



NVDJS NEWS
 Napa Valley
 Dixieland Jazz Society
 P.O. Box 5494,
 Napa, CA 94581

FIRST CLASS MAIL

NVDJS NEWS

April May 2015



**NAPA VALLEY
 DIXIELAND JAZZ SOCIETY**

Sunday, June 14

Sunday, July 12

2015

1:00-4:00 pm

at

**Grant Hall-
 Veteran's Home
 Yountville, CA**



**Monthly Admission
 Donations**

NVDJS	\$8.00
Other Jazz Clubs	\$9.00
Other Guests	\$10.00
Youth (12-18 years)	\$3.00
Children (under 12 years)	No charge

**NVDJS
 on the Worldwide Web**

Check out:

*the Napa Valley site
 napatradjazz.org*

on June 14, 2015 1:00 - 4:00
Devil Mountain Jazz Band

DEVIL MOUNTAIN JAZZ BAND continues to develop their multi-style approach to preserving the popular music of the late 1800's through the early 1930's, and the west coast revival jazz of the 1940's. The eight piece band is best known for the two trumpet sounds of the Joe Oliver and Lu Watters bands and the orchestrated "hot dance" music of the late twenties. You'll also hear DMJB perform ragtime, blues, "Dixieland" standards, gospel and novelty tunes, and an occasional duck-call by Pete Main, or assorted strange- instrument solos by Pete, Noel, and Glenn. The band also recreates the New Orleans-derived hot jazz popularized by Armstrong, Hardin, Beiderbecke, Morton, etc., in Chicago in the late twenties. At many jazz festivals, they present special historical concerts celebrating the music of these jazz greats, and a new special show, "Bix & Bing", featuring our cornet player and vocalist, Tom Belmessieri.



**Ken Keeler — Banjo, leader
 Noel Weidkamp — Cornet
 Tom Belmessieri — Cornet
 Glenn Calkins — Trombone**

**Pete Main — Reeds
 Tom Barnebey — Piano
 Keith Baltz — Tuba
 Allan Grissette — Drums**

RENEWALS that are DUE

June

Karen Brooks Anthony
 Gerri Eggers
 Carol Glover
 Elizabeth Candish/ Phil Ingalls
 Linda Stevens

July

Rae Ann Berry
 Tony Digiovanni Mary Jo Robinson

**NAPA VALLEY DIXIELAND JAZZ SOCIETY
 MEMBERSHIP**

Name _____

Address _____

City _____ Zip _____

Telephone: _____ Date: _____

Standard Membership	Single	\$30.00/year	<input type="checkbox"/>
(\$8.00 Session Admission)	Couple	\$50.00/year	<input type="checkbox"/>
Contributing Membership	Single	\$100.00/year	<input type="checkbox"/>
(Free Session Admission)	Couple	\$170.00/year	<input type="checkbox"/>
Sustaining Membership	Single	\$150.00/year	<input type="checkbox"/>
(Free Session Admission)	Couple	\$250.00/year	<input type="checkbox"/>

Enclosed is a check for the following: New Renew

Mail check made out to:
NVDJS, P.O. Box 5494, Napa, CA. 94581

on July 12, 2015 1:00 - 4:00

Ray Skjelbred and His Cubs

Ray Skjelbred and his Cubs play hot Chicago jazz mixed with New Orleans influences, early swing and plenty of blues. Each musician in this five-piece group is notable in the current traditional jazz scene, and they have many years of playing experience enhanced by a strong historic understanding of the music they have set out to perform. Their recent CD on Jazzology, "Greetings From Chicago" has been highly praised by critics, fans and festival directors alike. The International Association of Jazz Record Collectors Journal said, "For small group Chicago style, it doesn't get any better than this." The Cubs have been invited to play at Festivals and Jazz Society meetings in Sacramento, San Diego, Fresno, Seattle, Olympia and Phoenix.



**Ray Skjelbred — Leader, Piano
 Kim Cusack — Clarinet
 Katie Cavera — Guitar
 Clint Baker — Bass
 Jeff Hamilton — Drums**

NVDJS NEWS

published by the
Napa Valley Dixieland Jazz
Society
P.O. Box 5494, Napa, CA. 94581

The NVDJS is a non-profit organization founded to encourage an appreciation of and education in Traditional, Dixieland, Ragtime and Swing Jazz.

