

# **TRAD JASS Newsletter**

Traditional Ragtime And Dixieland Jazz Appreciation & Strutters Society

MAY 2021 Monthly Newsletter

Volume XVI No. 316

General Information

Dave Graves

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Jam Sets

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Newsletter/Membership

Louise Graves

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Treasurer

Gerry Turner

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WEBSITE: [www.tradjass.org](http://www.tradjass.org) (**NOTICE: New email for TRADJASS**)

## **Live Music & Dancing**

Santa Rosa Moose Lodge

3559 Airway Drive 95403

**Available for purchase:**

Beer, Wine, & Soft Drinks

Cheeseburger, Fish'N' Fries, Chicken

Strips,

Chili Dog, Country Fried Steak

**(Bartender is volunteer, please tip)**

## **Admission Prices**

\$15 General Public

\$12 Our Members (all ages)

\$12 Guests of Members

\$12 Members of any Jazz Club

\$12 Moose Lodge Members

\$ 8 Group of 3 or more from Senior Home

\$ 5 Jammer - Non Member of a Jazz Club

\$ 0 Jammer - Member of a Jazz Club

## **Yearly Membership**

\$30 Single / \$50 Couple

## **Life Membership**

\$1000 Single / \$1500 Couple

**T.R.A.D. J.A.S.S** is a non-profit corporation founded to preserve Traditional Dixieland Jazz & Ragtime Music through public performance & education.

## **Directors & Officers**

Dave Graves - President

Dave Stare - Vice President

Louise Graves - Sec./Adv./Newsletter

Gerry Turner - Treasurer & Budget

Clay Wilson

Phil Cartwright

John Z. Ray

Melissa Stoufer

Linda Green

Mary Ann O'Neil

## **Other Positions**

Band Liaison - Tom Clark

Historian - Librarian

Sharon Griffith - Books Jammer Gigs

## **Advertising Rates**

Full Page 8 1/2 x 11

Single Month \$25

Per month rate \$20

Yearly \$100

Bus. Card \$10 per mo. / \$60 per year

Deadline for adv. is 3rd Monday of the mo. prior to the next publication. Contact Louise Graves: [lovetradjass2@gmail.com](mailto:lovetradjass2@gmail.com)

TRAD JASS accepts no responsibility for accuracy or validity of material submitted.

## **MAY 2nd MEETING CANCELLED**

Each year our club offers one or more scholarships to the Sacramento Traditional Jazz Society's TEAGARDEN JAZZ CAMP, which is held each summer in Pollock Pines, CA. This scholarship provides the student (s) with full room and board, activities, and the educational participation provided by some of the finest traditional jazz musicians in the country. Additionally, the applicant receives two free guest passes to a TRAD JASS meeting where the applicant will be performing.

This Scholarship is in agreement with an important part of our by-laws:

- \* Preserve, promote and perpetuate all forms of Ragtime and Traditional Dixieland Jazz. For the purpose of TRAD JASS, Traditional Dixieland Jazz is defined to be all styles of jazz which originated prior to what is generally known as the swing era of the 1930's and 1940's.
- \* Encourage appreciation of and education in Ragtime and Traditional Dixieland Jazz.
- \* Educate, encourage and assist musicians of all ages in the art form of Ragtime and Traditional Dixieland Jazz.

As a member of our club, you are helping to preserve Traditional Jazz. We Thank you for being a part of our wonderful and fun group.

**Hoping that things will open up by August 2021**



## **My Life in Jazz: Phil Cartwright**

### **Performance**

My 'life' in music goes back about 150 years. Searches of family records, stories, etc. revealed that there was a lot of musicians in the paternal side of my family. My great grandfather, grandfather, father and various aunts, uncles and cousins were singers and instrumentalists. The instruments were strings, largely guitar, banjo and fiddle. The folk/country music was performed at dances and parties.

I have had no formal training in singing or playing an instrument. When I was in high school, my Dad came home one day with an old tenor banjo – no resonator, calf skin head and friction (not geared) tuning pegs. He taught me a few chords and soon we were playing and singing banjo and guitar duets. I sang in choral groups and in musical theater productions in high school and college and performed in musical theater after I left college.

My introduction to Dixieland Jazz was in my Sophomore year at the University of Illinois in Urbana-Champaign. I was playing folk songs with a string trio and I was noticed by a guy who needed a banjo player for his Dixie band. After a few months of intermittent practice, we finally landed a gig at a sorority party. We kept going and played many Greek parties and then in local bars.

After receiving B.S. and M.S. degrees from the university, I landed a real day job in Chicago. Chicago was a hot jazz city at the time and there were plenty of bands and clubs playing the area. After a few months of getting to know bands and musicians, I became the banjo chair in Jack 'The Bear' Brown's Steamboat Stompers. That was back in 1962 and the banjo craze was sweeping the country. Jack transformed his Stompers into the 'Windy City Banjo Band' by adding another banjo or two. It was the right time and we had many gigs.

In 1964, Chuck Hillstrom arrived from San Francisco and opened the Chicago Red Garter. I was the only Chicago banjo player he hired. The others he imported from New York and San Francisco – Dave Marty and I were in the opening band.

**Note:** This article is too short to detail the many bands with which I worked for 60+ years. I am primarily a rhythm player and vocalist. Many of the bands are small groups often without drums or piano. Check my website to see information about some of those bands.

