



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

FIRST CLASS MAIL

NVDJS NEWS
October November 2016



**NAPA VALLEY
DIXIELAND JAZZ SOCIETY**

Sunday, Oct 9, 2016

Sunday, Nov 13, 2016

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 October 9 1:00 - 4:00
Golden Gate Rhythm Machine



The Golden Gate Rhythm Machine is a small band with a big, swinging, fun loving sound, produced by some of the best traditional jazz musicians in the country. They love to play a wide range of music, from the standard Dixieland favorites, through the West Coast originals of Lou Watters and Turk Murphy, to more recent standards and novelties played in a traditional style. They are particularly pleased when they are able to fill the dance floor.

Bob Schulz **cornet**
Don Neely **reeds**
Bob Williams **trombone**
Jim Maihack **tuba**
Bob Ringwald **piano**
Scott Anthony - **banjo/guitar**

RENEWALS that are DUE

October

Judy Hagan
Marilee Jensen

November

Nancy Larmer

**NAPA VALLEY DIXIELAND JAZZ SOCIETY
MEMBERSHIP**

Name _____
Address _____
City _____ Zip _____
Telephone: _____ Date: _____

Standard Membership	Single	\$30.00/year	<input type="checkbox"/>
	Couple	\$50.00/year	<input type="checkbox"/>
Contributing Membership	Single	\$100.00/year	<input type="checkbox"/>
	Couple	\$170.00/year	<input type="checkbox"/>
Sustaining Membership	Single	\$150.00/year	<input type="checkbox"/>
	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 November 13, 2016 1:00 - 4:00
The Flying Eagles



The Flying Eagles Jazz Band was formed at the Sacramento Trad Jazz Adult Camp in 2010. While this band is the "new kid on the block," the band plays as if they have been together for years! The style runs the gamut of Traditional Jazz styles, from the Original Dixieland Jazz Band to King Oliver, Fats Waller to a more modern-style Dixieland made famous by Kenny Ball. The band also plays slow blues favorites, up-tempo Dixieland classics, 1930s – 1940s popular swing, and even popular tunes. Regardless of your musical taste, this band guarantees to keep the audience dancing and their toes tapping.

John Tanko (reeds) is the leader. Jim Broadstreet (trumpet) and Bill Badstubner (trombone) fill out the "front line." Bob Ressue (piano), Jeff Green (banjo and guitar), Gerry Turner (bass), and Jim Laveroni (drums) set down the driving rhythm.

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

President	Linda Stevens
Vice President	Marilee Jensen
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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

Sad news to report – Phil Ingalls has found it necessary to resign from the Napa Board due to health issues that both he and Elizabeth are encountering. We will miss his enthusiasm, smarts and willingness to act on behalf of the club more than can be imagined. We will also miss his presence along with Elizabeth at our monthly meetings and his troubleshooting at our gigs.

We, of course, will continue sans Phil, but are looking for a new board member. Anyone interested, please contact me.

Last month, Fog City Stompers brought their very smooth, polished style to Yountville and although it was very light attendance, those that did come enjoyed listening and dancing to this talented group. Morgan's boogie-woogie at the very end of the afternoon is well worth waiting for – so much fun.

This month Golden Gate Rhythm Machine, including Bob Ringwald on piano, will entertain us with their fine sound – a very popular band and one to look forward to hearing.

I hope we will see more of you in attendance, don't know why it dropped off so much last month, but we're looking for a full house this month.

Look forward to seeing you there,

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, **November 6, Natural Gas December 4 Beyond Salvation** . 1:00-5:00 PM (707) 526-1772 Jammers call Jim Laveroni (707) 584-4004, or email bluesbro@comcast.net members \$8, other clubs \$9, public \$10.

3rd Sunday

NOJCNC Meets at the Elk's Lodge, 3931 San Pablo Dam Rd El Sobrante, **October 16 Flying Eagles November 20 Devil Mountain Jazz Band** 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, **October 23 Zinfandel Stompers November 27, Toot Sweet Jazz Band** , 1:00 - 5:00 PM info– Barbara Kinney at (510) 792-5484 , members \$8, other clubs \$8, public \$10.