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Advertising

(ONLY if space permits)
Ads must be submitted by the 15th of the month preceeding publication.
Full Page..(half legal size).... \$70.00
Full Page insert--you provide....\$30.00
Half Page.....\$50.00
Third Page.....\$30.00
Quarter Page.....\$20.00
Business Card (6-7 square in.).....\$10.00
(Yearly rate = 10 times the monthly rate)
Ads must be paid in advance.

President's Message



My apologies for last month's lack of wine/ beer and food; the person to be in charge of the bar wasn't able to make it and the café was closed unexpectedly. However, I think we managed very well and as usual Ian was very helpful providing water and doing all the other things to make our sessions successful. This is such a good venue for us, so thanks to all of you for your patience and support as we continue to work out the kinks.

We have gotten approval for folks attending our event to bring their own snacks if they wish, however, bringing your own wine is not allowed as residents are not allowed to either.

We will have the bar set up in Grant Hall on the 14th and the café should be open.

On another note, the board has decided to continue the 1-4 time slot as it seems to be working very well.

We had a good complement of residents as well as our own attendees who enjoyed Neeley's Rhythm Aces right down to the last number. A fine band with lots of infrequently heard music, it's always great to have them on the bandstand.

At our June 14 meeting, Devil Mountain Jazz Band will entertain us with their hot, lively sound.

There is an event at Lincoln Theatre that day, so parking may be a little more difficult.

See you all on the 14th – downbeat, 1 p.m.

Linda



**NOTICE: The Champa Thai has been SOLD
all scheduled events have been cancelled.**

Jazz Around The Bay Area

Jazz Clubs

1st Sunday

TRAD JASS of Santa Rosa meets at **Ellington Hall 3535 Industrial Drive, Suite B4** Santa Rosa, **July 5, Dark August 2 Devil Mountain** . 1:00-5:00 PM (707) 526-1772 . Jammers call (707) 542-3973, members \$8, other clubs \$9, public \$10.

3rd Sunday

NOJCNC **MOVED** meets at the Elk's Lodge, 3931 San Pablo Dam Rd El Sobrante, **June 21 Bob Schulz' Frisco Jazz Band July 19 Creole Jazz Kings** 1:00-5:00 PM info call Tom Belmessieri (925) 432-6532, or Paul Hilton (415) 431-3390 , Jammers call Rod Roberts (415) 499-1190 . members \$8, other clubs \$10, public \$12.

4th Sunday

SOUTH BAY TRAD JAZZ SOCIETY, **Sunnyvale Elks**, 375 N Pastoria Ave, Sunnyvale CA, **June 28 Devil Mountain July 26, Creole Jazz Kings** 1:00 - 5:00 PM info- Barbara Kinney at (510) 792-5484 , members \$8, other clubs \$8, public \$10.

Jazz in other places

Sundays

****Every Sunday**** *Swing Seven Jazz Band* –from 7:00—10:PM at the **Hydro Bar and Grill**, 1403 Lincoln Ave, Calistoga, No Cover.

****3rd Sunday-Joyful Noise Jazz Band CANCELLED**-from 5:30-7:00 PM at the **Champa Thai**, 3550H San Pablo Dam Road, El Sobrante, LARGE dance floor, for info call 510-222-1819.

**** 3rd Sunday Gold Coast Jazz Band** at the **Redwood Café**. 8240 Old Redwood Highway, Cotati 4-7 PM, No cover
Info: Bill Badstubner 707-526-1772 or Jeff Green, 650-892-0448

Tuesdays

**** 1st and 3rd Tuesdays-- Ken Brock's Jambalaya Swing (11 pc Big Band) }** play from 7:30 to 9:30 PM **Castle Rock Restaurant** ,
**** 2nd and 4th Tuesdays-- Chris Bradley's Traditional Jazz Band }** 1848 Portola Avenue, Livermore, 925) 456-7100

****1st, 3rd Tuesdays-The Jazzinators (a youth band)**, play from 7-8pm PM, **Pizza Depot**. at 43450 Grimmer Rd., Fremont. (510) 656-9911 (an ALL ages *Jam Set* from 8-9PM.)

