



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

FIRST CLASS MAIL

NVDJS NEWS

April May 2016



**NAPA VALLEY
 DIXIELAND JAZZ SOCIETY**

Sunday, April 10, 2016
Cell Block Seven

Sunday, May 8, 2016
Neely's Rhythm Aces

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
Veterans' Home Residents	No charge

**NVDJS
 on the Worldwide Web**

Check out:
 the Napa Valley site
napatradjazz.org

on April 10 1:00 - 4:00

Cell Block Seven

CELL BLOCK SEVEN is a California jazz band favoring the West Coast traditional jazz sound of Lu Watters, Turk Murphy and the Bay City Jazz Band of the '50s in a classic jazz lineup led by two cornets.



They are a very versatile and entertaining band. By doubling their talents on the three double bell euphoniums, Cell Block Seven is able to produce some very different sounds -- from fast, exciting trios to smooth and mellow blues -- all in wonderful low brass harmony.

Bob Romans — cornet, euphonium, leader
Bob Sakoi — cornet, euphonium
Eric Burger — trombone, euphonium
Pete Main — reeds

Jack Convery — banjo
Daryl Hosick — piano
Tom Downs — tuba
Coleman Sholl — drums

RENEWALS that are DUE

April

Soren Bloch
 Catherine Harper Iver Egland
 Jutta Jacobs Charles Newman
 Harris Nussbaum

May

Craig & Peri Payne

**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"/>

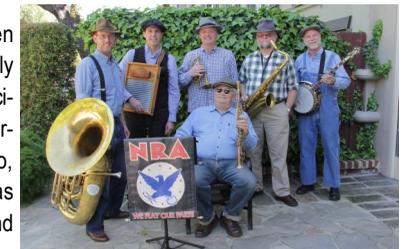
Enclosed is a check for the following: New Renew

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

on May 8, 1:00 - 4:00

Neely's Rhythm Aces

For more than 30 years, Don Neely has been recognized as a pioneer of the 1920's and early 30's "Hot Dance" revival. He and his Royal Society Jazz Orchestra, founded in 1975, have performed at every major event in San Francisco, trad jazz festivals and clubs around the country as well as internationally, concertized on tour, and have been featured on radio and television. They have also recorded over 300 songs.



Don now shares his love of the small group jazz bands of the 1920's and 30's with his Rhythm Aces. The NRA still plays the same great music with an emphasis on melody and the hot two-beat and four-beat styles of the era. You'll hear trad jazz standards, great pop tunes, forgotten gems, as well as some originals, all great for dancing.

The name of the group is inspired by a combination of Jabbo Smith's Rhythm Aces and the National Recovery Administration of 1933, not the National Rifle Association. So, to set the tone, the group dresses in authentic, blue collar, WPA chic. We think you'll find Neely's Rhythm Aces to be refreshingly different.

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.

BOARD OF DIRECTORS and OFFICERS

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NEWSLETTER

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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



With February being dark, it was good to get back to Grant Hall in March and welcome the Mission Gold Jazz Band. We didn't have a big crowd due, I imagine, to the rainy weather as well as the time change, but those folks there enthusiastically enjoyed the band. In addition to the really good music, Sharon Soulis brought a delicious cake that was a prize in the cakewalk contest that she initiated. Fun idea and, fortunately for us, the winner of the cake shared with us – so yummy cake, too.

This month we welcome the Cell Block Seven Jazz Band on April 10. This is one hot band and it's always great when they visit our club. They are a band not to be missed. Well, fortunately, I think all our featured bands are bands not to be missed.

Both of the leaders of these bands are happy to put Panama on their play list. It's one of my favorites and I thank both John and Bob. It's fun to hear each band's rendition of such a popular piece.

We are very appreciative of Ian's set ups in Grant Hall and his very upbeat attitude. It's great to work with him. He has arranged for the piano to be tuned on a more regular basis, so it should be in better condition for our talented band pianists. Thanks, Ian.

Also, it's nice to see a number of residents attending each month – both as dancers and as listeners. We're glad they enjoy our music. The Vets Home has certainly turned out to be a good home for NVDJS, too, and we look forward to many more good times there.

See you on the 10th.

Linda



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, *May Flying Eagle June 5 Mission Gold* . 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**, *April 17 Fog City Stompers May 15, Black Daimond Blue 5 w/Leon Oakley* 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**, *April 24 Devil Mountain , May 2, Mission Gold* 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 5-8 PM, (**NOTE**

TIME CHANGE) 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.

****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** *April 16, May 14*, 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

Kid Ory

King of the Tailgate Trombone

by John Gill

Edward "Kid" Ory, master of the "tailgate" style of trombone, was born on a sugar cane plantation in Laplace, Louisiana, on Christmas day, 1886. Laplace is about thirty miles west of New Orleans. He was part of the generation that produced such artists as Bunk Johnson, Freddie Keppard, King Oliver, Jelly Roll Morton, Johnny and Baby Dodds and Sidney Bechet.



