



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

FIRST CLASS MAIL

NVDJS NEWS
August September 2017



Sunday, August 13,
2017

Sunday, September, 10,
2017

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

RENEWALS that are DUE

August

Ron Medrud

September

Jim Broadstreet

Lee Campbell

John and Susan Coleman

Jim Hendrix

Larry Shore and Joan McCarthy

**NAPA VALLEY DIXIELAND JAZZ SOCIETY
MEMBERSHIP**

Name _____

Address _____

City _____ Zip _____

Telephone: _____ Date: _____

Standard Membership Single \$30.00/year
(\$8.00 Session Admission) Couple \$50.00/year

Contributing Membership Single \$100.00/year
(Free Session Admission) Couple \$170.00/year

Enclosed is a check for the following: New Renew

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

**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 August 13, 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.

on September 10 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

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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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Publicity	Open
Historian	Open
Band Liaison	Linda Stevens 707-939-9018

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

Well, folks, we've had small crowds attending the last two months, somewhat due, I'm sure, to other events.

In June, the Dixie Giants very fun band joined us for their unique take on Trad. For those attending, it was a great day to hear these young guys who are so taken with early jazz. So, here's hoping that next year many more folk will attend to enjoy their creative and fast paced music.

Then, in July Ray and the Cubs joined us for their last gig during their stay here for the Cline Festival and all their other gigs. Being the last of their gigs, I'm going to figure many people had already caught their act. Talented professionals with their own sound, they may be back for Cline next year.

Coming up is Don Neeley and NRA – a not to be missed take on jazz with a slightly different sound.

Isn't it great that there are so many bands available to us and with their own nifty style of early jazz? We are certainly lucky to be in this area with all these talented musicians.

See you August 13.

Linda



Jazz Around The Bay Area

Jazz Clubs

1st Sunday

TRAD JASS of Santa Rosa meets, at the Moose Lodge, 3559 Airway Drive, Santa Rosa September 3, TradJass Jammers, October 1, Beyond Salvation 1:00-5:00PM. (707) 526-1772 Jammers call (707) 528 0815, members \$12, other clubs \$12, public \$15.

3rd Sunday

NOJCNC Meets at the Elk's Lodge, 3931 San Pablo Dam Rd El Sobrante, August 20, Devil Mountain September 24 Gold Coast 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, August 27, Fog City Stompers September 24, Rich Owens' Thrown Together 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 August 23, Side Street Strutters, September 27, Rich Owens' Thrown Together jazz Band 7:00 PM At the Rossmoor Event Center, 1021 Stanley Dollar Drive, Rossmoor, Walnut Creek, CA members \$10, guests \$15

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) } **The Jambalaya gig has been discontinued**

** 2nd Tuesdays Chris Bradley's Traditional Jazz Band }play from 7:30 to 9:30 PM Castle Rock Restaurant 1848 Portola Avenue, Livermore 925) 456-7100

** Every Tuesday —Phil Smith and the Gentlemen of Jazz play from 6 to 9 PM Napkin's Bar and Grill 2001 2nd St, Napa, CA

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

Fridays

**Most Fridays-Clint Baker's Cafe Borrone All Stars play in Menlo Park at Cafe Borrone, 1010 El Camino Real, 8-11PM.

Saturdays

***Devil Mountain June 17 July 15 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 Ken at 925 625 2707.

***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



CRESCENT BAY JAZZ BAND— *New Orleans Style Jazz* • Featuring cornetist Ray Ronnei

(Merry Makers Record Company MMRC-CD-51) Playing
time: 63m. 16s.

*My Little Girl**; *Savoy Blues*; *Tiger Rag*; *How Long Blues**; *Hindustan*;
Early Hours; *Original Dixieland One-Step*; *Burgundy Street Blues*;
Whenever You're Lonesome; *Blue Bells*, *Goodby [sic]*; *Copenhagen*.

Ray Ronnei, cornet, vocals*; Roger Jamieson, trombone; Ron Going,
clarinet, co-leader; Ron Ortmann, piano, co-leader; Buddy Burns,
string bass; Douglas Parker, banjo; Sam Greer, drums.

Recorded in July 1971 at Fishface Sam's, Santa Monica, California.

The musicians playing on this CD were all from Southern California and were probably little known outside of that geographic area since they did not tour in the U.S. or abroad. They played in different musical combinations at the time, the longevity of this one being of short duration like so many others. Of the group, one was a standout: Ray Ronnei. He was a unique brass player, one of those who are readily identifiable after just a few notes. His attack with its frequent flurries of staccato bursts, coupled with a shimmering vibrato, captures the listener's attention right away—it is both intriguing and exciting.