Wednesdays

**** Every Wednesday- Phil Smith's Gentlemen of Jazz.** at **Uva Trattoria Italiana**, 1040 Clinton, NAPA, 6:30-9:30 PM, Xcellent food.NO cover, for info call (707)-255-6646.

Thursdays

**** 4th Thursday And That's Jazz High Street Station Cafe**, 1303 High Street, Alameda,

Fridays

**** Every Friday Earl Scheelar's Zenith Jazz Band CANCELLED** the **Champa Thai**, 3550H San Pablo Dam Road, El Sobrante, 7-10 PM LARGE dance floor, for info call 510-222-1819. ****Most Fridays-Clint Baker's Cafe Borrone All Stars** play in Menlo Park at **Cafe Borrone**, 1010 El Camino Real, 8-11PM.

****Every Friday- Phil Smith's Gentlemen of Jazz.** at **Uva Trattoria Italiana**, 1040 Clinton, NAPA, 9:00 PM-12:00 M, Xcellent food, NO cover, for info call 707-255-6646.

Saturdays

*****Devil Mountain June 20, July 18**, 1:30 - 4:30 PM at the **Danville Grange Hall, 743 Diablo Rd., Danville, CA**. Admission **\$15**, BRING YOUR OWN REFRESHMENTS. Check www.jazznut.com, Call Virginia 510-655-6728.

*****Last Satnrday Gold Coast Jazz Band** at the **Redwood Café. Beer Garden** 8240 Old Redwood Highway, Cotati 3-6 PM, No cover Info: Bill Badstubner 707-526-1772 or Jeff Green, 650-892-0448

CLINE

WINE & DIXIELAND JAZZ FESTIVAL

July 11th, 2015 | 11:00am - 6:30pm

BANDS

Black Diamond Blue Five
Devil Mountain Jazz Band
Golden Gate Rhythm Machine
 with Pat Yankee
Jambalaya Big Swing Band
Natural Gas Jazz Band
Ray Skjelbred and his Cubs
Royal Society Jazz Orchestra
Ted Shafer's Jelly Roll Jazz Band

OTHER ENTERTAINERS

Tom Brier, Frederick Hodges,
Bob Hirsch, Ray Skjelbred,
Virginia Tichenor

Wine, beer and food available for
purchase, or bring a picnic.
Don't miss event day wine specials and more!

Admission: \$30 advance (before July 9), \$35 at the gate
Wine Club Price: \$25 in advance (before July 9), \$30 at the gate
Buy Tickets: 707-940-4025 or shop.clinecellars.com/jazzfestival or www.jazznut.com
Cline Cellars · 24737 Arnold Drive, Sonoma, CA 95476



Editor's Notes:

In my "other life" as membership chairman, I am having to report a declining membership count at every board meeting. As mentioned last month we are going to have to recruit some new members as many of us have been around a long time. To that end, we have placed our monthly dance/concerts in an on line directory <http://www.napavalleynow.com/>. You have to search by date, and we're still learning the best way to promote it. This is not the same as a printed ad, but it's a start.

So, start recruiting your jazz music and dance fan friends. We have a very nice venue, it is not that much farther to get here.

Looking forward to seeing many of you for our Devil Mountain gig.

Editor Don Robertson

Directions to Grant Hall

Take your usual route to the Highway 29 First Street off ramp.
 Continue on Highway 29 past the First Street off ramp for approximately 8 miles.
 Take the California Drive off ramp in Yountville and turn left on California Drive.
 Follow California Drive past the Welcome center until it ends in front of the large white Member Services Building at Presidents' Circle.
 Go left on President's Circle and turn left into the first parking lot.
 Cross Presidents' Circle (on foot) and enter the end of the Member Services Building. Take elevator to the 2nd floor
 Go right down the corridor and find Grant Hall on the left side.



Photos Courtesy of Athens Abell





CD REVIEW

by Bert Thompson
Will return next time



Popular Music Through The Decades

Excerpted from the Music Trivia column by D.J. Craig in the Payson AZ Roundup

This is The First Part of an Article chronicling the evolution of American popular music in the 20th century — 1900-1999. Each Section will look at what music was popular in several decades and what influenced that popularity.

