, definitively when the ODJB



- [Original Dixieland Jazz Band] recorded in 1917... Jazz, as we shall see, borrowed some of the procedures and forms of ragtime.'
- Powell, Neil 2000. *The Language of Jazz*. Chicago: Fitzroy Dearborn. – 'jazz', general discussion: pp. 67-69.
- Quinion, Michael 2004. *Ballyhoo, Buckaroo and Spuds*. London: Smithsonian Books. – pp. 162-165: *jazz*.
- Rawson, Hugh 2004. *Why Do We Say That? -- "Jazz"*. *American Heritage Magazine*, Oct. 2004.
- Reitan, Peter 2014. *Is Jasbo Jazz? – or Just Hokum and Gravy? – a Musical History and Etymology of Jasbo and Jazz*. In: *Early Sports and Pop Culture History Blog*. ([http://esnpc.blogspot.com/2014\\_09\\_01\\_archive.html](http://esnpc.blogspot.com/2014_09_01_archive.html)), Sept. 30, 2014  
RHHDAS = HDAS (q.v.)
- Ridley, Jasper Godwin 1970. *Lord Palmerston*. London: Constable. -- The quote for 'jazzing' (p. 137:1831) is clearly an isolated rendering of French *jaser* 'chatter' and has this meaning here. There is no indication that this 1831 'jazzing' is the start of U.S. *jazz* in any of its senses.
- Rigter, Bob 1991. Light on the dark etymology of JAZZ in the *Oxford English Dictionary*. in: *Language Usage and Description*. = N.E. Osselton Festschrift; ed.: Ingrid Tieken-Boon van Ostade and John Frankis, Amsterdam. pp. 91-99.
- Scherer, Matthias 1923. *Englisches Sprachgut in der französischen Tagespresse der Gegenwart*, = *Giessener Beiträge zur Romanischen Philologie*, Heft XI (Otto Meyer, Giessen). Behrens 1927 cites Scherer 1923 as his source of a 1908 attestation of 'jazband' in the French newspaper *Matin*, but Scherer correctly gives the date as 1918.
- Schuller, Gunther 1968. *Early Jazz: Its Roots and Musical Development*. Oxford U. Pr. -- p. 178: 'By 1915 New Orleans was bursting with so much jazz music (although it was not yet called jazz)...'  
p. 250: '...in 1915, Freddie Keppard's Creole Band appeared in New York ...[but] failed to make a significant impact.'
- [G. Cohen]: Irving Allen (1993: 71) says that 'in 1915 jazz was introduced to New Yorkers in a vaudeville theater by Freddie Keppard's Creole Band' and cites Schuller (1968: 250), but Schuller's passage makes no mention of the term 'jazz' coming along with Keppard's band to New York.
- Schwerke, Irving 1926. *Le jazz est mort! Vive le jazz*. *Guide du Concert* 12.679-682, March 19. Schwerke (p. 679) says: 'Le mot jazz est d'origine française ...[from *jaser* "chatter"], a language once spoken in parts of Louisiana and South Carolina and therefore acquired by slaves there.'
- Merriam & Garner (1968: 383-384) present the relevant quote from Schwerke and then (p. 384) muse: '...It should also be noted that the translation of *jaser* 'chatter,' may have some vague connection with the idea held by Kingsley and others that jazbo and jazz have something to do with "speeding things up".'

Shapiro, Nat and Nat Hentoff 1955. *Hear Me Talkin' To Ya*. New York: Dover.  
Share, Bernard 1997. *Slanguage; A Dictionary of Irish Slang*. Dublin: Gill and Macmillan. – (no mention of *jazz*)

Shaw, Arthur S. 1916. (Song): *Jazbo: Foxtrot*. January 3, 1916. Forster Music Publishers, Chicago. E375282-- (Barry Popik wrote to the American Dialect Society that this is the earliest 'jazz' song copyright.)

Shulman, David 1986. (Comments on Etymology working paper which later appeared as Shulman 1989; see just below.)

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1989. The earliest citation of *jazz*. in *Studies in Slang*, part 2. editor: Gerald Leonard Cohen), Frankfurt a. M.: Peter Lang, 1989; pp.120-124. (First appeared in *Com. on Et.*, 1986, vol. 16, no. 5-6, pp. 2-6.)

--- With several months of research, Shulman convincingly rejects the existence of the 1909 attestation of 'jazz' in the Oxford English Dictionary, Supplement (later: OED2). Dick Holbrook had already pointed out that the 1909 attestation did not really exist, although at the time Shulman did his research on the alleged 1909 'jazz,' he was unaware of Holbrook's pioneering effort. Holbrook therefore deserves credit for being the first to reject the validity of the 1909 attestation, while Shulman deserves credit for being the first to treat the subject in detail and explaining how the error came about.

The supposed 1909 attestation of *jazz* was passed along in error to the OED by Peter Tamony, who heard it on a later version of the record without checking to see if it was also on the original (1909) record. This leaves the 1912 and 1913 attestations of *jazz* as the earliest ones thus far noticed.

Cf. Norman Cohen's 2002 e-mail message presented above, pp. 165-167.

Also, OED3 finally corrected its error by removing the alleged 1909 quote.

Smith, Clay 1924. in *Etude* (Sept.) p. 595; relevant passage on the origin of 'jazz' is quoted in Holbrook 1973-1974: 48-49) and then in HDAS. Osgood (1926a:515) writes:

'In the summer of 1924 that excellent monthly magazine of Philadelphia, the *Etude*, published a symposium on jazz.' Two people at the symposium contributed to the origin of "jazz": orchestra leader Vincent Lopez, errantly suggesting it is a corruption of "Chaz"; and Clay Smith, who presented the sexual origin.'

Sonoma Index-Tribune--newspaper in Sonoma County, California, location of Boyes Springs, where the S.F. Seals held spring training in 1913.

By July 26, 1913, p.1/4 *jazz* 'pep' appeared: 'Wanted--A little more "jaz".'

The newspaper also has notices of Hickman's dances at the St. Francis Hotel (e.g. July 11, 1914) -- items spotted by Barry Popik.

Sudhalter, Richard M. 1999. *Lost chords: white musicians and their contributions to jazz 1915-1945*. Oxford U Pr. --Barry Popik commented in a 3/1/1999 ads-1 message:

'This is from page 8: "Historian Dick Holbrook spent years researching the origins of the word, publishing his findings in Storyville magazine and other specialist periodicals. Among his conclusions:

"A March 3, 1906 sports item in the San Francisco Bulletin refers to a promising baseball player as 'very much to the jazz'."

[B. Popik]: No. The quote is: 'McCarl has been heralded all along as a "busher" but now it develops that this dope is very much to the "jazz".'

--- Holbrook presents the quote correctly. Also, the date is March 3, 1913, not 1906!]

'Its meaning, as explained by the author, is somewhere between "pep" and "enthusiasm," and it turns up increasingly in such sports feature stories.

Bert Kelly, Chicago banjoist, bandleader, and later club owner, also reported hearing it in turn-of-the-century San Francisco.' [G. Cohen:

There are no attestations of 'jazz' at this early date.]

Tamony, Peter 1939. *Jazz*. News Letter and Wasp (San Francisco) 83 (March 17, 1939), p. 5.

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1958. *Jazz*, the word and its extension to music. *Jazz* (this is the name of the journal), 1 (October 1958), 33-42. [Tamony (1968: 4) comments: 'In my *Jazz* (1958) I noted the name of the man who ragtime-banjoed the word jazz East from San Francisco -- Bert Kelly.']

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1968. *Jazz: the word, and its extension to music: a reprise*. *Americanisms: Content and Continuum* (= a series of unpublished articles compiled by Tamony in two volumes and distributed privately to various libraries and individuals), article #23 (December 1968), 1-20.

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1981. *Jazz: The word, and its extension to music*. *JEMF Quarterly*, Spring, 1981, pp. 9-11.

Thompson, George Jr. 2003. 1896 *jazz*; 1912 *jazz/jazz*/*jass* (pitch); information on Portland pitcher Ben Henderson. *Comments on Etymology*, vol. 33, no. 2, Nov. 2003, pp. 21-55.

Tiersot, Julien 1906. *La Musique Chez les Peuples Indigènes de l'Amérique du Nord (États-Unis et Canada)*. 93 pp. ---

Under 'Subjects,' WorldCat includes 'African Americans -- Music,' and Holbrook (1973-1974: 55) writes that Tiersot did not use the word 'jazz' in this monograph. I.e., this is evidence that the term was not originally part of black culture, which in turn is evidence against an African origin of the term.

Tosches, Nick 2001. *Where Dead Voices Gather*. NY: Little. -- Accepts the incorrect OED2 information (corrected in OED3) that *jazz* is first attested in 1909; p. 30: 'The earliest known utterance of the word "jazz" occurs in "Uncle Josh in Society," a 1909 Columbia recording by Cal Stewart (1856-1919), a Virginia-born veteran of nineteenth-century medicine shows and vaudeville.'

Vermazen, Bruce 1999(?). Art Hickman and his orchestra. 7 pages. Posted on the Internet at: <http://www.garlic.com/~tgracyk/hickman.htm>

Victor Record Review, March 7, 1917. This is a special issue publicizing the first recording bearing the word *jass* on its label. For a few more details, see above, p. 128, which quotes the Review's statement on *jass* and Tamony's (1958:5) comments.

Vizetelly, Frank H. 1934. On the trail of jazz. (subtitle): It appears that Arabs, Spaniards and Indians also had a word for it. N.Y. Times, Oct. 18, p. 22, col. 6. (letter to editor):

'Every student of words will be glad to know that Professor Harold Bender of Princeton has succeeded in tracking down the origin of the word "jazz" after three years of labor. We are told he found it to have come from the west coast of Africa; but it will prove somewhat of a shock to owners of the New International Dictionary to find that this work tells us the term comes from "Creole jazz, to speed up, applied to syncopated music of Am. Negro and prob. African origin." This creates the impression that the word is of Creole origin, and that it is applied to the syncopated music of the American Negro, probably of African origin, yet *The Times* dispatch reported it to have come from the west coast of Africa. Lafcadio Hearn traced this word to the African gold Coast, and he died in 1904, which is thirty years ago, and F. P. Vreeland traced it to the Africans, Indians and the Spaniards for *The New York Times* in 1917.

