



The Lakeshorian

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WEEKLY BULLETIN OF THE ROTARY CLUB OF MONTREAL-LAKESHORE

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This Week's Program...

Murray will lead a round-table discussion of our auction, with final financial results and consideration of any changes suggested by members or guests.

Birthdays and Anniversaries this week...

Happy Anniversary, Ted and Pat..... Saturday, June 17th!

Future Programs...

June 20: **Shelly Hayden**, *Meals-on-Wheels* coordinator for Volunteer West Island, will tell us about the work of her volunteer-driven program.

June 27: **JP** will review his year as our club president.

July 4: [Evening] Our new club president **Helen** will tell us all about her plans for the new Rotary year ahead.

Special Events...

June 29: (Thursday) Joint Meeting of our Outgoing and Incoming Boards of Directors

July 8: (Saturday) Changeover Party, Baie-D'Urfé Curling Club, 3-8 pm, \$30/person. Cash bar available.

Last Week's Meeting...

As it was the first Tuesday of the month, it was an evening meeting. **Bill** entertained us with *A Musical History of Jazz*, an hour of jazz standards.

We were pleased to welcome 14 Active Members: **Wayne, Helen, Lawrence, Rosie, Stan, Bill, Murray, Semi, Anne, Knud, Brenda, Emily, Cameron** and **Joe Zemanovich**; and two Honorary Members: **Fran** and **Joe Maxwell**

We were also happy to be joined by visiting Rotarian **Sati Khanna** (RC Nagpur, Maharashtra, India) as well as **Anita**, guest of Stan, **June**, guest of Bill, **Michael**, guest of his Mom, Emily, and **Tian Tian**, guest of the club.

President-elect **Helen** chaired our meeting and offered the Happy Birthday wishes of the club to **Cameron** whose birthday falls on Friday, June 9th.

She then proceeded to ask "the members of the Auction Committee—**Murray, Knud, Lawrence** and **Rosie**—to stand and receive the kudos and thank-you from the club for a job extremely well done, resulting in our most successful auction to date in terms of money raised." The audience's applause was loud and long. Our vote of thanks goes out equally, of course, to **Maureen, Kelly-Anne** and **Deniz**, who are absent today but who worked so hard at making a success of their own auction committee roles."

In our weekly 50/50 draw, **June Hodges** won the right to try to find the Ace of Spades. She turned over the Nine of Clubs instead, so the pot will continue to grow.

Brenda reminded us that our next visit to the Od Brewery Mission will be on Thursday, June 15th. Signed up to accompany Brenda are, **Lawrence, Maureen, Rosie, Knud** and **Emily** and a crew from the Baie d'Urfé Rescue Squad, led by **Wayne**. "If you want a tour of the OBM, please be there by 3:30; otherwise plan to arrive by 4 o'clock."

She also told us volunteers are needed to help with the Lakeshore General Hospital Foundation's Duck Race. Sellers are needed every week, Monday through Thursday, from 9 am to 1 pm.

The Welcome Hall Mission needs help with their new grocery store way of giving out food, every day.

Murray announced that he and **Cameron** would have the pleasure that afternoon of presenting John Rennie High School with our club's cheque to the school of the Second Place winner in our Alan Liddiard Public Speaking Contest. They would make a similar presentation to the First Place winner's school, Westwood High School in Hudson on Monday, June 26th. "Come rain or shine that school's convocation ceremonies will be held outdoors."



Moving on to the auction, he expressed his heartfelt thanks to "everyone who helped out in any of the many, many things that had to be done. We'll get into this more thoroughly next Tuesday, the 13th. I especially want to add my personal thanks to two groups of people who worked their magic on auction night—**Bill** and his crew who managed the financial arrangements for the winning bidders to pay for what they bought; and **Cameron** and his gang of bodyguards who looked after the

incoming at the door and all his spotters who wrote down the winning bids and bidder numbers for Bill's crew to process. And to **Lawrence** and **Maureen**, our thanks for their behind-the-scenes interaction with the hotel, and adding their own contribution of extra potato chips and peanuts.