1900-1909 – A New Era for Popular Music

It was the age of Teddy Roosevelt, the Wright Brothers, the Ford Model T, powerful financier and monopolist J.P. Morgan and the San Francisco earthquake. The urbanization of America was continuing, intensified by the vast wave of immigration that began in the 1880s and reached an all-time peak in this decade. And the same time, themes of bold innovation and expanding opportunity made the first years of the new century an exciting era for popular music and the recording industry

When popular music took a turn back at the start of the 20th century.

Prior to the late 1800s, recorded music simply did not exist in America nor anywhere else in the world. Until that time, all music was live, sung or played on instruments. It was in 1877 that Thomas Edison introduced the first phonograph, a contraption that “played” brown wax cylinders to produce musical sound, though not of very high quality.



In 1901, the “recording” industry went through a seismic shift with the founding of the Victor Talking Machine Company, which introduced a 12-inch recording disc with a playing time of three-and-a-half minutes. With the signing of world renowned operatic singer Enrico Caruso to a contract in 1904, Victor was on its way to becoming the recording industry’s undisputed leader, signing many of the world’s top artists. Several musical categories dominated the hit records of 1900-1909.

Male quartets: The sweet, four-part barbershop harmonies of 1904’s “Sweet Adeline” by the Hayden Quartet perhaps symbolize the decade more than any other sound. The group also recorded such enduring standards as “In the Good Old Summer-time” (1903) and “Take Me Out to the Ball Game” (1908).
Parlor ballads: Sheet music was still very popular during the decade, which allowed families to gather around the parlor piano and sing along to such songs as “In the Sweet Bye and Bye” (1903),

“In the Shade of the Old Apple Tree” (1905), “Harvest Moon” (1909) and “I Wonder Who’s Kissing Her Now” (1909).

Topical songs: The decade was particularly rich with songs that directly reflected the events of the day. The Wright brothers’ historic 1903 flight at Kitty Hawk was soon followed by Billy Murray’s smash recording of “Come Take a Trip in My Airship” and the first transcontinental automobile race in 1903 led to another Murray hit, “In My Merry Oldsmobile.”

Some 27.5 million “records” were sold in 1909 alone, mainly due to the invention of the recording disc. And more dramatic changes would be coming in the decades ahead.

1910-1919 – War, Revolution and New Forces in American Popular Music

War was the dominant theme of the century’s second decade. The June 1914, assassination of Austria’s Archduke Ferdinand in Sarajevo set into motion a war that engulfed most of Europe. After Germany declared unrestricted submarine warfare, the United States could no longer maintain its neutrality and entered the “The Great War” in April 1917. By the time the Armistice was signed in November 1918, more than 10 million lives had been lost. The loss of 1,600 lives on the “unsinkable” Titanic stunned the world in 1912.

Jim Thorpe, the decade’s greatest athlete, was stripped of his gold medals at the 1912 Olympics because he had played professional baseball.

Baseball was rocked by the “Black Sox” gambling scandal during the 1919 World Series.

Discs rule the music world

By 1910 discs assumed full dominance of the popular record market over wax cylinders, with an advantage that expanded every year. In July 1912, Columbia stopped all production of cylinders, leaving Edison as the only major company still producing the record format that had ruled the industry only a decade earlier. Sheet music sales reached an all-time high in 1910, with published estimates ranging from 30 million to substantially more. Two six-million sellers were “Let Me Call You Sweetheart” and “Down by the Old Mill Stream.”

Ballroom dancing, symbolized by the team of Vernon and Irene Castle, became a nationwide phenomenon this decade, with 1913 as its peak year. This was also the year that the era’s biggest dance craze, the foxtrot, was introduced. The tango spread from South America to Europe and the U.S. and other new steps like the turkey trot kept the dance floors red-hot.

The hit artists and records of 1910-1919

One of America’s all-time top recording artists was Billy Murray. As a solo artist he scored with such hits as Irving Berlin’s “I Love a

Piano” (1916) and “Pretty Baby” (1917). But Murray’s greatest success this decade came as the lead tenor of the American Quartet. The group’s 1910 performance of the timeless “Casey Jones” became one of the biggest sellers of the entire acoustic recording era. The group followed with such immortal wartime classics as “It’s a Long, Long Way to Tipperary” (1914) and “Over There” (1917).

