On March 3, 1913 on the sports page of the San Francisco Bulletin, in a “Special Dispatch” from the San Francisco Seals baseball team’s training camp at Boyes Springs, California, just north of the city, Irish American sports reporter “Scoop” Gleeson used the hot new word “jazz” for what many scholars believe is the first time in the published history of the American language.

THE SPORTS PAGE ARTICLE FROM THE SAN FRANCISCO BULLETIN WHERE JAZZ APPEARS FOR THE FIRST TIME IN PRINT ARTICLE

M’CARL PERFORMS LIKE YOUNGSTER WHO WILL DO
M'CARL PERFORMS LIKE YOUNGSTER WHO WILL DO

Lemoore Artist Is Hitting Up Fast Lick in Seals' Camp.

By 'SCOOP' GLEESON.

(Special Dispatch to The Bulletin.)

BYES 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.

In the first game between the Russians and Irish, McCarl, who was a member of the former team, hit the ball right on the seam in his three appearances at bat. One was a line drive to left, captured by Jizzy Hoffman, the other was a whistler to McArdle and the third, soared over "Hap" Smith's head and rolled to the most distant corner of the ball park, permitting McCarl to circle the bases.

He also did some nice work around that initial cushion, and may be said to have awakened fresh interest in his playing. During the games to come he should show steady improvement; at least, that is one of the hopes entertained by Cal Fwing and others partial to the Seal club.

Mccarl has been heralded all along the line as a "busker," but now it develops that this dope is very much to the "jazz." He has been playing the national game six years, and achieved a reputation as a manager.

"I played short behind Frank Miller at Greenbrae, Wis., and second with Al Cook at Madison, Wis.," is a sample of the information contributed by the earnest Mr. McCarl.

He also managed the Redfield club in the South Dakota State League during 1911 and 1912, and then came West to make his home in Berkeley, Cal.

Wilkie Clarke, who formerly managed the Aberdeen club in the league with McCarl, took the helm of the Porterville club and preceded M'Carl.
What “Scoop” Gleeson is saying here in early 20th century “slang” is that local baseball experts, fans, and sports writers have spread the word that the new Seals’ rookie George McCarl is an inexperienced “bush leaguer” or rural amateur league player. “Scoop” Gleeson asserts that all this gossip (dope) is nothing but “the jazz,” meaning the excitement, heat, and “hot air” of a bogus rumor. Young George McCall, Scoops claims, is an “experienced player.”

Then three days later on March 6th, 1913, “Jazz” leaps into the lead of Scoop’s front page sports column, when he devotes three paragraphs to define this new and exciting word to his readers.

THE SECOND APPEARANCE IN PRINT

MARCH 6, 1913 ARTICLE RETURN FROM THE SPA TO TACKLE THE FAMOUS WHITE SOX on the front page of the Sports Section Follows:
TO PLAY THE MAJOR LEAGUERS

Return From the Spa to Tackle the Famous White Sox

FANS WILL GET THE FIRST GLIMPSE OF DEFENDERS OF THE HOME TOWN TOMORROW

"Flame" Delhi, Slabster 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.

That spirit which makes ordinary ball players step around like Lajoies and Cobb's. 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 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 teasers in the league. Now the Seals have happened upon great quantities of it in the quiet valley of Sonoma 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," says "Tub" Spencer with a get-rich-quick Wallingford brand of confidence. "Just let us tangle with 166 Walsh and

TO RECEIVE CREDENTIALS

American Football, Says

BIRTHDAY EXTRA

CONGRATULATIONS TO

WILLIAM SWEENEY, the star
second baseman of the Boston
Nationals, was born in
Gavinton, Ky., March 6, 1886. He
was a student at the St. Francis
Vatican College, Chicago.

-- “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 the “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 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 gave his men a couple of shots of ‘near-jazz’ last season and look what happened the Tigers became the most ferocious set of tossers in the league. Now the Seals have happened upon great quantities of it in the quiet valley of Sonoma and they’re setting the countryside on fire.” (my italics)

So what did this new word “jazz” mean to Scoop Gleeson in March 1913? It certainly wasn’t music. The synonyms that Scoop used for “jazz” were “pep,” the marvelous invented word “enthusiasalum,” and “gin-i-ker,” as well as “the old life” and “spirit.” Well pep is hot like pepper and “enthusiasalum” is all enthusiasm and shows Scoop has got some linguistic "jazz."

But what does the mysterious synonym “gin-i-ker” mean? How are “great quantities of it in the quiet valley of Sonoma setting the countryside on fire”?

The answer is Irish.

