



TRAD JASS Newsletter

Traditional Ragtime And Dixieland Jazz Appreciation & Strutters Society

OCT 2020 Monthly Newsletter

Volume XVI No. 309

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

OCT 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

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.

SEE PG 2&3 - Early Development of Jazz - 1890 to 1917

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

Early Development of Jazz - 1890 to 1917 (continued)

Brass bands had become enormously popular in New Orleans as well as the rest of the country. In the 1880s New Orleans brass bands, such as the Excelsior and Onward, typically consisted of formally trained musicians reading complex scores for concerts, parades, and dances.

The roots of jazz were largely nourished in the African-American community but became a broader phenomenon that drew from many communities and ethnic groups in New Orleans. "Papa" Jack Laine's Reliance Brass Bands, for instance, were integrated before segregation pressures increased. Laine's bands, which were active around 1890 to 1913, became the most well known of the white ragtime bands. Laine was a promoter of the first generation of white jazzmen.

A special collaborative relationship developed between brass bands in New Orleans and mutual aid and benevolent societies. Mutual aid and benevolent societies were common among many ethnic groups in urban areas in the 19th century. After the Civil War such organizations took on special meaning for emancipated African-Americans who had limited economic resources. The purposes of such societies were to "help the sick and bury the dead" - important functions because blacks were generally prohibited from getting commercial health and life insurance and other services.

While many organizations in New Orleans used brass bands in parades, concerts, political rallies, and funerals, African-American mutual aid and benevolent societies had their own expressive approach to funeral processions and parades, which continues to the present. At their events, community celebrants would join in the exuberant dancing procession. The phenomena of community participation in parades became known as "the second line," that is, to the official society members and their contracted band.

Other community organizations also used New Orleans-style "ragtime" brass bands. Mardi Gras walking clubs, notably the Jefferson City Buzzards and the Cornet Carnival Club (still in existence), were employers of the music.

By the turn of the century New Orleans was thriving not only as a major sea and river port but also as a major entertainment center. Legitimate theater, vaudeville, and music publishing houses and instrument stores employed musicians in the central business district. Less legitimate entertainment establishments flourished in and around the officially sanctioned red-light district near Canal and Rampart streets. Out on the shores of Lake Ponchartrain bands competed for audiences at amusement parks and resorts. Street parades were common in the neighborhood, and community social halls and corner saloons held dances almost nightly.

New Orleanians never lost their penchant for dancing, and most of the city's brass band members doubled as dance band players. The Superior Brass Band, for instance, had overlapping personnel with its sister group, The Superior Orchestra. Dance bands and orchestras softened the brass sound with stringed instruments, including violin, guitar, and string bass. At the turn of the century string dance bands were popular in more polite settings, and "dirty" music, as the more genteel dances were known, was the staple of many downtown Creole of color bands such as John Robichaux's Orchestra.

(continued next page)

Early Development of Jazz (continued)

But earthier vernacular dance styles were also increasing in popularity in New Orleans. Over the last decade of the 19th century, non reading musicians playing more improvised music drew larger audiences for dances and parades. For example, between 1895 and 1900 uptown cornet player Charles "Buddy" Bolden began incorporating improvised blues and increasing the tempo of familiar dance tunes. Bolden was credited by many early jazzmen as the first musician to have a distinctive new style. The increasing popularity of this more "ratty" music brought many trained and untrained musicians into the improvising bands. Also, repressive segregation laws passed in the 1890s (as a backlash to Reconstruction) increased discrimination toward anyone with African blood and eliminated the special status previously afforded Creoles of color. These changes ultimately united black and Creole of color musicians, thus strengthening early jazz by combing the uptown improvisational style with the more disciplined Creole approach.

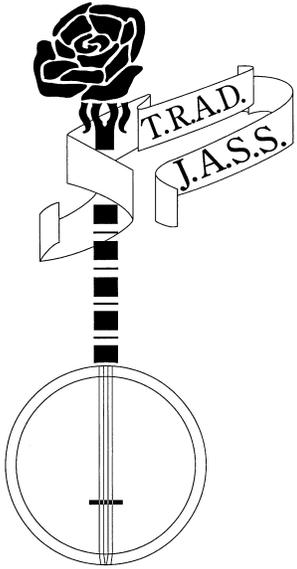
The instrumentation and section playing of the brass bands increasingly influenced the dance bands, which changed in orientation from string to brass instruments. What ultimately became the standard front line of a New Orleans jazz band was cornet, clarinet, and trombone. These horns collectively improvising or "faking" ragtime yielded the characteristic polyphonic sound of New Orleans jazz.

Most New Orleans events were accompanied by music, and there were many opportunities for musicians to work. In addition to parades and dances, bands played at picnics, fish fries, political rallies, store openings, lawn parties, athletic events, church festivals, weddings, and funerals. Neighborhood social halls, some operated by mutual aid and benevolent societies or other civic organizations, were frequently the sites of banquets and dances. Early jazz was found in neighborhoods all over and around New Orleans. It was a normal part of community life.

Sometime before 1900, African-American neighborhood organizations known as social aid and pleasure clubs also began to spring up in the city. Similar in their neighborhood orientation to the mutual aid and benevolent societies, the purposes of social and pleasure clubs were to provide a social outlet for its members, provide community service, and parade as an expression of community pride. This parading provided dependable work for musicians and became an important training ground for young musical talent.

New Orleans jazz began to spread to other cities as the city's musicians joined riverboat bands and vaudeville, minstrel, and other show tours. Jelly Roll Morton, an innovative piano stylist and composer, began his odyssey outside of New Orleans as early as 1907. The original Creole Orchestra, featuring Freddie Keppard, was an important early group that left New Orleans, moving to Los Angeles in 1912 and then touring the Orpheum Theater circuit, with gigs in Chicago and New York. In fact, Chicago and New York became the main markets for New Orleans jazz. Tom Brown's Band from Dixieland left New Orleans for Chicago in 1915, and Nick LaRocca and other members of the Original Dixieland Jazz Band headed there in 1916.

COMING NEXY MONTH: Maturation of Jazz - 1917 to the Early 1930s



Traditional **R**agtime And **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)

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