



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

FIRST CLASS MAIL

RENEWALS that are DUE

December

Dick Lawson/ Leabeth Brabec
Ashley Radcliffe
Robin Roberts
Gil & Joyce Robinson
Tom & Rose Wolford
Glenn Calkins

January

Doc Bernice Eggen
Jack & Mary Harford
Helen Fay Frank Matulovich
Donald Meehan
Loyce Besant Don Morrison
Eli Qvist Wayne Taylor
Gerald Turner
Betty Jo Worswick

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

NVDJS NEWS

December January 2015-16



NAPA VALLEY DIXIELAND JAZZ SOCIETY

*Sunday, December 13
2015*

*Sunday, January 10
2016*

1:00-4:00 pm

at

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

COOKIE ALERT!!!

We will be serving cookies
and goodies at our holiday
party and welcome your
contributions. Homemade
cookies are always popular,
so bring along your favorites.
Yum!!!

Monthly Admission Donations

NVDJS	\$8.00
Other Jazz Clubs	\$9.00
Other Guests	\$10.00
Youth (12-18 years)	\$3.00

NVDJS on the Worldwide Web

Check out:

*the Napa Valley site
napatradjazz.org*



on December 13, 2015 1:00 - 4:00
The Gold Coast Jazz Band



The late Phil Stiers started the Gold Coast Jazz Band in 1993, and for the past 20 years this seven-piece (now six) show and dance band has performed its trademark style that Phil came to call "danceable Dixieland", music guaranteed to put a smile on your face, set your toes to tapping and your feet to dancing.



The Gold Coast book of more than 300 tunes is an eclectic collection of early New Orleans-style jazz, hot and tight traditional or "classic" jazz, Dixieland, ragtime, boogie-woogie, period pop and novelty tunes from the 1920's through 40's, and even small ensemble swing.

Ev Farey, trumpet
Bill Badstubner, trombone
Ray Walker, reeds
Sharon Swenson, piano (Guest Artist)

Candy Woodworth, tuba
Kevin Dillon, drums
Jeff Green, banjo & guitar

on January 10, 2016 1:00 - 4:00
The Zenith Jazz Band

Since 1959, Ted Shafer has led both two cornet bands and smaller New Orleans-style combos under the "Jelly Roll Jazz Band" name. Ted has now retired but the band continues under Earl Scheelar and a new/old name of Zenith Jazz Band



Few contemporary traditional bands can match the breadth and scope of the JRJB repertoire: obscurities associated with Ma Rainey, Tiny Parham, Johnny Dodds, King Oliver, Jelly Roll Morton and the Dixieland Jug Blowers; compositions by Lu Watters and Turk Murphy and originals by young revivalists such as Charlie Sonnanstine, Roy Giomi, Robin Wetterau and Sanford Newbauer.

Earl Scheelar
Tom Barneby
Glenn Calkins
Pete Main

Cornet Leader
Cornet
Trombone
Reeds

Virginia Tichnor
Jim O'Briant
Ken Keeler, Jeff Green
Lisa Gonick - Ukulele, vocal
Subject to Change

Piano
Tuba

Banjo

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

On December 13, we will welcome our traditional holiday band, Gold Coast Jazz Band, with Sharon Swensen making a trip from Oregon to play the piano for the band.



As part of the holiday party, we will be offering cookies and other holiday goodies. If you are so inclined and enjoy baking, please bring along some of your favorites. Our membership, as well as the residents at Yountville, always enjoys tucking into those yummy offerings.

In October, Mission Gold Jazz Band offered their unique sound and fine music for our appreciation. What a fun band and what a great rendition of Panama and John didn't even feel well!! We'll be glad to see them in March 2016.

In November, the Flying Eagles Jazz Band brought the house down with their wonderful renditions of jazz favorites as well as other great music. The dancing lasted until the very end of the last set – lots of enthusiasm for this band. They'll be back in November 2016.

Latest word from Ken Keeler is that Ray Skjelbred and the Cubs will once again join the Cline line up and then be our featured band the day following Cline. We'll be happy to welcome them again next year.

I hope you will all have a warm and happy holiday season and look forward to seeing you at our party.



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, **January 3** *San Francisco Feetwarmers Feb 7 Dixie Giants* . 1:00-5:00 PM (707) 526-1772 Jammers call (707) 542-3973, members \$8, other clubs \$9, public \$10.
3rd Sunday
NOJCNC Meets at the **Elk's Lodge, 3931 San Pablo Dam Rd El Sobrante**, **December 20** *Joyful Noise Jazz Band January 17 Chris Bradley* 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**, **December 27** *Bay Area All Stars / Pat Yankee January 24, Clint Baker and Friends* 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** *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,
****Every Thursday***Earl Scheelar's Zenith Jazz Band* . **Hornbill Burmese Restaurant**, 3550H San Pablo Dam Road, El Sobrante, 7-9 PM LARGE dance floor, for info call 510-222-1819
Fridays
****Most Fridays**-*Clint Baker's Cafe Borrone All Stars* play in Menlo Park at **Cafe Borrone**, 1010 El Camino Real, 8-11PM. **(Dark until March)**
****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.