"There are so many people who helped to make this auction a success, if I start naming them all I'll forget someone and that would be unforgivable, so just let me say thanks to all the many members and friends who were cogs in the wheel of a successful auction."

Brenda had one last, but pleasant task, that of presenting **Wayne** a cheque for the Cheshire Foundation.



Bill entertained us with recordings of songs representing the history of jazz in America.

He began by pointing out that, from 1619 until 1865, almost two hundred years, captured Africans were sold into slavery in America, entering mainly via the Port of New Orleans.

Gospel hymns helped the slaves survive their ordeal. He played *Swing Low, Sweet Chariot*, sung by the Voices of Glory.

This type of music, with time, became known as "the Blues," and, in spite of its name, maintained a very melodic character that typified the music, song and dancing that African-American slaves resorted to as their only way to escape their unenviable status.

The Birth of the Blues, by Sammy Davis, Jr. is an example of an early Blues piece.

In 1817 the New Orleans city council established "Congo Square" as an official site for slave music and dance.

It wasn't until 1865 that slavery was abolished in the U.S. the 13th Amendment to the Constitution.

As they continued to use music as a means of escape, the African Americans invented a form of music they called Ragtime. *Tiger Rag* was made famous by pianist Art Tatum. When it was first recorded, people thought that there had to be two pianos, Tatum's fingering was so complex.

In 1904 Ragtime and Blues were fused into a new musical genre that came to be called Jazz. Louis "Satchmo" Armstrong's version of *When the Saints Go Marching In* was an example of a funeral march that became a jazz standard.

W. C. Handy wrote *St. Louis Blues* in 1914. We heard the Count Basie Orchestra's version.

In 1917 the U.S. Navy closed New Orleans' red-light district. Jazz musicians headed north to Chicago and the Harlem district of New York City.

George Gershwin created the timeless classics, *Rhapsody in Blue* (1924) and his symphonic poem, *An American in Paris* (1928).

Many jazz standards written and first recorded in the 20's we still hear almost daily. *Sweet Georgia Brown*, the familiar theme of the Harlem Globetrotters, for example. Hoagy Carmichael's *Stardust* is another. We heard the Artie Shaw version.

Clarinetist Benny Goodman made his first recordings in the late 20s. *Sing, Sing, Sing* is his most asked-for number.

Moving into the thirties, Ella Fitzgerald stated a new jazz craze called scat singing, using voice as a musical instrument with meaningless vocal syllables. We heard one of her best, *How High the Moon*.

Big band music became hugely popular in the 30's through radio broadcasting. We heard Glenn Miller's *In The Mood* and Duke Ellington's *Take the 'A' Train*.

Many of the big bands were dissolved when musicians and even band leaders joined the Armed Forces.

As World War Two came to an end, a new form of jazz called Bebop became widely popular. We heard Perry Como sing *Dig You Later (A Hubba-hubba-hubba)* celebrating the end of the war.

After the war, a new jazz format called Swing made dancing the thing to do every Saturday night.

In the 50's jazz came into its own as TV theme music. We heard Henry Mancini's *Theme from Peter Gunn*, a TV series that brought jazz into every episode. Mancini became TV's go-to guy for theme music.

In 1959 Dave Brubeck recorded his famous *Take Five* and that same year Bobby Darin's *Mack the Knife* was a big hit.

Bossa nova jazz became very popular in the 60's, thanks in larger part to Stan Getz and his band. We heard *The Girl From Ipanema*, with Astrud Gilberto doing the vocals.

And in 1982 jazz was big on Broadway with musicals like Andrew Lloyd Weber's CATS. We heard our own Rane Lee, singing *Jellicle Cats*.

There are dozens of other jazz standards that local artists have given voice and rhythm to, pianomen like Oscar Peterson and Oliver Jones, for example.

And there are many jazz masters that we didn't have time to hear, except hidden in someone else's band, like Gene Krupa, for example, in Benny Goodman's *Sing, Sing, Sing*.

Bill wrapped up his evening of jazz facts and music, saying he did what he could with the short time available in a Rotary meeting, even an evening one.

NOTES: