

TRAD JASS Newsletter

Traditional Ragtime And Dixieland Jazz Appreciation & Strutters Society

NOV 2020 Monthly Newsletter

Volume XVI No. 310

General Information

Dave Graves 707-478-3312 / lgraves@pacbell.net

Jam Sets

Dave Stare 707 480-6145 / davestare@hotmail.com

Newsletter/Membership

Louise Graves 707-318-1297 / lovetradjass@pacbell.net

NOV MEETING CANCELLED

SEE PG 2 & 3

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

Linda Green

Tom Clark (Assigned until 2021)

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.

Quotations from Pioneers on the Early History of Jazz

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

Quotations from Jazz Pioneers on the Early History of Jazz

Sidney Bechet, "Treat it Gentle"



There was this club, too, that we played at, the Twenty-Five Club. That was about 1912, 1913; and all the time we played there, people were talking about Freddie Keppard. Freddie, he had left New Orleans with his band and he was traveling all over the country playing towns on the Orpheum Circuit. At the time, you know, that was something new and Freddie kept sending back all these clippings from what all the newspapermen and the critics and all was writing up about him, about his music, about his band. And all these clippings were asking the same thing: where did it come from? It seems like everyone along the circuit was coming up to Freddie to ask about this ragtime. Especially when his show, the Original Creole Band, got to the Winter Gardens in New York...that was the time they was asking about it the most. Where did it come from? And back at the Twenty-Five these friends of Freddie's kept coming around and showing these clippings, wanting to know what it was all about. It was a new thing then.

Baby Dodds, "The Baby Dodds Story"

[Big Eye Louis Nelson] lived downtown, and I lived uptown. He was on the north side of town, and I was living on the south side. In other words, he was a Creole and lived in the French part of town. Canal Street was the dividing line and the people from the different sections didn't mix. The musicians mixed only if you were good enough. But at one time the Creole fellows thought uptown musicians weren't good enough to play with them, because most of the uptown musicians didn't read music. Everybody in the French part of town read music.

Continued Pg. 3

Quotations from Jazz Greats - Continued

Louis Armstrong, "Satchmo: My Life in New Orleans"

The funerals in New Orleans are sad until the body is finally lowered into the grave and the reverend says, "ashes to ashes and dust to dust." After the brother was six feet under the ground the band would strike up one of those good old tunes like "Didn't He Ramble", and all the people would leave their worries behind. Particularly when King Oliver blew that last chorus in high register. Once the band starts, everybody starts swaying from one side of the street to the other, especially those who drop in and follow the ones who have been to the funeral. These people are known as 'the second line', and they may be anyone passing along the street who wants to hear the music. The spirit hits them and they follow along to see what's happening.

Pops Foster, "Pops Foster: The Autobiography of a New Orleans Jazzman"

From about 1900 on, there were three types of bands playing in New Orleans. You had bands that played ragtime, ones that played sweet music, and the ones that played nothin' but blues. A band like John Robichaux's played nothin' but sweet music and played the dirty affairs. On a Saturday night Frankie Duson's Eagle Band would play the Masonic Hall because he played a whole lot of blues. A band like the Magnolia Band would play ragtime and work the District...All the bands around New Orleans would play quadrilles starting about midnight. When you did that, nice people would know it was time to go home because things got rough after that.

Jelly Roll Morton, "Mr. Jelly Roll" (Alan Lomax)

You see, New Orleans was very organization-minded. I have never seen such beautiful clubs as they had there...the Broadway Swells, the High Arts, the Orleans Aides, the Bulls and Bears, the Tramps, the Iroquois, the Allegroes...that was just a few of them, and those clubs would parade at least once a week. They'd have a great big band. The grand marshal would ride in front with his aides behind him, all with expensive sashes and streamers.

Nick LaRocca (interviewed by Richard Allen, May 26, 1958)

"[T]he Livery Stable Blues" became a national hit. It was all over the world, even down in Honolulu and all where American forces went...we entertained over a million men... I played on the bill with Caruso. I played on the bills with Jolson. I played on the bills with Eddie Cantor.

Note: Please review Board of Directors Candidate Ballot on next page.

CANDIDATE STATEMENTS AND BALLOT

T.R.A.D.J.A.S.S. 2021 BOARD OF DIRECTORS

We need to approve, and if possible add new members to the Board Of Directors of T.R.A.D.J.A.S.S. for 2021. We currently have Ten (10) members. We are hoping to reach the ideal of Eleven (11) members.

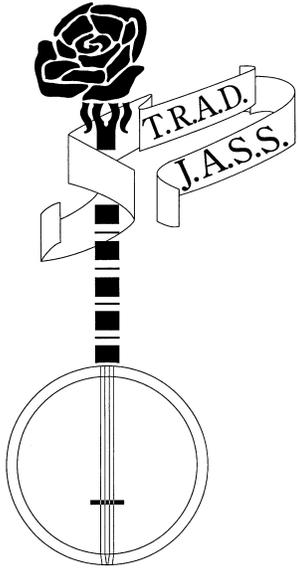
* BALLOT BOX OPTIONS:

- * Print and return to T.R.A.D. J.A.S.S., P.O Box 2861, Santa Rosa, Ca. 95405
- * Print and Scan completed ballot back into your computer and return to lovetradjass@pacbell.net
- * If unable to print, reply to this email or call me @ 707-318-1297 and I will mail you a paper copy.
- * **If you want to be on the Board of Directors**, let me know with a reply to this email & I will add you to the Ballot.

IMPORTANT CHANGE FOR THIS YEAR:

Under normal “NON COVID TIMES” those qualified to vote would be Life Members or those with membership that have not expired. We are making an exception for 2021. If you consider yourself a member of the club, even if dues are not current, you are welcome to vote. Current paid membership is of course still important for maintaining the club, so we would encourage all know there dues to be past due to go ahead and pay for 2021. If you want to know the status of your membership, please contact me (Louise) by email or phone.

NAME	CANDIDATE's STATEMENTS	APPROVAL BOX
Dave Graves	I am happy to continue in 2021 on the TRAD JASS Board	
Louise Graves	I look forward to serving another year on the Board	
Dave Stare	I would be glad to serve on the TRAD JASS Board for 2021	
Gerry Turner	It is my pleasure to serve the members of TRAD JASS	
Melissa Stoufer	I am looking forward to continuing as a Board Member	
Sharon Griffith	I will be happy to continue as a TRAD JASS Board Member	
John Z. Ray	I look forward to serving on the Board of Directors	
Linda Green	I will be glad to serve on the TRAD JASS Board for 2021	
Clay Wilson	I look forward to again serving on the Board	
Phil Cartwright	I would be happy to continue serving on the TRAD JASS Board	



**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