Ronnei is ably abetted by the other two in the front line. Going is a towering presence, weaving notes all around, above, and below Ronnei, reminding one of the filigree of the iron balustrades of the balconies in the French Quarter of New Orleans. He is facile in all registers, executing flawless runs, and with just the right touch of vibrato, all of it with nary a screech to be heard. On trombone Jamieson provides depth and support, using glissandi judiciously and stating the melody where needed.

The rhythm section is not of quite the same caliber as the front line. Ortmann's piano provides a adequately solid base, Parker is good support for the piano with his chording on banjo, but Burns is barely audible, and Greer seldom heard. There are

occasional solos and breaks from Ortmann and Parker, but none from bass or drums. The burden falls on the front line, and they shoulder it with ease.

Most of the tunes in the program should be quite familiar to most listeners, but they are given a fresh treatment here. It's not more of the "same old ... same old ..." The cornet will launch a tune, followed by the clarinet and the trombone for a satisfying ensemble treatment. Tempos of many numbers are brisk, but the blues are not rushed. In particular, *Going* pays a nice tribute to George Lewis on the latter's *Burgundy Street Blues*.

On a slightly negative note, the sound is somewhat variable. One can tell it's a live performance, although there is little or no applause as each tune is cut off abruptly at the end and the next follows almost immediately. It seems there was only a single microphone which was being moved around, resulting in an imbalance on occasion. Clearly each instrument was not individually miked—a pity—but there is no available information on the recording set-up.

All aficionados of the New Orleans style of jazz will welcome this addition to what is currently available. Ronnei's contribution alone is worth the cost of the purchase.

Merry Makers records are available at several online outlets, such as cdUniverse and Amazon, and from City Hall Records, 101 Glacier Point, Suite C, San Rafael, CA 94901, tel. 415-457-9080.

Editor's Notes:



Well the summer is relentlessly flying by as it seems to do these days. We even had an extra weekend in July.

The Cline Festival was a big success as always, we even had a slight break from the extremely warm weather we've been having since May. The stiff breeze came up at the end so that only the hardest souls stuck around for the Jambalaya Swing Band.

The Cubs were in fine form at our July 9 session even after playing a marathon of gigs during the past week. They are such talented pros, although their Chicago style swing is a departure from our usual fare of New Orleans style Trad.

We have a fine slate of bands coming in as we head toward fall. As always, we need some new members from the earlier side of retirement to enjoy the fine music we have all over the bay area. Perhaps as summer draws to a close the appeal of the Napa Valley will diminish and so will the traffic clogging the roads.

Editor Don Robertson



Dustin Huntzinger

This is Dustin Huntzinger with Bob Romans of Cell Block 7 and some former members of Bob's Barkin' Dogs youth band. Dustin is the Grandson of the late Fred Spitzer former member of Cell Block 7. Dustin sat in with CB 7 on cornet during their April appearance here at NVDJS and did a fine job. Dustin is holding and plays Fred's cornet. Dustin lives in Napa and attends Vintage High School.

NVDJS helped sponsor Dustin at the Sacramento Traditional Jazz Society Youth Jazz Camp.



Ray Skjelbred and the Cubs



Cell Block 7 with Dustin

Kid Ory

King of the Tailgate Trombone

by John Gill

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

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.



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 big time. 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 the Cadillac Cafe on Central Avenue. Soon the Hollywood elite of the si-

lent 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 every where, 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. 1946 and 1947 found the Kid at the Green Room and later at The Hang-over 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.



Ory with banjoist Johnny St. Cyr and pianist Harvey Brooks in 1963 at a Disneyland reunion of Louis Armstrong's Hot Five

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 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.

The following recordings by Kid Ory are highly recommended:

- Kid Ory's Creole Jazz Band 1944/45
- The Legendary Kid
- This Kid's The Greatest Kid Ory! Favorites
- Kid Ory's Creole Jazz Band
- Kid Ory's Creole Jazz Band 1954
- Kid Ory King of the Tailgate Trombone
- Kid Ory '44 '46
- Kid Ory's Creole Jazz Band The Green Room 1
- Kid Ory's Creole Jazz Band The Green Room

BAND SCHEDULE-2017

- 13-Aug Neely's Rhythm Aces
- 10-Sep Golden Gate Rhyth Mach 5 + 1
- 8-Oct Fog City Stompers
- 12-Nov Flying Eagles
- 10-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