Gin-i-ker is the phonetic representation of the Irish phrase

TINE (or teine) CAOR.

pronounced GIN-I-KER

and literally means “to set fire,” as in he “set fire” to the baseball field with his hot play.

Jazz is Teas (pronounced jass) is the heat, passion, and excitement that happens when you “set fire” (tine a chur, pron. gin-i-ker, set fire) to Seals’ Stadium with your Teas, pronounced Jass, and meaning "heat, passion, spirit, excitement, enthusiasm." Jazz is Teas (jass) is heat. Whether hot musical jazz or the jazz of a double play.
Justin Fitzgerald, the Santa Clara Lightning Bolt as a "Futurist" Sees Him

BY BRETON

Ducks' Roster Is Like Page From Blue Book

HE'S FULL OF THE OLD JAZZ!
“What is the ‘jazz?’ Why, it’s a little of that ‘old life,’ the ‘gin-i-ker,’ the ‘pep,’ otherwise known as the enthusiasalum” Edward “Scoop” Gleeson, *San Francisco Bulletin*, March 6, 1913. (2)
“Spell it **Jass, Jas, Jaz,** or **Jazz** nothing can spoil a **Jass** band. Some say the **Jass** band originated in Chicago. Chicago says it came from San Francisco - San Francisco being away across the continent.” *Victor Record Review*, March 7, 1917 (3)


**Jazz, n, 1913.** American English, a kind of ragtime dance (sic), perhaps related to earlier jasm, energy, drive (1860) apparently of African origin...The source of Jazz in English is not known. By 1922 jazz was applied to the music (sic)...originating among American Blacks. The meaning of energy, excitement, pep is first recorded in 1913, again perhaps influenced by the earlier jasm.” (5)

II. African-American Musicians Hatred of the Term Jazz.

Sidney Bechet:

“But let me tell you one thing: Jazz, that’s a name the white people have given to the music.”

There is no evidence that the words “Jass” or “Jazz” were used by any of the foundational African-American New Orleans musicians -- from Buddy Bolden and Bunk Johnson, to Joe “King” Oliver and Louis Armstrong -- prior to the release of the first “Jass” record in history: Dixieland Jass One Step and Livery Stable Blue in New York in March 1917. (14)

Louis Armstrong wrote in 1944: “I moved back home with my mother (in 1918). I was working at Tom Anderson’s Cabaret located on ‘Rampart...Lots of Big Shots from Lulu White’s used to come there...And I was playing the Cornet. We played all sorts of arrangements T’wwasn’t called ‘Jazz’ back there in those days They
played a whole lot of Ragtime music. We called it Dixie Jazz, in the later years.” (15)

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: “What does Jazz mean to you when I come up behind you: ‘Jazz,’ I say, ‘what does that do to you? That doesn’t explain the music.” (16)

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...But when you say Ragtime you are saying the music.” (17)

In 1968, at the height of the Black Nationalist movement, in back to back newspaper columns by San Francisco music critics Ralph Gleason of the Chronicle and Philip Elwood of the Examiner, the Chicago bandleader and drummer “Big Black” got right to the point: “We should kill Jazz, wipe jazz out...Jazz is not the proper name for anybody’s music...The truth is that jazz as a word is vulgar and profane and we should tear it down and then there won’t be any jazz clubs, there will be music houses. The jazz image is a funky image. We ought to get a coffin and have a parade and bury it....It got the name through sarcasm, through misunderstanding...and jazz is no title for this music.”

“They slapped that ‘jazz’ on the Black man’s music to make sure everyone would treat it as an inferior kind of artistry.” (18)

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 in Monterey in the 1960s, 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. In the 1920s I used to try to convince Fletcher Henderson that we ought to call what we were doing ‘Negro music.’ But it’s too late for that now. This music has become so integrated you can't tell one part from the other so far as color is concerned.” (20)

Pianist and composer Billy Taylor confirmed that the negative attitude of African American musicians towards the word “Jazz” hasn’t changed since Sidney Bechet’s day. He spoke to Ben Wattenberg on the PBS program Think Tank in 2003.
Ben Wattenberg. “Is it true that Ellington never said that he played Jazz; that’s not a word he used?”

Billy Taylor: “He hated the term, as many jazz musicians do. We’re saddled with it. But the music was always called something by someone that had nothing to do with the music itself. So the (term) ragtime came from other sources. The term Dixieland, swing, almost all of the categories that jazz is divided or subdivided into were named by people who didn’t have nothing to do with the music. And all of the musicians hated the term (my italics) because they felt that the terms were too confining... So the terms, we’re saddled with them. (Duke Ellington) called Jazz Negro music, because he was trying to write music that reflected the thoughts and feeling and the expressions and emotions of the African American race...