The site also has other information related to songs and composers, videos, etc. There is a short jazz related bio. It also has a Discography detailing 409 different songs I have recorded with 18 different bands. The Discography details include: Song Titles, Bands, References (Album name, jazz club or festival), Medium (cassette, LP, CD, DVD, YouTube), Date of Recording and Location (city, state, or country). The website address is:

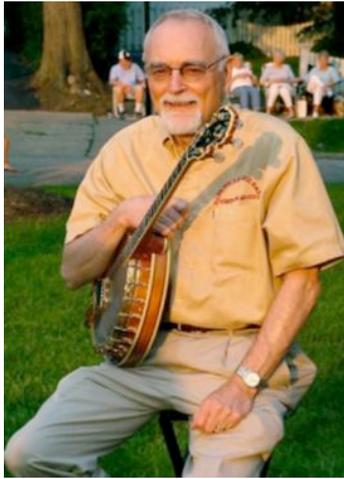
[www.PhilCartwright.info](http://www.PhilCartwright.info)

### **Academia**

B.S. and M.S., University of Illinois. Ph.D. University of Pittsburgh.

Academic professorships and administrative positions: University of Hawaii; Penn State University; University of California-Davis; Birkbeck College, University of London, England. North East Ohio Medical College (NEOMED)

Consulting Scholar, IBM Corporation; Professor Emeritus, UC-Davis; Associate Dean and Chief Information Officer, NEOMED; Director, Academic Computing, Penn State University



## Jazz Collection

Around 1960, I started collecting recordings, sheet music and song books to help me learn about early jazz and how to play it. Gradually, my collection expanded and included miscellaneous jazz related artifacts like photos, banjo methods books and catalogs, fake books, jazz festival programs and musician badges, post cards, newspaper articles, etc.

In 2011, my jazz collection exceeded 500 books and periodicals, 130 fake books and song books, close to 2,000 pieces of sheet music, over 1,000 photocopies of sheet music (mostly from the Library of Congress), dozens of piano rolls, 50+ audio cassettes, 517 78s, 1,582 LPs and 1,001 CDs.

I also had 18 banjos, three guitars, a mandola and one lonely 1901 cornet. I had lots of gig and studio equipment such as amps, speakers, mixers, mics, music stands, and it seems like a hundred feet of miscellaneous cables. (It is a good thing we had a large house!)

In 2011, I began donating many of the above items (except for the banjos!). Some of the gig equipment went to the local high school. Roughly 1/3 of the books, sheet music, and recordings went to the Sound Recording Archives at Bowling Green State University in Ohio.

In 2018, most of the remaining items were donated to the American Banjo Museum (ABM) in Oklahoma City, OK. The ABM is an excellent museum – well laid out and offering many opportunities for musicians and fans to enjoy a variety of spaces and activities. It is in a classic two story building in Oklahoma City's Bricktown entertainment and sports area. Check out the ABM website: [americanbanjomuseum.com](http://americanbanjomuseum.com). (I am listed on the Museum Wall of Honor and the Awards of Excellence sections, as well as in the Banjo Players Directory.)

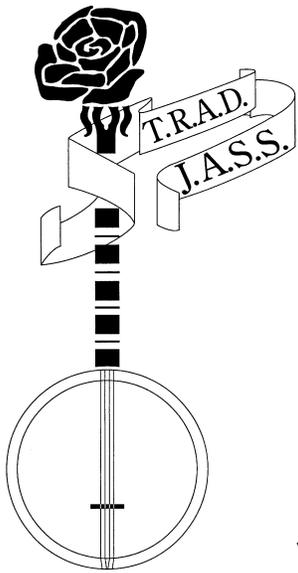
All told, my donations to ABM were 52 boxes full of the jazz miscellany described above. The museum is still in the process of cataloging tens of thousands of items received in those 52 boxes.

Once all the cataloging is complete, the database including all the items will be available to the ABM membership. The museum has chosen to call the collection the **Dr. G. Phillip Cartwright Jazz Collection**. The collection should be open to ABM members in October, 2021.

As just one example, there are about 53,000 songs listed in the collection in various forms: CDs, LPs, song books, fake books, original sheet music and photocopies of sheet music. A complete listing of all the songs in the database sorted by title, access number and medium is 1,588 pages. A similar list sorted by all musicians and songs is 1,236 pages.

About the banjos . . . . Johnny Baier, Executive Director and Doug Parsons, ABM Board President visited me in Kent, OH in 2018 to look over five tenor banjos I agreed to donate. They accepted the offer and sent them by car and airplane to the museum. The banjos:

Bacon and Day Ne Plus Ultra #6, Gibson Granada Mastertone, Bacon and Day Silver Bell #1, Bacon and Day Silver Bell Sultana, Vega Deluxe Vegaphone.



Traditional **R**agtime **A**nd **D**ixieland **J**azz  
Appreciation & **S**trutters **S**ociety

P.O. Box 2861

Santa Rosa Ca. 95405

**DATED MATERIAL.....  
PLEASE DO NOT DELAY**

**MEMBERSHIPS AVAILABLE! MAIL THIS COUPON**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

EMAIL: \_\_\_\_\_

Telephone: \_\_\_\_\_ Date \_\_\_\_\_

Enclosed is a check for the following: (Underline your choice)

<b>Standard Membership</b> (\$12.00 Member Admission)	Single	\$30/Year
	Couple	\$50/Year
<b>Life Membership</b> (Free admission for each Member and One Guest)	Single	\$1000 Once
	Couple	\$1500 Once
<b>Newspaper Subscription Only (by mail)</b> (No Charge if emailed)		\$10/Year

Prices effective January 2017

Membership cards will be mailed upon receipt of dues and completed coupon. Mail this coupon and check to:

T.R.A.D. J.A.S.S., P.O Box 2861, Santa Rosa, Ca. 95405

For further information about membership, call Louise Graves 707-318-1297 or visit [www.tradjass.org](http://www.tradjass.org)