



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

FIRST CLASS MAIL

RENEWALS that are DUE

April

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NAPA VALLEY DIXIELAND JAZZ SOCIETY
MEMBERSHIP

Name _____
 Address _____
 City _____ Zip _____
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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:
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NVDJS NEWS

April May 2015



**NAPA VALLEY
 DIXIELAND JAZZ SOCIETY**

Sunday, April 12
Sunday, May 10
 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 April 12 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

on May 10, 2014 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.

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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



I'm happy to say that we seem to be working out the kinks with the Vets Home with regard to the sale of wine/beer. At the March gig, we had beer/wine/soft drinks and water available from 1 p.m. – 4 p.m. in Grant Hall so there was no need to go to the pub for drinks. We really appreciate this service and thanks go to all the folks who make it work.

March brought the SF Footwarmers to the club with their two-cornet front line and other talented musicians. They do a very hot Tiger Rag – it sounded really fine at the end of the afternoon. There were a number of residents present and they seemed to enjoy the band very much.

Coming to entertain us on April 12 will be Cell Block 7 with their unique sound and their double-belled euphoniums. It's always great to welcome this talented group of musicians and both listeners and dancers look forward to their yearly appearance.

On a sad note, Dave Frey, one of our fine local musicians has passed away. We will miss his extreme talent on the banjo as well as his inspiring up-beat spirit never flagging even through many physical problems over the years. The leader of the Bear Republic Jazz Band and a member of the Eldorado Syncopators and also seen in many other settings, we will miss seeing his trademark fedora hat in the back row as he strummed away.

Hope to see you all on April 12 – 1-4 pm for an afternoon of fine music.

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 3, San Francisco Footwarmers, June 7, Natural Gas** . 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 **Champa Thai**, 3550H San Pablo Dam Road, El Sobrante, **April 19, Fog City Stompers May 17, Beyond Salvation** 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 26 Jambalaya Swing Band, May 24 Silicon Gulch**, 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** -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.

****1st and 3rd Wednesdays -** *Mission Gold Jazz Band*, **Still looking for new venue**

Thursdays

**** 4th Thursday** *And That's Jazz* **Is Back at High Street Station Cafe**, 1303 High Street, Alameda,
**** Every Thursday** *Earl Scheelar's Zenith Jazz Band* the **Champa Thai**, 3550H San Pablo Dam Road, El Sobrante, 7-10 PM
LARGE dance floor, for info call 510-222-1819. **Note Change of Day**

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 18, May 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

Sobriety, Earl Scheelar, and Stone Age Jazz Band

Around the time he turned 50, Stanton made a shift in lifestyle when he stopped drinking for a few years during the 1970s. In December 1972 his friends and associates surprised him with a grand party and benefit. At a large gathering of Bay Area revival-jazz talent and supporters, P.T. was presented a check for several hundred dollars and good wishes. It marked the start of about seven years sobriety, during which time he launched and successfully ran his own band.

Earl Scheelar who knew and played alongside P.T. for years calls him, "completely nuts." Nonetheless, Scheelar was deeply influenced by his spare cornet technique, and modeled his horn leadership on Stanton's:

His cornet style was so sparse, so laid back, but he would punctuate and syncopate and do things that made other people respond. P.T. was the most understated back-in-the-background player. But he had the ability to goose people and get the best out of them. And that's very evident in the Bearcats, and in the Stone Age.

During the 1970s, Stone Age Jazz Band – so called for its primitive jazz style -- coalesced around Stanton's iconoclastic leadership. Stone Age was gleefully non-conformist in style and outlook; both P.T. and Earl sported beards at times. They specialized in playing familiar tunes in an unfamiliar way, though P.T. called it, "basically a dance band." The lineup was nearly identical to Earl's former New Orleans House Band: usually trombone player Bill Bardin, a rhythm section consisting of guitar and banjo, with Pete Allen on string bass or Walter Yost tuba; no piano or drums. Vocal harmonizing by band members added a note of antiquated charm.

Typically, Stanton's horn was throttled back, choked-up with his mutes and tin derby, embedded in the ensemble until needed for a rare solo or the rideout chorus.