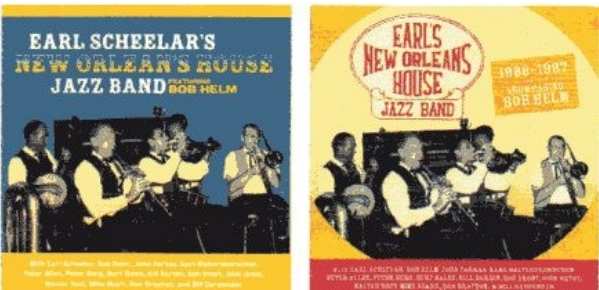
Saturdays
****Devil Mountain* **December 19, January 16** 1:30 - 4:30 PM at the **Danville Grange Hall, 743 Diablo Rd., Danville, CA**. Admission **\$15** , BRING YOUR OWN REFRESHMENTS. Check www.jazznut.com. Call Virginia 510-655-6728.
*****Last Satnrday** *Gold Coast Jazz Band* at the **Redwood Café. Beer Garden** 8240 Old Redwood Highway, Cotati 3-6 PM, No cover Info: Bill Badstubner 707-526-1772 or Jeff Green, 650-892-0448

Berkeley's Short-Lived Jazz Club

Photo Scrapbook and New CDs from Earl Scheelar's New Orleans House
by Earl Scheelar

Reprinted by permission from the San Francisco Traditional Jazz Foundation Cricket.

While operating a Volkswagen repair shop and selling used VWs 6 days a week, I led a band at my club, The New Orleans House, on San Pablo Ave. in Berkeley, California. We played every Friday and Saturday night, for about 8 months in 1966 and 67.



The original personnel in the band was:

- Bob Helm on clarinet and soprano sax
- John Farkas on trombone
- Karl Walterskerschen on banjo
- Peter Allen on string bass
- Peter Berg on guitar
- Earl Scheelar on cornet

Covers of the new Earls New Orleans House CDs from Earl Scheelar. They are available from Earl Scheelar directly or from Ted Shafer at Merry makers

At one point, Karl left the band and was replaced by Burt Bales on piano. The recordings (Ed: on the CDs shown below) were made live, over a period of several months, and there were a lot of substitutes.

I was extremely fortunate that Bob Helm was available at that time, as he was in his prime and I believe this is some of best recordings he ever made.

Someone asked me why Bob had twice as many solos as anyone else in the band, and the answer is because he was Bob Helm
! In my opinion, Bob was the Bay Area's musical genius.

As it turned out, it was exactly the wrong time and place for a New Orleans Jazz Club, being the height of the rock era. As a matter of fact, after I sold the club, it was a rock club for about another 5 years. There was a lot of traditional jazz being played in the Bay Area during the 60's. The Lu Watters Yerba Buena Jazz Band of the 1940's planted a lot of seeds, bearing fruit, starting in the 1950s, and continuing to this day, inspiring many aspiring young musicians to play traditional jazz.

I moved to the San Francisco Bay Area in late 1950 to be part of the jazz scene, just in time to hear the Lu Watters band 3 times before they hung it up on New Years Eve, 1950. I developed my taste in jazz by listening to the recordings of the creators of jazz in the 1920's



Editor's Notes:

Hard to believe the year end is upon us. As always, Linda has a great line up of bands for 2016. Many of our favorites are returning.

This year, the Fresno Mardi Gras dates impact our weekend, so we will be dark in February.

We need to continue trolling (I think that's a fishing term) for new fans and hopefully new members. I'm attending a Senior Exercise Class, and hope to pass out a few fliers or cards there.

Our beleaguered piano continues to take a beating being moved a lot. Some of our musicians say it's abysmal, others say it's "no big deal". There's still the keyboard for those willing to play it.

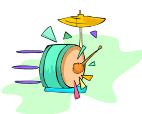
See you all at the Holiday Party.

Editor Don Robertson

Directions to Grant Hall

From the South and West, proceed to Napa via Highway 29 or 121. Continue on Highway 29 North, approximately 8 miles to Yountville. 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.



CD REVIEW

by Bert Thompson



Bert Returns this month with not a CD Review, but a Review of his visit to several Jazz Events in the U.K.