The Kid in 1956 Photo by Don Johnson

Ory became interested in music at a young age. His first instrument was a homemade banjo, constructed from a tin can, a piece of wood and copper wire for strings. When he was eight years old he formed his first band, a string band, with four friends. The band played for picnics and dances and soon Ory had saved enough money to buy a second-hand valve trombone.

Ory's sister lived in New Orleans, and the Kid was a frequent weekend visitor. It was on these visits to the Crescent City that he first heard the music of the legendary Buddy Bolden. Bolden offered Ory the trombone chair in his band but Ory turned it down because he had promised his mother that he wouldn't leave home until he was 21.

On Christmas day, 1907, his twenty-first birthday, Ory left home and went to New Orleans to crack the bigtime. Within three or four years he had one of the best bands in the city. Many famous jazzmen performed under his leadership, including Johnny Dodds, Jimmie Noone, King Oliver and a youthful Louis Armstrong. When Ory paid Dodds \$2.50, then a top salary, for his first night's work, Dodds said he didn't want to take it until he played better.

In 1919 Ory decided to leave New Orleans and go west, for health reasons, he said later. Upon arriving in Los Angeles he found that there was much interest in jazz. He sent back to New Orleans for some musicians and opened at the Cadillac Cafe on Central Avenue. Soon the Hollywood elite of the silent film days were dancing to the music of the Ory band. It was on the West Coast that Ory studied and learned to read music. By 1923 his band began a series of regularly broadcast radio shows.

In 1925, responding to lucrative offers from several prominent bandleaders, Ory moved to Chicago. The three years he spent in Chicago were very productive. Besides being a regular member of King Oliver's Dixie Syncopators, he also took part in the recordings by Jelly Roll Morton's Red Hot Peppers, Louis Armstrong's Hot Five and the New Orleans Wanderers, just to mention a few.

Ory returned to the West Coast in 1928. He reformed his band and continued where he had left off until 1933. The depression was at its worst and jobs were scarce. Musical tastes were changing, and the general public was losing interest in Ory's style of small band hot jazz, so the Kid decided to hang up the

horn and retire from music. For nine years he sorted mail at the Santa Fe Railroad post office, had a chicken ranch, and was engaged in other occupations. His horn sat in the closet untouched.

In 1940, the jazz revival had built up steam and Kid Ory began to realize that he had become a legend. He got together with some of his old sidemen like Mutt Carey, Bud Scott, Minor Hall and Buster Wilson and began to play again at informal sessions. When clarinet man Barney Bigard left Duke Ellington's band in 1942, he formed a small group of his own and asked Ory to join. The Kid was anxious to play and accepted the job even though he felt the band was too modern for him. Out of respect for Ory's stature as a pioneer jazz man, Bigard added a few traditional jazz tunes to the band's repertoire. Soon the trombonist was drawing as many fans as the leader. The die was cast and Ory took the inevitable step of organizing his own band.

In 1944 Orson Welles, who had a weekly radio show over CBS, asked Ory to take part in an all-star New Orleans band for a one shot performance of the real New Orleans style jazz. The band included Mutt Carey, Jimmie Noone, Zutty Singleton, Buster Wilson, Ed Garland and Bud Scott. They were an instantaneous success, mail poured in from everywhere, and Welles hired the band for thirteen weeks. With this type of exposure, it wasn't long before Ory was back leading his band full time. He toured Europe, made numerous recordings, even acted in a few movies, The Benny Goodman Story and New Orleans, and appeared on radio and television.

Much of Ory's activity centered around the San Francisco Bay Area. As long ago as 1919, when he first came to California, he had played several spots in Oakland including the Creole Cafe and the Iroquois Cafe. In 1946 and 1947 he found the Kid at the Green Room and later at The Hangover Club. In the 1950s he relocated first to San Anselmo, a small town north of San Francisco in Marin County, and eventually to San Francisco, where in 1959 he opened his own club called On the Levee. He remained active in San Francisco until the mid-1960s, when he moved to Hawaii.

In 1971 Ory appeared in New Orleans to take part in a tribute to Louis Armstrong, but was not feeling well enough to play. A few of his compositions, including Muskrat Ramble, Savoy Blues and Eh la Bas, made it to the top of the pop charts. Kid Ory died in Hawaii on January 23, 1973. On a more recent and somber note, Ory's daughter Babette, who lives in Los Angeles, lost her home in the terrible fire that ravaged that city a few years ago. Among the items lost to the blaze were Ory's trombone and all his music, a tragic loss of jazz artifacts. One of the trombones that Ory played can be seen at the New Orleans Jazz Museum. It is the trombone he used in the late 1920's and early 1930's. It is the trombone he used in the late 1920's and early 1930's and is probably the horn he played on his classic recordings with Jelly Roll Morton's Red Hot Peppers, Louis Armstrong's Hot Five, and King Oliver's Dixie Syncopators.

Editor's Notes:

Spring is here and summer is not far behind, as we look forward to good weather and many jazz events.

In addition to our usual monthly dance/concert at Yountville, we have several festivals near and far.