In liner notes for their Stomp Off Records album, bassist Mike Duffy describes something of his onstage procedure: *Almost all the chatter you will hear in the background on these live recordings is from P.T. Stanton, who was forever giving directions and encouraging his mates ("Keep going, Willie"). And if you notice clattering metal sounds, that will be P.T. too, digging around among his mutes for the right one.* In perfect accord with P.T.'s sensibilities, Scheelar played passionate clarinet with a big

rich tone and a style reminiscent of Johnny Dodds. P.T. took very few solos, says Earl: "he felt the solos should really be played by the clarinet and trombone. He wanted the ensemble sound."

Legacy of the Bearcats

It's unclear exactly when P.T. stopped playing. Though sober during much of the 1970s, he resumed drinking, went into a steady decline, and died in 1987 at age 64. Stanton left behind a limited set of issued recordings, but at the JAZZ RHYTHM website you'll find photos, recollections and a P.T.

Stanton archive of jam sessions and performance tapes offered for the first time, and sampled below. It's apparent from his music and the high estimation of his contemporaries that P.T. Stanton was a rambunctious, expressive and first-rate musical talent. He was one of the most colorful personalities at the

leading edge of a second-wave of San Francisco jazz revival musicians, inspired by Lu Watters and the rediscovery of New Orleans music, who built their own independent style during the 1950s. Note P.T.'s hardware: mutes, plunger, and tin derby hat. Courtesy Mielke's band was a significant voice in the midcentury jazz revival. Stanton's unorthodox cornet lead, indirect leadership style, and odd brilliance were key elements sustaining its creativity. As its musical *consigliere* his contribution to crafting their independent style was an achievement of originality. By authoring the distinctive Bearcats sound, P.T. Stanton imprinted his unmistakable personal signature on the West Coast jazz revival.



Editor's Notes:

As we move into spring, we are looking forward to many sessions at our new venue at the Veterans' Home.

Sadly we have temporarily reduced our time to 3 hours as our schedule choice and location has discouraged the jammers from coming to play between the featured band's sets.

Additionally, our NVDJS membership continues to decline as time passes. Our wonderful happy music deserves a wider audience, so talk it up among your dancing friends and try to bring in some new people.

In addition to our revived website by Bruce Stangeland, we also now have a page on Face Book. Check it out.

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.

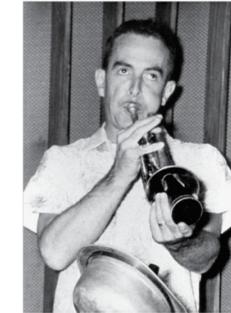
Cross Presidents' Circle (on foot) and enter the end of the Member Services Building. Take elevator to the 2nd floor

Go right down the corridor and find Grant Hall on the left side.

A Tale Worth Telling (Pt. 2)

by Dave Radlauer
Reprinted by permission
From Fall 2014 Frisco Cricket

Eccentric, Dissipated and Intentionally Oblique



Peter Thomas Stanton was a strange and unique person. A broad intellect, he was original not only in his horn style but also in his thought, outlook and manner of self-expression. His speech pattern was a series of digressions suggests Dave Greer, "He never said anything that was particularly straightforward. It took a while for P.T. to get to the point of just about anything, even just pass the butter or whatever. It was always charming."

Singer Barbara Dane puts it this way:

His contemporaries thought of him as a mystery man, a self-made intellectual, an amateur linguist who dominated several languages, especially Spanish and Portuguese, and a raconteur who was entertaining enough to keep you supplying him with one beer after another until the sun came up. Richard Hadlock who played music with P.T. for years calls him "the world's most eccentric eccentric *Despite his eccentricity, he was sly as a fox. His favorite word was righteous: "that's a good band, that has a righteous sound."* It was kind of a spiritual thing with him producing that music, so maybe that was the right word for him to use. A pretty good singer, Stanton's parody rendition of "Little Coquette (from Lafayette)" was said to be memorable.