3rd or 4th Wednesday

.THE ROSSMOOR DIXIELAND SOCIETY **October 26, San Francisco Feet Warmers November 16 , Chris Bradley** 7:00 PM At the Rossmoor Event Center, 1021 Stanley Dollar Drive, Rossmoor, Walnut Creek, CA members \$10, guests \$15 Bob Burch 925-934-1337 or <http://www.dixielandjazzrossmoor.com/> for info..

Jazz in other places

Sundays

****Every Sunday**Swing 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, No cover
Info: Bill Badstubner 707-526-1772 or Jeff Green, 650-892-0448

Tuesdays

**** 1st Tuesday-- Ken Brock's Jambalaya Swing (11 pc Big Band)** } play from 7:30 to 9:30 PM **Castle Rock Restaurant** ,
**** 2nd Tuesdays Chris Bradley's Traditional Jazz Band** } 1848 Portola Avenue, Livermore_925) 456-7100

Note: Each band has only one performance each month

Thursdays

****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) 964-4293
****Every 4th Thursday And That's Jazz Black Pug Roastery** at 1303 High St. Alameda , 7-9 pm no cover, food is very good with depression era prices, (510) 227-5926

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– Swing Music.** 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 October 15, November 19** 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 Saturday Gold Coast "Beer Garden" (5 Piece) 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



CD REVIEW

by Bert Thompson



NEW BLACK EAGLE JAZZ BAND—TONY'S MINING COMPANY (OWN LABEL: BE[LECD]4005). Playing time: 72m. 54s.

You Always Hurt the One You Love*; Big House Blues; When I Leave the World Behind#; Georgia Cabin; El Albanico; Sing On; Panama; I Remember When; Lily of the Valley; Swipesey Cakewalk; That's My Home*; Stevedore Stomp.

Recorded at Mount Gretna, Pennsylvania, on June 21 & 22, 1985.

Personnel: Tony Pringle, cornet, leader, vocal*; Hugh Blackwell, clarinet, soprano sax; Stan Vincent, trombone; Bob Pilsbury, piano, vocal#; Peter Bullis, banjo, manager; C. H. "Pam" Pameijer, drums; Eli Newberger, tuba.

This is the fifth in a series of fourteen limited edition CD's, reissuing material by the band that previously appeared on LP's—mainly on their own label but also on a few other small labels, such as Philo, Philips, and Dirty Shame— and on cassette tapes. Some of these cassettes were issued simultaneously with the LP's but also contained additional tracks. Other cassettes with different material were issued in that format only. When the company that produced the cassettes went out of business, the digital masters were returned to the band. These form the basis of most of the material on this CD set.

This recording emanates from one of the many visits the band has made over the years to Mount Gretna. The title, "Tony's Mining Company," is something of a pun, referring at one and the same time to a small restaurant in Mount Gretna by that name and, of course, the band itself—leader Tony [Pringle]'s group which mines so successfully the tunes it digs into.

If this is the first experience the reader has of the New Black Eagles music, it is a good introduction because this recording exhibits everything that makes them arguably the finest traditional jazz band extant—period.

Their musicianship is impeccable. Although almost any track could suffice to illustrate this, Big House Blues is a good example. As befits an Ellington tune, the front line harmonies in the opening and closing choruses are exquisite. The toms Pameijer uses in the "jungle sound" strain, which is led by the wah wah muted cornet of leader Pringle, are most appropriate. Vincent's spare trombone solo rightly deserves the vocal plaudits offered by Pringle at its conclusion, and Blackwell's plaintive clarinet solo fits exactly the mood of the piece. Newberger shows the depths—and the heights—to which his tuba can go, while Pilsbury displays a multiplicity of rhythms, both on his solo and in his backing of other soloists, on piano. And as he does everywhere, Bullis lays down that solid four/four chording on banjo. Each tune on this recording could thus exemplify the group's virtuosity. And the applause from the audience at the end of each number is indicative of how much this musicianship is appreciated.

The selection of tunes and tempos contributes much to the interest this CD elicits. There is contrast in ordering of the tunes, resulting in tempos almost alternating between fast and slow. This contrast is shown even in the pair of Ellington tunes, the somber mood of Ellington's Big House Blues in opposition

to the joyful one of his Stevedore Stomp, the latter enhanced by the fast four-four coupled with the amazing tuba work which never fails to astonish me.

