

OTHER EVENTS & EXHIBITS IN NEW ORLEANS

French Quarter Festival

April 8-10. The Colloquium is held in conjunction with this local free music festival. Find out more by visiting www.frenchquarterfestivals.org

Jazz Appreciation Month

Celebrated nationwide through the Smithsonian Institute, locally you can participate at the New Orleans Jazz National Historical Park. Visit them at 916 N. Peters Street or on-line at www.nps.gov/jazz.

Tennessee Williams Festival

March 30 - April 3, 2005. Visit www.tennesseewilliams.net for a complete schedule.

35th Annual Jazz and Heritage Festival

April 22 - May 1, 2005. For the most up-to-date information on Jazz Fest, visit the Festival's official Web site, www.nojazzfest.com.



c/o Dr. Charles Chamberlain
Louisiana State Museum
P.O. Box 2448
New Orleans, LA 70176-2448
www.noimc.org

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AN OCCASIONAL NEWSLETTER OF THE
NEW ORLEANS INTERNATIONAL MUSIC COLLOQUIUM

MARCH 2005

NEW ORLEANS IN THE 1920s

APRIL 8 & 9, 2005 AT THE LOUISIANA STATE MUSEUM'S OLD U.S. MINT, 400 ESPLANADE AVE.

This year's Colloquium promises to be fun, exciting and informative as it explores the topic of "New Orleans in the 1920s." Included are a number of local historians who are presenting ground-breaking research for the first time in public.

Dr. Jack Stewart opens the Colloquium with an overview of New Orleans in the 1920s and is followed by local jazz DJ and tour guide Michael "Mr. Jazz" Gourrier, who will explore the existence of the "Tango Belt" and the Lakefront as areas where jazz thrived. Chicago historian Frank Youngwerth brings a breath of fresh air from the Windy City with his new research on "The Original Dixieland Jazz Band and the Origins of Jazz in Chicago." Professor Susan Fleet will explore the exciting topic of women in New Orleans music during this time period when female performers gained unprecedented exposure on stage, while historians John McCusker and Sue Fischer will provide an in-depth statistical and geographic analysis of musicians' neighborhoods during the decade.



Lighthouse at Milneburg, circa 1920
This is one of the few surviving structures from the lakefront, a popular music and dance resort until the late 1920s. Photo courtesy of John McCusker

Fischer will also team up with dance choreographer Nina Bozak to explore jazz dance in a presentation entitled: "From Animal Dances to the Black Bottom." Their presentation is bound to be a big hit with the audience, as these two enthusiastic dance historians will demonstrate the various dance steps and explain their history and significance to jazz performance.

The Colloquium will also feature a very special presentation by historian Reinhold Wagnleitner and pianist Tom McDermott entitled: "Jazz: The Classical Music of Globalization." Wagnleitner, who lives in Austria, and McDermott, a popular local pianist, have received rave reviews for their presentation in Europe, and NOIMC is fortunate to have them premier their work in North America. In addition to the above, record expert Dan Meyer will discuss sound recordings made in New Orleans in the period, while local music historian and radio DJ Tom Morgan will highlight the many New Orleans blues singers that hailed from the Crescent City.

This year's program will also feature interviews with persons who experienced the 1920s first-hand. An interview with Rene Brunet, theater owner and operator, will focus on the history of New Orleans' numerous vaudeville and movie theaters in the 1920s. In addition, a trio of revered guests will share their memories of life in 1920s New Orleans: living legend, trumpeter, and local band leader Lionel Ferbos, dance enthusiast and former haberdasher Henry Schmidt, and semi-retired trumpeter, teacher and Newman School band director A.J. Guma, jr.



New Orleans in the 1920s

Other special highlights will include a showing of film footage documenting 1920s New Orleans, and a presentation by Bobby Skinner on mechanical instruments in New Orleans music from this period. Skinner is a collector and historian of Jazz Age music machinery which he will feature at the Colloquium. For anyone who has not seen Skinner perform on a mechanical instrument, it is a real treat and a taste of an important, yet overlooked, Jazz Age musical genre.

Overall, the 2005 Colloquium promises to educate and entertain audiences, while honoring one of the most exciting periods of modern New Orleans history. We hope to see all the familiar faces, as well as many new ones this year.