[G. Cohen: Merriam & Garner (1968: 384) comment:

'We have been unable to trace the Vreeland citation even with the help of the Times itself.']

'If one accepts the African source as correct, it may do no harm to point out that in Arabic "jaz" is vitriol; that one who allures or attracts is "jazib," and, by extension, "jazibiyah" means "charm, grace, beauty and loveliness; also, the power of attraction."

'It may not be amiss to cite the fact that in Hausa, an African language that resembles Arabic, "jaiza" is used to designate "the rumbling noise of distant drums, or a murmuring as of discontented persons." In Arabic, "jaza" signifies "compensation or reward; also complaint or lamentation." In Hindustani, "jazba" expresses "violent desire."

'Now, in view of the fact that the Arabs have always been known as great slave traders, is it not within the bounds of possibility that the term which is now labeled as Creole ought to be labeled Arabic?'

Vreeland, F. P. – See above: Vizetelly, Frank H. 1934, end of first paragraph.

Walser, Robert (editor) 1999. Keeping Time: Readings In Jazz History. Oxford U. Pr.-- Barry Popik commented in a 1/1/1999 ads-l message: 'I briefly mentioned this book at the Peter Tamony lecture in San Francisco, Dec. 1998.

Peter Tamony is never mentioned--not even in the tiniest of footnotes! Dick Holbrook's landmark 1973 article "Our Word Jazz" is never mentioned either! Walter Kingsley's 5 August 1917 New York Sun article "Whence Comes Jass?" is included. Holbrook called this article "the great literary hoax." Editor Robert Walser states that Kingsley was a press agent for New York's "Palace Theatre"; actually, it was for Flo Ziegfeld and his Midnight Frolic at the New Amsterdam Theatre. Walser unfortunately cuts off the article when it mentioned the Midnight Frolic, and never mentions that this was the purpose for which the piece had been written!

- Ward, Geoffrey C. and Ken Burns 2000. *Jazz--a History of America's Music*. NY: Knopf.--The treatment of the term 'jazz' here is thoroughly erroneous; see above, p. 17.
- Wescott, Roger 1978. 'Zazzification' in American English slang. *Forum Linguisticum*, Dec. 1978. Reprinted in: *Sound and Sense: Linguistic Essays on Phonosemic Subjects*. by Roger William Wescott. (Lake Bluff, IL), 1980, pp. 391-393. Wescott begins his article with the following observation: 'The coinage *zazzification* is my expansion of the American slang term *zazzy*, meaning "jazzy" or "sexy." I use it to designate the strong tendency, in American English, to render words slangier than they already are by substituting a z sound (sometimes written double, as double zz) for other consonants.'
- Western Historical Manuscript Collection (23 Ellis Library, Columbia, Missouri 65201). The Peter Tamony Collection of Americanisms--an extensive collection of file-cards and clippings--is housed here. Tamony was especially interested in jazz, and his collection is a valuable source of information on this topic.
- Whiteman, Paul and Mary Margaret McBride 1974. *Jazz*. NY: Arno.
- Wilson, Douglas -- See above, Cohen 2001.
- Wolfe, Thomas 1929. *Look Homeward Angel*. NY: Scribner.
- Wondrich, David. 2003. *Stomp and Swerve: American Music Gets Hot, 1843-1924*. Chicago Review Press. -- reviewed by Will Friedwald (see above, p. 170).
- Zimmer, Benjamin 2009. "'Jazz': A Tale of Three Cities,' *Word Routes, Visual Thesaurus*, June 8, 2009.  
<http://www.visualthesaurus.com/cm/wordroutes/jazz-a-tale-of-three-cities/>  
2012a. Where Jazz Came From. *The Boston Globe*, March 25, 2012, p. K2 (Ideas section). The URL for this March 25 version is:  
<http://benzimmer.com/wp/wp-content/uploads/2012/06/jazzbz.gif>  
Also, an online version appeared a day earlier titled 'How Baseball Gave Us "Jazz"' and having the following URL:  
<http://b.globe.com/jazzball>

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2012b. 'On Opening Day, Remembering How Baseball Begat "Jazz",' Word Routes, Visual Thesaurus, Mar. 28, 2012.

<http://www.visualthesaurus.com/cm/wordroutes/on-opening-day-remembering-how-baseball-begat-jazz/>

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2015. (Two messages, July 4, 2015, on 'jazz band' sent to American Dialect Society's listserv, antedating the term's use in New Orleans by two days (Nov. 14, to Nov. 12, 1916); see above, pp. 157-158.

Zimmer, Benjamin and Michael McKernan 2005. 1910 *razapazaz*—a predecessor of *pizzazz*? Comments on Etymology, December, 2005, vol. 35, no. 3, p. 18.

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