The tune list includes El Albanico, a Spanish march much embraced by several British army regiments and an unlikely candidate for a traditional jazz interpretation, which it gets here in no small measure. (The only other instance I know of a jazz band's making a jazz vehicle of this tune is one by the Acker Bilk aggregation.) There is also the fine full-band interpretation of the disc's only rag, Swipesey Cakewalk, taken at a jaunty tempo. Of four tracks not on original LP, two are spirituals, Sing On and Lily of the Valley, which are given outstanding renditions.

Another kind of variety is that afforded by the several rhythms, from two-four to four-four to shuffle, sometimes switching among them even within the same tune.

Mention must also be made of the sheer exuberance, both in the playing and in the attitude one senses. Quite audible is the encouragement and approbation the band members offer each other, especially on solos. When one member is soloing, there is no talking among the others, no showing little respect for their colleague or interest in what he is doing, but rather the reverse—close attention is paid to the soloist, punctuated with the approving comments and then a verbal pat on the back at the end. Such spur the musicians on to even greater efforts. These traits, I would add, are exhibited in all of the band's recordings and concerts, not just this one.

Lastly, there are not many vocals on this recording, but I would cavil a little with the one on That's My Home, where Pringle attempts an Armstrong imitation. Armstrong is really, like Dickens, inimitable. However, I did appreciate the nice little allusion to his original home when he changes the river from "Swanee" of the song's lyrics to "Mersey" of England!

This is an album that all lovers of traditional jazz should not be without. According to the band, ordering information is as follows:

The 14 CD's are a set only in that they represent 14 reissues of LPs and Cassettes from the earlier days of the Black Eagles. We have not priced them as a set and have typically sold them as individual items. You can find them by going to -

<http://www.blackeagles.com/x.fullsite/cgi-bin/online-orderform.asp>

To the right of the window you will see four lists - aisle 1, 2, 3 and 4. Click on aisle 2 and you will have an order form listing all 14 of the CD's.

Editor's Notes:

Well, the year continues to fly by.

The Hot Jazz Jubilee in Sacramento more or less capped off the summer. I made it there Friday and heard some good music, although the only true "Trad" band was High Sierra.



Arriving at the Hot Jazz Jubilee

The hotel facility, worked out much better as they were allowed the use of an additional large ballroom. Not nearly as difficult getting around although the attendance was reportedly up.

Lots of "all star" combined bands provided variety and excellent music. They kicked off with a "parade" in the main lobby with the Ophir Prison Marching Band.

Now some of us have the San Diego Festival to look forward to in November.

Don't forget our monthly dance/concerts in Yountville.

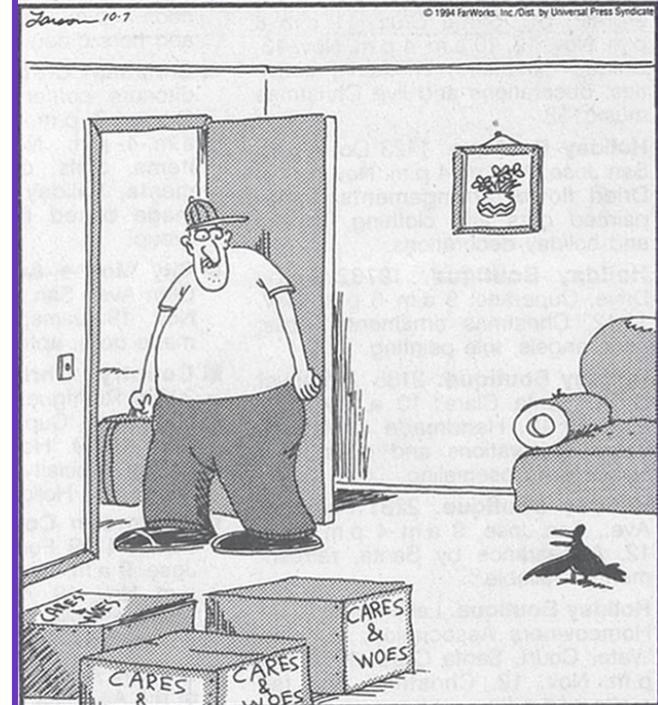
Editor Don Robertson



Wind Down Boogie Woogie with Morgan Olk



THE FAR SIDE • Gary Larson



"Hey hey hey! . . . Before you go, pack up this depressing garbage of yours and get it out of here!"

The Bill Bailey Who Didn't Come Home

Excerpts reprinted by permission from the San Francisco Traditional Jazz Foundation Cricket.

A Jackson saloon's piano player wrote the song, a drifter musician starred in it - while his wife cried because the lyrics were cruel. *Won't you come home, Bill Bailey? Won't you come home? She moans the whole day long.*

"Bill Bailey," the most popular ragtime tune ever written, was a cruel song. It celebrated the real-life tragedy of a country girl who couldn't keep pace with her city sweetheart in Jackson, Mich. Yet, it's a song that America loves. Honky-tonk singers - the ones who had voices big enough to hammer nails through cement - made it their specialty. The piano player in every blind-pig during Prohibition knew it by heart. Dixieland bands arranged it, an opera star recorded it and during the 40s it was crooned for bobbysoxers. Only one song in American history - "Stardust" - has been recorded more often.

But "Bill Bailey" was written in 1902 as a thoughtless joke, and 70 years later it still brings pain to the woman it poked fun at. The former Mrs. Bill Bailey, who turned 100 years old in a Jackson nursing home in 1973, would burst into tears if somebody mentions that song from so long ago. Mrs. Bailey was a country girl. She was born Sarah Siegrist on a farm in Jackson County. When she was about 18, Sarah moved into Jackson and got a job as a hotel maid.



Sarah Siegrist at 100

Turn-of-the-century Jackson wasn't the peaceful town it is today. It was wide open. "Little Chicago" they called it. Jackson was a railroad town. It was the most central point on the track between Detroit and Chicago, and the Michigan Central Railroad had built its repair shops there. It was also the collecting point for goods flowing north or south. The trains were made up in Jackson. The crews were quartered there, about 3,000 of them in 1900.

Jackson's saloons catered to the railroad men. The saloons began at the Michigan Central depot, and strung one after the other up Main Street, sometimes spilling off into side streets. The best of these was Conrad Deidrich's Saloon, just two blocks up the street from the depot. Here's where the middle echelon railroad men came after work - the conductors, the engineers, the brakemen. Here's where the song "Bill Bailey" was probably composed. Deidrich's was one of the few saloons in town that had a piano. Men could get beer for 5 cents a pint, bar whiskey right out of the barrel for 10 cents, listen to a drifter named Hughie Cannon pound the piano keys, and later on begin eyeing the bawdy house upstairs over the grocery across the street.

Women never came to Deidrich's saloon. It was a man's haven. The only thing to mar masculine serenity was a hygiene problem that plagued men of the era - lice. The remedy was to occasionally scoop the lice out of one's hair with a specially made comb.

More men owned a fine-toothed comb than owned a toothbrush. *Remember that rainy evenin' I drove you out, With nothin' but a fine-toothed comb?*

The Civil War had given a monumental lift to the budding art of photography. Every mother had to have a picture of her son in uniform. In Jackson, mothers took their sons to Bailey's photograph gallery, located on Main Street near Deidrich's Saloon. The photographer's son, Willard G. Bailey, had no interest in taking over his father's business, however. People called him "Bill" and Bill Bailey was a musician. He worked as a music teacher by day and a dance hall musician by night. How Bailey met Sarah Siegrist isn't known. Mrs. Bailey either can't or won't remember. They were married in 1893. "Bill was my sweetheart, but he was everybody else's too," Mrs. Bailey remembers. She wept over the memory. "I never felt there was a man who wanted just me." "Bill Bailey was a nice guy. He lied to me all the time, but I was too young to understand much then. I was a country girl. "I wanted to be a child's mother, but Bill didn't want a baby. He was out every night, playing at the dances. But he let me adopt a little girl."

I know I's to blame, Well, ain't that a shame? Bill Bailey, won't you please come home. When Bailey wasn't playing a dance job, he'd hang out in Deidrich's Saloon, listening to the music of Hughie Cannon, piano player and composer. To the day he died in 1912 of cirrhosis of the liver, Hughie carried a boyish grin, an impish grin, and had a bag on. He'd go off on long bouts of drinking, and the piano at Deidrich's Saloon might be quiet for five, maybe six, months. Then Hughie would dry out, walk in like nothing had happened, and take over the piano again.