For over forty years a small, free monthly publication called Jazz Guide has been issued in the U.K., to be found in record stores and at jazz sites (clubs, festivals, etc.) throughout the country. In it one can find just about every jazz gig that's occurring that month all over the country. The contents of the recent September and October numbers would indicate a thriving traditional jazz scene, judging by the plethora of entries, although I have heard some talk of diminishing audiences and a declining number of active bands. However, this little magazine does not seem to imply an impending calamity, judging by the number of festivals listed and the fact that the many jazz clubs seem to meet on a weekly basis, not monthly as they do here in the Northern California area.

Bude Jazz Festival

On a visit to the U.K. last September, I managed to take in two festivals and one jazz club meeting. The first festival, at the beginning of the month, was the yearly one held at Bude in Cornwall, a small, picturesque town situated right on the coast. This was my third visit to that festival, my last having been some ten years or so ago, and I noticed a few changes. First of all, the length of the festival has been reduced. The first two times I attended it the festival lasted a full week, but now it is a four-day affair, this year's beginning on the Tuesday and ending on the Friday. (The Monday was a "bank holiday," roughly equivalent to our Labor Day.) Before, the bands would appear either in the first half of the festival or the last, but not both. This time most were present for two days, usually back to back. Some were first and second, some second and third, and others third and fourth days. A couple were there just one day, and one at least was there all four days. There was a total of 57 musical groups, ranging from duos to a big band with all other configurations between. The majority, however, were traditional jazz bands, of varying styles, of six or seven pieces. There were 20 venues in all, with a free shuttle bus provided to get from one to the other for those like me who were without cars. Some venues had some area for dancing, but quite a few did not, and the odd one, such as a school gymnasium, was a bit of an acoustic challenge, to put it kindly.

Continued on page 4

It was impossible, of course, to take in all of the bands. I managed to see and hear several that I was already familiar with, but I also managed to take in a few, as I always try to do, that were unknown to me, often making some rare discoveries, as I did again this time. Of these “new” bands, the two that I was most impressed with were the Golden Eagle Jazz Band (not the group, now defunct, out of the L.A. area that many of us knew), and the Black Cat Jazz Band.

The Golden Eagle Jazz Band is a six-piece “pianoless” group, as so many British bands are, led by the banjo player, who played a solid four-to-the-bar and who had an effervescent personality and fine wit, as his repartee with his fellow bandsmen and the audience showed. The trumpet player laid down a definitive lead, and the rest of the front line provided support, especially the clarinet player as he wove all around that lead. The trombone player was a guest of the band for the festival, and I must admit I was not too impressed with him as he seemed too fond of “growling” in the lower register. The string bass player was strong, and the drummer was unobtrusive, yet proving just the right accents where needed and demonstrating how good pressed rolls are. So the whole band managed to swing (despite the trombone player’s efforts) in typical New Orleans style. Luckily they have a couple of CDs available, and their purchase helped weigh down my bag some more!

The other band that I had not heard before, the Black Cat Jazz Band, also plays in the New Orleans style and has the same instrumentation. It’s new on the jazz scene, having started up a year or so ago, the string bass player told me, and is co-led by the bass player and the banjo player, who is the widow of the fine New Orleans style trumpet player Norman Thatcher. Unfortunately they had only one set at the festival and had no recordings yet, so I couldn’t hear as much of them as I would have liked. But what I did hear was most positive.

The format of this festival is that the bands play three-hour sets with a couple of fifteen-minute intermissions. Most groups play two days, one set each day. That is enormously convenient for the bands, especially as the drummer must provide his own drums and he only has to move once per day. However, not wearing my drummer hat, I had a small problem with it since too often bands I wanted to take in were playing opposite each other and that meant only being able to get a part of one set, then losing time as I had to take the shuttle bus between venues, some of which were quite far apart. If,

as was the case with the Black Cat Jazz Band, the group was there for only one set, that presented a real quandary. But all in all, I did enjoy the festival.

The attendance was, I think, adequate—in some venues a bit sparse, but in others quite robust. A few years ago there seemed to be some problems with both the organization and, perhaps, the attendance, resulting in the organizing group’s pulling out and threatening to cancel the following year’s festival, but another group stepped in to avert that outcome. And to date it seems to have been successful in keeping the festival alive.

One makes his or her own arrangements for accommodation in Bude, but there are a number of hotels and B&Bs in the town. Still, one must be off the mark early to book.