As the barbershop harmonies of the century’s opening decade remained enormously popular, other male quartets also rode high in record sales. The Peerless Quartet had success with “Let Me Call You Sweetheart” (1911), and before the U.S. entered the war, with “I Didn’t Raise My Boy to Be a Soldier” (1915). The Hayden Quartet also had big hits with the 1910 songs “Put on Your Old Gray Bonnet” and “By the Light of the Silvery Moon.”

And there was always a place in the record market for sentimental ballads, and no one had more success with them than tenor Henry Burr, whose “When I Lost You” (1913) and the tearjerker “M-O-T-H-E-R (A Word That Means the World to Me)” (1916) delighted listeners everywhere.

As the decade ended on the eve of Prohibition, the record industry was poised to enter a decade of even more tumultuous change.

What Made The 1920s Roar

1920-1929 – A Decade of Prosperity, Good Times and Then Doom

The “Roaring Twenties” was filled with ups and downs. America went dry on Jan. 16, 1920 with the federal mandate of prohibition of the sale of beer, wine and liquor, then later that year women finally won the right to vote.

In 1923, Calvin Coolidge moved into the Oval Office and presided over the decade’s prosperity. Charles Lindbergh captivated the world with the first solo non-stop flight across the Atlantic in 1927, the same year Yankee Babe Ruth hit his historic 60 home runs. But the good times came to a screeching halt with Black Thursday, the stock market crash of Oct. 24, 1929.

The “Jazz Age” was symbolized in literature by F. Scott Fitzgerald and on the silver screen by “flapper” queen Clara Bow — the sexy, carefree “It Girl” (and before that “The Brooklyn Bonfire.”) Dance music was bigger than ever this decade, particularly when the Charleston swept the country in 1925. Communities all over the country held dance marathons that sometimes ran 50 hours or more.



Clara Bow

For the music industry, the most historic event of the decade was the switch from acoustic to electronic recordings in the mid-1920s. Instead of the acoustic process of singers and musicians performing directly into a recording horn, they were now able to record into a condenser microphone in a spacious studio. Excitement over electronic recordings, coupled with the roaring economic good times of the decade saw record sales reach a peak of 140 million.

BAND SCHEDULE-2015

14-Jun Devil Mountain Jazz Band

12-Jul Ray Skjelbred and the Cubs

9-Aug Fog City Stompers

13-Sep Golden Gate Rhythm Machine

11-Oct Mission Gold Jazz Band

8-Nov Flying Eagles

13 Dec Gold Coast Holiday party

Top Artists and Records of the 1920s

Dance bands captured the lion’s share of record sales through most of the 1920s. The undisputed king of the dance bands was Paul Whiteman, starting with his 2 million seller “Whispering” in 1920, followed by such massive hits as “Three O’Clock in the Morning” (1922) and “In a Little Spanish Town” (1927). Whiteman also introduced the world to George Gershwin’s landmark “Rhapsody in Blue” in 1924 and later provided the first taste in stardom for Bing Crosby.

The two most popular music solo stars of the 1920s could not have been more different. Al Jolson was a rip-roaring dynamo in live performance and later in films, recording such hits as Gershwin’s “Swanee” (1920), “April Showers” (1922) and “Sonny Boy” (1928). Gene Austin was a soft-voiced “crooner” whose career horizons were expanded by the greater sensitivity of electronic recording. Among his big hits were “Yes Sir! That’s My Baby” (1925), “Bye Bye, Blackbird” (1926) and above all “My Blue Heaven”, which sold more than 5 million copies in 1927-28.



Al Jolson



Louis Armstrong

Dynamic artists emerged in other growing American music genres, as well. Jazz exploded into a full-blown American art form during the 1920s, and no one was more responsible for this than Louis Armstrong. Ma Rainey, Mamie Smith and Bessie Smith brought our country the first authentic blues recordings. And Fiddlin’ John Carson, with his 1923 “The Little Old Log Cabin in the Lane” served as the first genuine country music recording.

As the decade closed, industry giant Victor was acquired in March 1929 by the leader in the radio industry, RCA. A few weeks after Black Thursday, Thomas Edison decided to leave the recording and phonograph business — 52 years after his invention of the phonograph, and four decades after the Edison Talking Machine Company helped launch the industry. The timing of his departure was perfect, considering the hard times that lay just ahead.

To Be Continued