



TRAD JASS Newsletter

Traditional Ragtime And Dixieland Jazz Appreciation & Strutters Society

SEP 2020 Monthly Newsletter

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General Information

Dave Graves

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Jam Sets

Dave Stare

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Newsletter/Membership

Louise Graves

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SEP MEETING CANCELLED

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

Sharon Griffith

John Z. Ray

Melissa Stoufer

Beverly Muir

Linda Green

Other Positions

Band Liaison

Tom Clark

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: lovetradjass@pacbell.net

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

Check out page 2 - Jazz Origins in News Orleans

This history was prepared by a National Park Service study team to be included in the Special Resource Study and Environmental Assessment of Suitable/Feasible Alternatives for the New Orleans Jazz National Historical Park in 1993.

Sources of Contribution: Subcommittee Participants

Jack Stewart, PhD

Michael White, PhD

John Hasse

Bruce Raeburn, PhD

Ellis Marsalis

Joan Brown

Sources of Contribution: Bibliography

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 our wonderful and fun group.

NO BANDS IN 2020

Looking forward to 2021

Jazz Origins in News Orleans - The Origins of Jazz - Pre 1895

A review of New Orleans' unique history and culture, with its distinctive character rooted in the colonial period, is helpful in understanding the complex circumstances that led to the development of New Orleans jazz. The city was founded in 1718 as part of the French Louisiana colony. The Louisiana territories were ceded to Spain in 1763 but were returned to France in 1803. France almost immediately sold the colony to the United States in the Louisiana Purchase.

New Orleans differed greatly from the rest of the young United States in its Old World cultural relationships. The Creole culture was Catholic and French-speaking rather than Protestant and English-speaking. A more liberal outlook on life prevailed, with an appreciation of good food, wine, music, and dancing. Festivals were frequent, and Governor William Claiborne, the first American-appointed governor of the territory of Louisiana, reportedly commented that New Orleanians were ungovernable because of their preoccupation with dancing.

The colony's culture was enriched not only from Europe but from Africa as well. As early as 1721 enslaved West Africans totaled 30% of the population of New Orleans, and by the end of the 1700s people of varied African descent, both free and slave, made up more than half the city's population. Many arrived via the Caribbean and brought with them West Indian cultural traditions.

After the Louisiana Purchase, English-speaking Anglo- and African-Americans flooded into New Orleans. Partially because of the cultural friction, these newcomers began settling upriver from Canal Street and from the already full French Quarter (Vieux Carre). These settlements extended the city boundaries and created the "uptown" American sector as a district apart from the older Creole "downtown." The influx of black Americans, first as slaves and later as free people, into uptown neighborhoods brought the elements of the blues, spirituals, and rural dances to New Orleans' music.

Ethnic diversity increased further during the 19th century. Many German and Irish immigrants came before the Civil War, and the number of Italian immigrants increased afterward. The concentration of new European immigrants in New Orleans was unique in the South.

This rich mix of cultures in New Orleans resulted in considerable cultural exchange. An early example was the city's relatively large and free "Creole of color" community. Creoles of color were people of mixed African and European blood and were often well educated craft and trades people. Creole of color musicians were particularly known for their skill and discipline. Many were educated in France and played in the best orchestras in the city.

In the city, people of different cultures and races often lived close together (in spite of conventional prejudices), which facilitated cultural interaction. For instance, wealthier families occupied the new spacious avenues and boulevards uptown, such as St. Charles and Napoleon avenues, while poorer families of all races who served those who were better off often lived on the smaller streets in the centers of the larger blocks. New Orleans did not have mono cultural ghettos like many other cities.

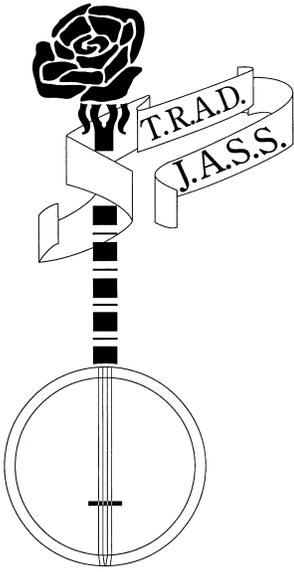
New Orleans' unusual history, its unique outlook on life, its rich ethnic and cultural makeup, and the resulting cultural interaction set the stage for development and evolution of many distinctive traditions. The city is famous for its festivals, foods, and, especially, its music. Each ethnic group in New

Orleans contributed to the very active musical environment in the city, and in this way to the development of early jazz.

A well-known example of early ethnic influences significant to the origins of jazz is the African dance and drumming tradition, which was documented in New Orleans. By the mid-18th century, slaves gathered socially on Sundays at a special market outside the city's rampart. Later, the area became known as Congo Square, famous for its African dances and the preservation of African musical and cultural elements.

Although dance in Congo Square ended before the Civil War, a related musical tradition surfaced in the African-American neighborhoods at least by the 1880s. The Mardi Gras Indians were black "gangs" whose members "masked" as American Indians on Mardi Gras day to honor them. Black Mardi Gras Indians felt a spiritual affinity with Native American Indians. On Mardi Gras day gang members roamed their neighborhoods looking to confront other gangs in a show of strength that sometimes turned violent. The demonstration included drumming and call-and-response chanting that was strongly reminiscent of West African and Caribbean music. Mardi Gras Indian music was part of the environment of early jazz. Several early jazz figures such as Louis Armstrong and Lee Collins described being affected by Mardi Gras Indian processions as youngsters, and Jelly Roll Morton claimed to have been a "spyboy," or scout, for an Indian gang as a teenager.

New Orleans music was also impacted by the popular musical forms that proliferated throughout the United States following the Civil War. Brass marching bands were the rage in the late 1880s, and brass bands cropped up across America. There was also a growing national interest in syncopated musical styles influenced by African-American traditions, such as cakewalks and minstrel tunes. By the 1890s syncopated piano compositions called ragtime created a popular music sensation, and brass bands began supplementing the standard march repertoire with ragtime pieces.



**Traditional Ragtime And Dixieland Jazz
Appreciation & Strutters Society**

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)

Standard Membership	Single	\$30/Year
(\$12.00 Member Admission)	Couple	\$50/Year
Life Membership	Single	\$1000 Once
(Free admission for each Member and One Guest)	Couple	\$1500 Once

Newsletter Subscription Only (by mail) \$10/Year (No Charge if emailed)

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