The Cline Cellars Jazz Festival in July is right here in our back yard, and we will be having Ray Skjelbred and his Cubs the next day.

The dual "music" festivals in and around Sacramento on Memorial Day and Labor Day weekends have lost some of their original Dixieland music, but one can still find some decent bands. There is still the excellent Olympic Festival in Lacy Washington if one is willing to travel.

See you along the jazz trail.

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.





by Bert Thompson

THE HAPPY PALS NEW ORLEANS PARTY ORCHESTRA—"Miss Noonie" (New Orleans North CD-015).
Playing time: 72m. 38s.

*Over in the Gloryland**††; *Far Away Blues*; *Apple Blossom Time*†; *On the Road to Home Sweet Home**††; *Blue Hawaii*†; *I Couldn't Keep It to Myself**; *Når Lygterne Tændes [aka Red Sails in the Sunset]*†; *Beneath Hawaiian Skies*; *The Old Rugged Cross*; *One Sweet Letter from You*°; *Milk Cow Blues**; *Kid Thomas Boogie Woogie*.

Recorded live at Grossman's Tavern, Toronto, Canada, Feb. 4-5, 2011.

Personnel: Patrick Tevlin, trumpet, vocal*; Toby Hughes, sax, vocal†; Kid Kotowich, trombone; Roberta Tevlin, piano; Alex Ralph, banjo (Ted Jensen Banjo†); Chuck Clarke, drums, vocal°.

Featured Guests: Kjeld Brandt, clarinet; Karl Kronqvist, bass, vocal†.

Special Added Guests: Janet Shaw, clarinet††

Brian Towers, trombone††

Joe van Rossen, trumpet††

From the time leader and trumpeter Cliff "Kid" Bastien died and Patrick Tevlin took over the Happy Pals band, each year a celebration—the "Kid Bastien Forever Jazz Party"—to keep alive the memory of Bastien has been held at the band's stomping ground in Toronto: Grossman's Tavern. This recording was made in 2011 at the eighth such get-together, and a rip-roaring time the two-day event was, as is evidenced by this recording. As Bastien was, Tevlin is

a devotee of the Kid Thomas school of playing with its smears, growls, flares, etc., and the rest of the band play their part in recreating the Thomas band sound, including the two musicians who traveled from Europe to join the group for the occasion, Kjeld Brandt and Karl Kronqvist.

The opening number, a rousing rendition of *Over in the Gloryland*, sets the tone for what follows. The band, along with Tevlin on vocals, is cheerfully urged on—and joined—by the rambunctious crowd in attendance, everyone obviously having a whale of a time. As we are informed in the liner notes, "Noonie Shears, Toronto's famous 'Umbrella Lady,' led the parade at Grossman's Tavern every Saturday for decades." She was a great favorite of the band's, to the extent that when she was terminally ill, they even assembled in her hospital room to serenade her; and for the last song, being an aficionado of Kid Thomas, she requested his *Kid Thomas Boogie Woogie*. Since it had been recorded at the party at Grossman's, the band thought it appropriate to include it on this disc, which is dedicated to her.

At these parties the band was often joined by other local musicians present. Such was the case here: on *Over in the Gloryland* it is augmented by Joe van Rossen (trumpet) resulting in a nine-piece band with a two-horn lead (with another trombone the band would have had a full New Orleans brass band line-up); and on *On the Road to Home Sweet Home* it is joined by the husband-and-wife team Brian Towers (trombone) and Janet Shaw (clarinet) making for a ten-piece band. There is some very nice harmonized improvisation by the

two clarinets, Brandt and Shaw, on the latter.

The tune list on this disc contains some songs not often heard on traditional jazz albums, although to many moldy figs they might be somewhat familiar. *Apple Blossom Time*, *On the Road to Home Sweet Home*, and *Beneath Hawaiian Skies* would qualify as such, and I suppose we might be more accustomed to hearing *Blue Hawaii* done by the likes of, say, Elvis Presley. But as we can hear here, they can be effectively rendered as traditional jazz. The last two songs on the list are from the Kid Thomas repertoire and have not been picked up by many other bands to my knowledge. It should be added that *Når Lygterne Tændes* is better known as *Red Sails in the Sunset*, here sung in Swedish by Kronqvist.

One tune that will be familiar to all, however, is *The Old Rugged Cross*, which is led off beautifully by Kjeld Brandt playing in the low register, after which he ascends to the high register and is joined by Hughes on sax, after which the rest of the band come in, playing very softly until the coda. Brandt, who was the leader of the fine Danish band New Orleans Delight, was felled by a devastating stroke the year after this recording was made, which sadly has ended his musical career. So this disc is also a kind of musical memento of him.

This is a CD that will delight those who appreciate the New Orleans style of playing jazz, with its roughness and exuberance; it may well work to convert the others. The physical CD and download are available from www.tevlin.ca, and the download is on iTunes too. It is available for streaming on www.rdio.com.

BAND SCHEDULE-2015-16

- 10-Apr Cell Block 7
- 8 May Neely's Rhythm Aces
- 12 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