Noted the *Berkeley Daily Gazette* on December 5, 1956: "Stanton takes a few vocals in the tongue in-cheek Fats Waller tradition. He takes vast liberties with the lyrics, frequently sneaking in references to news events of the day."

Stanton was an alcoholic. He emulated the excessive drinking and hard living of certain early jazz horn men who died in their thirties. Long time colleague, trombonist Bill Bardin, felt he admired Beiderbecke's lifestyle: "He thought Bix had the right idea. I think P.T. was a little disappointed to find himself carrying on after the age of thirty. It upset his plans." And years later Bill was still puzzling over P.T.'s comment to another musician, "think of it as a series of one."



CD REVIEW

by Bert Thompson



VARIOUS BANDS— The Best of Dixieland (Alto Take: 2 ALN 1947). Total playing time: 76 mins. 05 secs.

When the Saints Go Marching In; South Rampart Street Parade; Lazy River; Basin Street Blues; Muskrat Ramble; At the Jazz Band Ball; There'll Be Some Changes Made; High Society; Runnin' Wild; Down by the Old Mill Stream; Willie the Weeper; Jazz Me Blues; Milenberg Joys; Way Down Yonder in New Orleans; Bye Bye Bill Bailey; The Faithful Hussar; Riverboat Shuffle; Royal Garden Blues; After You've Gone; Dippermouth Blues; Tin Roof Blues; Cotton Fields; Shreveport Stomp; Sugar; Original Dixieland One-Step.

Musical Aggregations:

These are too many to list here, but they include the bands of Louis Armstrong, Al Hirt, Pete Fountain, Kid Ory, Muggsy Spanier, Jack Teagarden, and Dutch Swing College among others.

Joining the long list of "Best of ..." albums, this one includes titles that seem to indicate it is aimed at those for whom the term "Dixieland" conjures up visions of straw hats, striped shirts, and red suspenders. A glance at the play list would suggest that about half or more of them have the attraction that familiar war horses have for the general public.

The list of performers, however, is impressive. Although a few might be labeled "commercial," appealing to those who frequent clubs like those on today's Bourbon Street in New Orleans, such as Al Hirt and Pete Fountain (who also played in these clubs for long periods), I would not so designate the others. Die-hard fans of traditional jazz will not quibble with Teagarden, Ory, Spanier, Lewis, et al., although most of the tracks on this CD by those artists will no doubt be already in these fans' collections. So here, perhaps, the "Dixieland" of the album's title refers only to the tunes, rather than the bands.

Strangely enough the only non-U.S jazz band included is from Holland: the Dutch Swing College Band. (It is

also possible that Bechet is backed by some French musicians, but no personnel are given for most tracks. In Europe in 1957, Bechet played concerts with Buck Clayton, Vic Dickenson, and several other U.S. musicians, and most likely this track is from a concert in which they all played together.) It would seem to me that since the compiler(s) ventured outside the U.S. for the bands, at least some of the British bands, such as those of Barber, Colyer, Lyttelton, et al., and also a few other American ones, such as those of Oliver, Watters, Condon, and Murphy for starters, who are all conspicuously absent, should have been included. Since the title of the CD imposes no geographic or temporal restrictions, they should be represented, as well as, perhaps, other European bands and those from other parts of the world—Australia and Japan, for instance. A better compendium would have included such, possibly limiting each group to one track rather than the several accorded most groups on this CD.

Certainly the disc provides some 76 minutes of good music. Listening to the tracks is akin to listening to an iPod or mp3 player in the shuffle position—there is no apparent organizing principle here, and as to time periods the selection flits back and forth among the bands, seemingly at random. So "variety," it seems, was the aim.

The CD is priced attractively and should not send anyone to the bank for a loan. Although most people reading this will already have most of the titles, ordering information can be obtained by sending an e-mail to <swehmhoff@entonegroup.com> or contacting E1 Entertainment Distribution USA, 22 Harbor Park Drive, Port Washington NY 11050.



BAND SCHEDULE-2015

12-Apr Cell Block 7

10-May Neely's Rhythm Aces

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



Raffle Donations

Due to restrictions at the Veterans Home, we have had to discontinue our Raffle