Autumn Jazz Parade

Among the many festivals listed in the *Jazz Guide* are a number often called “jazz breaks.” These are usually three-day affairs, Friday through Sunday, with fewer bands and almost always a single venue. The price of the badge or ticket includes accommodations and, usually, breakfast. In some cases half board (breakfast and dinner) is included, others full board (breakfast, lunch, and dinner). The Autumn Jazz Parade that I attended was one of the latter, with the three nights’ lodging, dinner on the Friday, three meals on Saturday and Sunday, and breakfast on the Monday morning, and the music (seven bands) included—all for around \$300.00. The meals were served in the large restaurant on site, with full service and a menu which provided several choices per course. There were specific music breaks for the meals, everyone being catered to in the restaurant at the same time, and the food was of excellent quality. The bands played on a stage in the big ballroom, with a large area for dancing in front of the band and many tables and chairs surrounding the dance floor on three sides in front of the stage. Along the back wall was a fully stocked bar with, joy of joy, real ales. Acoustics were excellent, the sound being run by the organizer and his son. Judging by the fact that all of the tables seemed to be full, as was the dance floor and the bar, it appeared that the event was a sellout, or nearly so. This festival, one of several each year organized by Pete Lay, drummer and leader of the Gambit Jazzmen (there are quite a number of others throughout the year organized by other people), was held at Seacroft Holiday Village, Hemsby, Norfolk. This “village” is a resort, admittedly somewhat dated, situated on the Norfolk coast in the town of Hemsby.

The format here was that five of the bands played for two days, the other two on the last day only. All of the bands, except for Lay’s own, played three sets, Lay’s just two, the sets being hour-long with fifteen minutes between to allow for change over, including again the moving of drum sets. Once more the Golden Eagle was in attendance, to my delight—this time with their regular trombone player—but on the last day only; so I was able to hear their entire performance. Another band, one that I had heard for the first time a good many years ago at Bude, was Dave Rae’s Levee Ramblers—then called the Rae Brothers Jazz Band, but one brother, Mac, has since retired and there have been some other personnel changes—but the band still plays the same New Orleans style, and very effectively. Lay’s own band is in transition, as it were, undergoing personnel changes at the moment so carrying quite a few “subs,” but still worth hearing. The others were good, but nothing to rave about. Again, however, I did enjoy the weekend.

Edinburgh Jazz Club

Between these two festivals, my visit to the Edinburgh Jazz ‘N’ Jive Club, located in Edinburgh, Scotland, and which meets every Friday evening at Heriot’s Rugby Club, was a bit of a disappointment, solely because the band, Shirt Tail Stompers, was not to my liking. They were a fairly young five-piece group (no trombone) from London, likely on tour, and probable cause of a rather hefty admission of around \$15.00. They played a type of funk/fusion, etc. jazz—and loudly. I would say there were some fifty or sixty in the audience, and some brave souls did get up to dance. The applause the band received after each number was not of the same decibel level as their music, and I was somewhat relieved to be able to leave early to catch the last train back to Dundee, where I was staying.

And that about sums up the jazz portion of my trip. I never cease to be amazed at the number of jazz bands, jazz events, and jazz related activities that occur in the U.K.—a country which would fit into California with plenty of room to spare—and has done for years. Perhaps it is because the U.K. population is just under double that of California, but even so there is a good bit more than twice the jazz activity in that part of the world than there is in this. It certainly seems it’s easier to get a jazz “fix” there, and jazz that gets the toes tapping.

Transportation

BAND SCHEDULE-2015-16
13 Dec Holiday Party featuring
The Gold Coast Jazz Band
10-Jan Zenith Jazz Band
14 Feb Dark Fresno
13-Mar Mission Gold Jazz Band
10-Apr Cell Block 7
8 May Neely's Rhythm Aces
2 Jun Devil Mountain Jazz Band
10 Jul Ray Skjelbred and the Cubs
14 Aug Beyond Salvation
11 Sep Fog City Stompers
9 Oct Golden Gate Rhythm Machine
13 Nov Flying Eagles
11 Dec Gold Coast Holiday Party

For anyone thinking of attending either of these festivals, here is some info. on getting there. I did not drive, but took the train. Since I was going to do some considerable traveling while in the U.K., I bought a BritRail pass, which was very convenient and cost effective, considering what separate tickets for each journey would have cost.

To get to Bude, one takes the train to Exeter, and from there the double-deck bus to Bude—a journey of about two hours. The bus stop is conveniently located right outside the train station. The terminus in Bude is within walking distance of several of the hotels and B&Bs, and there is also a cab rank right there.

To get to Hemsby, one takes the train to Great Yarmouth and a cab from there to reception at Seacroft Holiday Village. The cab ride is a fixed fare. (Apparently there is a bus between the two locations, but the Hemsby stop is a good distance from the festival site, as I discovered later—I would not care to walk it with bags—and I have no idea if there is any stop near the railroad station.)

One can, of course, obtain information on travel and accommodations by “googling” same on the internet.