JOSEPH LOGSDON AWARD RECIPIENTS 2005

An annual highlight of the conference, the Joseph Logsdon Awards Luncheon recognizes unheralded contributions to New Orleans music. The ceremony takes place Friday, April 8 during the colloquium, see insert for details. This year's award recipients are:

Ms. Albertha Edwards, *Clyd Kerr Sr. Award for Music Education*. Mrs Edwards was a vocal teacher in the New Orleans public schools for over 42 years.

Uganda Roberts, *Lifetime Achievement Award*. Mr. Roberts is a legendary percussionist

Lynn Abbott, *Henry Kmen Award for Music Research*. Mr. Abbott is an author, musician and music historian.

The Pecoraro-Pecora-Mannino family will receive a *Lifetime Achievement Award* for its contributions to New Orleans music over several generations.

The luncheon, catered by the Gumbo Shop, is \$12. For reservations, call Ann Woodruff at 599-1526 or 800-456-6968 by April 4. Or send check to NOIMC c/o Ann Woodruff, Box 2448, Louisiana State Museum, NOLA, 70176.

DANCE IN THE EARLY JAZZ ERA

The Charleston, with its wild waving of arms and legs, is one of the most persistent images of the 1920s, but it was just one of many Jazz Age dances. Quite a few of the fashionable steps had their roots in ragtime dance.

Perhaps the most popular dance step of the 1910s was the One-Step, which was simply walking to the beat of the music, the man moving forward, the woman, backward. This became tiresome after a



1914 Sheet Music Cover.
Photo Street Swing

These "animal dances" went by such names as the Turkey Trot, Wallaby Hop,

Grizzly Bear, Camel Walk, and Bunny Hug. As One-Step variations, they were usually performed to relatively fast music. However, dancers found that they could use the same steps with tango or blues music, slowing them down and making them more graceful and sensuous.

One of the animal dances, the Fox Trot, originally consisted of two walking steps followed by four running steps. When performed to fast one-step music, the Fox Trot could be exhausting. Dancers might substitute shuffling steps for the running ones, or change the pattern of quick and slow steps, as long as they kept to a rhythm of four beats per measure.

Toward the end of World War I, the Fox Trot began to replace the One-Step as America's most popular dance. Its alternating quick and slow steps made the dance suitable for many different styles of music, including jazz. Although some of the early jazz tunes were written for the One-Step, after 1918, a majority of them were labeled "Fox Trot."

From its origin as merely a variation on the One-Step, the Fox Trot became a dance of its own, which in turn incorporated some of the animal dance movements into its characteristic pattern of quick and slow steps. One of its most popular variations--from about 1916 through the early 1920s--was the Toddle.

The Toddle was a Fox Trot danced with a rise onto the toes or a hop at the end of each step. Whereas the Fox Trot could be danced smoothly and gracefully, the Toddle was bouncy and fun, ideal for dancing to jazz. Several songs were written about the dance, such as *Chicago, That Toddlin' Town*.

During the early 1920s, dances with even more energetic movements came into vogue. The Charleston and Black Bottom required jumps and kicks, twisting motions of the legs and hips, and undignified postures suited only to the young. Their elders could still dance the Fox Trot though, and use the same music. The adaptability of the Fox Trot ensured its survival to the present day.

2004 COLLOQUIUM REVIEW – "BRASS BAND TRADITION"

This past year's Colloquium honored New Orleans' brass band tradition with a series of lively and informative panels, presentations and interviews with local musicians. The first morning, Dr. Connie Atkinson, Carolyn Kolb and Jerry Brock provided informative presentations on the early brass band



Opening Panel with Dr. Connie Atkinson, Dr. Jack Stewart, Carolyn Kolb and Justin Winston
photo Al Kennedy

music in New Orleans and a look at the career of band leader Patrick Gilmore, while Justin Winston examined the international and national influences. As in years past, the luncheon awards ceremony was a big highlight as the Colloquium honored veteran teacher Francis Gonzales for music education, Charles Suhor for music history, the Humphrey Family for lifetime achievement, and Treme Brass Band Leader Benny Jones for lifetime achievement.

The afternoon offered two panel sessions exploring the evolution of brass band styles in the 20th century. A panel on "traditional" brass band music featured local musicians Clive Wilson (New Camelia Brass Band), Andrew Hall (Society Brass Band), Woody Penouilh (Storyville Stompers), and George Schmidt (Young Reliance) discussing their efforts to keep the older sound alive. Exploring the rise of the "modern" brass band, the day's final panel ended on a high note with interviews with Steve Johnson (Coolbone), Janelle Massey (Pinettes), and Reginald Steward (Rebirth).