Hughie Cannon

Deidrich never paid Hughie anything. He'd keep Hughie's glass filled, and the impish piano man would play all afternoon and night for the nickels and dimes the railroad men would toss on his piano. Ragtime was brewed from the same cauldron that produced spirituals, the blues, and jazz. Unlike its cousins, however, ragtime was unfailingly cheerful. It was the proper vehicle for making sport of tragedy. The first great exposure the public had to ragtime was at the series of World's Fairs near the turn of the century in Chicago, Omaha, Buffalo, and St. Louis where wandering pianists found employment along the midways. People went home from their visits to the fair singing "Hello My Baby" or whistling "Maple Leaf Rag."

Hughie Cannon couldn't sing worth a lick. *The* but he knew all the ragtime tunes, and he could write them as well. By the time he wandered into Jackson one day and dusted off the stool at Deidrich's Saloon, he'd already written a few songs, including "Goo-Goo Eyes." Hughie was still single, and his mode of operation in a new town was to approach a widowed lady and ask for room and board, in exchange for which he'd take care of the rent. "You do the cookin'," he'd say, "and I'll pay the rent." In

song, it wasn't that fair. Hughie was not only a drunk. He tried opium and cocaine as well. Eventually he was able to shed drugs, but never booze.

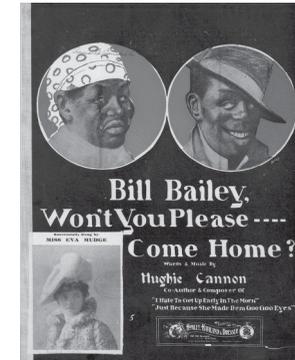
The relationship between Hughie Cannon and Bill Bailey can't be nailed down. Folklore has it that Bill admired Hughie's musical gift, and would often help him out of a jam or see to it that Hughie got a square meal. Almost certainly, however, the pair of them got to talking about women one night, and Bill gave Hughie a pretty dismal account of his marriage to Sarah. Hughie had never met Sarah, but he was inspired to rattle off a ditty about Bailey's irregular hours. Bailey thought the song was a scream, and he brought home a dashed-off copy of the song to show Sarah. Sarah couldn't see the humor. "I liked the music," she said with farm girl simplicity. "But I thought the words lowered him." For a while, she accepted without comment the picture it drew of her as a wife, though it lowered her as well.

Hughie eventually peddled "Bill Bailey" to a New York publisher for \$350. It was the most he ever got for a song. "Goo-Goo Eyes" went for \$35. "Ain't That A Shame" he gave away. His publisher made a fortune out of "Bill Bailey." The song was given its formal debut during a musical review in Newburgh, N. Y. In a short time, it had become a "standard" with musicians everywhere. Hughie Cannon moved to Detroit, and could be heard playing piano at a saloon off Farmer Street - when he wasn't in Eloise (Wayne County General Hospital), drying out. He had a brief marriage to a girl who worked in a Detroit corset factory but, like Bill Bailey, he rarely came home, and his disgusted wife eventually threw him out.

Exactly 60 years ago today, Hughie died of cirrhosis of the liver in the Lucas County Infirmary Hospital in Toledo. On the same day, his wife was in Jackson, being given her divorce decree, but Hughie never knew it. Willard Bailey opened a store in Jackson, selling phonograph records for a while, then in 1910 he took Sarah and his adopted daughter to Los Angeles. Music continued to occupy Bailey's life. He played with bands on the West Coast, then became a salesman for the Southern California Music Co. Sarah never did adjust to being a musician's wife. She divorced Bill in California, and moved to Oregon where she had relatives. There she met and married a farmer named Calvin Williams.

Sarah's escape back to the farm life apparently wasn't much of a success. She won't talk about Calvin Williams. Bailey died in 1954 in California. When Calvin Williams died, Sarah moved in with relatives in Jackson. Later she entered a nursing home. Today, she lives in the Cedar Knoll Rest Home northeast of Jackson, very near the farm where she was raised. It's a peaceful life for Sarah. She can still chatter on about her childhood on the farm, the songs she learned in school, the poems she learned to recite in German, and how the men-folk would take

their horses cross fields to church on Sunday. And she can be emphatic that she was raised to be a good girl and a good wife. She remembers everything her mother taught her, even the lesson that city and country don't get along. The joke Hughie Cannon wrote is as painful to her then as it was 70 years before, and just as unfair. "I waited" she protests "but Bill Bailey never would come home"



Sheet Music Cover to Bill Bailey

BAND SCHEDULE-2016
9 Oct Golden Gate Rhythm Machine
13 Nov Flying Eagles
11 Dec Gold Coast Holiday Party

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.