Women in Brass Bands Panel with Elaine Dishman, Linda Perkins, Susan Fleet, the Pinettes Brass Band and Rachel Lyons as moderator.
photo Al Kennedy

The second day continued the exploration of brass band music's evolution in the late 20th century. Jack Stewart presented his decades-long research on the evolving tradition of music and funerals in New Orleans. A panel with the Pinettes Brass Band, Linda "Mustang Sally" Perkins, Elaine Dishman, and Susan Fleet explored the perspectives of local female brass band musicians playing in a male-dominated profession. Greg Stafford and Leroy Jones then discussed the history of the Fairview Baptist Brass Band, and Gregory Davis, the founder of the Dirty Dozen Brass Band, discussed the birth of the modern brass band sound.



Leroy Jones and Greg Stafford
photo Al Kennedy

After a lively informance on the second line dance tradition, the day closed out with a panel on the role of the tuba, that was dedicated to the late Anthony "Tuba Fats" Lacen. An interview with "Uncle Lionel" Batiste, bass drummer for the Treme Brass Band concluded the program.

LIFE IN THE 1920S

The 1920s in New Orleans was, yet again, another era of change. The twenties, often called the "aspirin age," were also called the "Jazz Age," with the connotative freneticism of both as a common meaning. Ushered in three years earlier in New York by the five New Orleans boys in the Original Dixieland Jazz Band, the supercharged rhythm of jazz was a big step into the modern world, and a driving divergence from most prior music.

Even back in New Orleans, things were changing a little faster than before. Phonograph records were not only being listened to but also being recorded. The first local radio broadcast was made. Heroes of the war and the music world were triumphantly returning home. New theaters were being built, at least one especially for jazz. In deference to the new mediums, New Orleans' own "tin pan alley" was uttering its last gasps. With a spirit indicative of the times, musicians were continuing to invent new ways to circumvent legal restrictions on their artistic interaction. Travel and communication were becoming quicker with the expanded use of the telephone and the automobile, both of which were taken advantage of by musicians.



Postcard: Original Dixieland Jazz Band
photo Hogan Jazz Archive

But with these advancements also came both new changes and acceleration of trends which would ultimately be lamented. After hitting a peak around 1910, the total number of full time musicians continued to drop. The number of funerals with music declined dramatically and the ubiquitous brass band as beloved institution followed suit. Some postulated that there were more New Orleans bands playing outside of New Orleans than in New Orleans, and others decried the circumstance that recorded music acted as a model for a negative standardization of the New Orleans band sound.

By the end of the decade, music in movie theaters was being pushed out by the "talkies;" some theaters had closed and others were on the brink of closing. The number of streetcar lines had peaked and were declining, ushering in a new era of less-dense, and more spread-out neighborhoods with less social and musical interaction. Much of the charm of the 1920's was the fact that it introduced innovation within a context of tradition. However, by the end of the decade, much of the traditional context was disappearing, even though this was less readily apparent in New Orleans than elsewhere.

But--while it was in full swing, it was great.

A LOOK BACK: JOSEPH LOGSDON AWARDS LUNCHEON 2004

Each year the Colloquium recognizes those who've made great contributions to New Orleans music through research, education and life achievements. In 2004 we honored the following individuals:

Francis Gonzales Clyde Kerr, Sr. Award for Music Education

In his 41 year career as an instrumental music teacher, Mr. Gonzales helped nervous students become accomplished performers and shaped the music of the city through his work in the New Orleans Public School classrooms. He has added immeasurably to the lives of thousands of students and to the cultural life of New Orleans.

Dr. Charles Suhor Henry Kmen Award for Music Research

Dr. Suhor was recognized for his groundbreaking book, *Jazz in New Orleans: The Postwar Years* (Scarecrow Press, 2001).

The Humphrey Family Lifetime Achievement Award

The Humphrey family received this award for maintaining an unbroken family line of four generations of brass band musicians in New Orleans.

Benny Jones Lifetime Achievement Award

As a founding member of the Dirty Dozen Brass Band, this snare drummer is well-known throughout New Orleans, Europe and Japan. As the current leader of the Treme Brass Band, Mr. Jones has served as an inspiration and role model for an entire generation of young musicians.



2004 award recipients
photo Al Kennedy

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