



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

## FIRST CLASS MAIL

### RENEWALS that are DUE

#### August

Lew Manchester Nancy Willock  
Ron & Bruce Medrud

#### September

Jim Broadstreet  
Gene & Lee Campbell  
Jim Hendrix  
Brian & Barbara Matthews  
Larry Shore Joan Mccarthy

### NAPA VALLEY DIXIELAND JAZZ SOCIETY MEMBERSHIP

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_

Telephone: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Standard Membership</b>	Single	\$30.00/year	<input type="checkbox"/>
(\$8.00 Session Admission)	Couple	\$50.00/year	<input type="checkbox"/>
<b>Contributing Membership</b>	Single	<b>\$100.00/year</b>	<input type="checkbox"/>
(Free Session Admission)	Couple	<b>\$170.00/year</b>	<input type="checkbox"/>
<b>Sustaining Membership</b>	Single	<b>\$150.00/year</b>	<input type="checkbox"/>
(Free Session Admission)	Couple	<b>\$250.00/year</b>	<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

August September 2015



### NAPA VALLEY DIXIELAND JAZZ SOCIETY

Sunday, August 9  
Sunday, September 13  
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 August 9, 2015 1:00 - 4:00  
**The Fog City Stompers**

The Fog City Stompers have been playing since 1985. In addition to the great old standards, which include arrangements of the recordings of Bix Beiderbecke, they offer original compositions and new arrangements performed in the traditional Dixieland jazz style. They play currently at various establishments around the San Francisco bay area and at private affairs. Please come up and say hello to them.



**Tom Belmessieri - cornet**  
**Hudie Brenman - reeds**  
**Rich Newcomb - trombone**  
**Mike Hart - helicon**  
**Pat Dutrow - banjo/guitar**  
**Morgan Olk - piano**  
**Adam Roderick - drums**

on September 13, 2015 1:00 - 4:00



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**  
**TBD**              **reeds**  
**Bob Williams**   **trombone**  
**Robert Young**   **bass sax**  
**Bob Ringwald**   **piano**  
**Scott Anthony** - **banjo/guitar**

**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**



In June, we had a great session with the lively and fun Devil Mountain Jazz Band.

July brought us Ray Skjelbred and the Cubs. Unfortunately, I was unable to be there, but reports tell me that it was a very successful day.

The Cubs played at the Cline Jazz Festival the day before our gig and then came to Yountville among other gigs to fill out their visit to our area.

Next year the Uptown Lowdown Jazz Band will be playing at Cline, traveling from their Northwest homes. We will feature this band the following day at the Napa Club. Anyone who has ever heard this band will want to be there.

This month we feature the Fog City Stompers with a lot of Bix, I imagine. Good band, don't miss it.

You may have noticed that some pianists may choose to play the piano at Grant Hall and others the keyboard. We are fortunate to offer these choices as the grand piano slips out of tune frequently, but the keyboard is a really good one that plugs into the sound system. Aren't we lucky to have this setting for our sessions?

Because we had some extra funds in our youth fund, we were able to contribute to the kids going to Jazz Camp through Trad Jass. We have received some very appreciative thank you notes and are happy to support young people who are enthusiastic about our favorite music.

Things continue to run smoothly at Yountville and the beer/wine sales should be in place for August 9.

See you all then,

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, **Sept 6 (Labor Day Weekend)**, *Trad Jass Jammers Oct 4 Cell Block Seven* . 1:00-5:00 PM (707) 526-1772 \_Jammers call (707) 542-3973, members \$8, other clubs \$9, public \$10.  
**3rd Sunday**  
NOJCNC **MOVED Meets at the Elk's Lodge, 3931 San Pablo Dam Rd El Sobrante**, **August 16 Devil Mountain Sept 20 And That's Jazz** 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 23 Zinfandel Stompers Sept 27, 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.

**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 **Elk's Lodge, 3931 San Pablo Dam Rd 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.  
**Thursdays**  
**\*\* 4th Thursday And That's Jazz High Street Station Cafe**, 1303 High Street, Alameda,  
**Fridays**  
**\*\* Every Friday Earl Scheelar's Zenith Jazz Band CANCELLED. Looking for a new venue.**  
**\*\*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 Aug 15, Sept 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](http://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



with some from John Bennett) is not only clever but also very imaginative.

Every one likes High Sierra. They just keep going even though the front line changes. The back line stays the same but they just gets bigger and grayer. This is the third trumpet player that I remember and the second trombone player. Peter Meijers on reeds was added a few years back. When Al Smith was the trumpet player there was no reed player. Some years ago in Sacramento I was sitting next to a 15 or 20 year attendee and a great HS fan. All the seating areas there are considerably smaller than the St. Martins arena but every time I had seen them all the seats were full. I asked the guy if he had ever seen them when the place wasn't full. He thought a minute and then said "Yes, one night here several years ago at 11:30 when it was raining."

I have heard Uptown Lowdown and Grand Dominion several times and enjoy both of them. I had not heard Fat Babies before (you're right, they are very good - and no gray hair, either). I had heard about the Wolverines but never seen them in person. I didn't realize that they have been around for 20 years. To quote the guy sitting behind me, "They're the best!"

I had heard Yerba Buena before and, to get historical, Turk Murphy a couple of times. They are always enjoyable. There are other very good two cornet bands in the Bay Area, the Cell Block Seven is one of them. Evergreen I had heard of but not heard in person. They play well together and I particularly like any band who gives a little history of the tune they are about to play as they do.

I had never heard Tom Hook before. He is a great entertainer. What a repertoire.

One complaint. I thought that Flambeau was just a lot of loud noise. As my high school music instructor would say, "They have two styles. Loud and louder." I didn't think that the fiddle playing was exceptional. They can't hold a candle to Queen Ida as a band. Even with such well known tunes as Orange Blossom Special there was only two 10 second intervals of recognizable melody.

Editors note:  
As a fiddler, I tend to cut Flambau a little slack. Besides pianist Caroline Dahl is a treat for the eyes and the ears.

I didn't get a chance to listen to the piano players. I would have liked to hear the Graystone Monarchs because that's my style. However, I had never heard the name before and, by the time I figured out who they were, it was too late.

One of my personal favorites in that genre is a long time Bay Area favorite, the Royal Society Jazz Orchestra. They have been at every Sacramento Jazz Festival but one for the last 25 years. They bill themselves as a group that plays original arrangements from the 20s and 30s, which they do very well. At one session the leader, Don Neely, asked for requests. A young woman came up and handed him a sheet of paper. He read it silently, scowled for 10 or 20 seconds and then read, "Anything by Elton John." He scowled some more and then said, "We have this agreement: I don't do his stuff and he doesn't do mine." I don't know if that satisfied her or not but that's the way it ended.  
Editor's note: **yep that's Don**

I used to attend a professional meeting in Philadelphia that lasted for several days. A group of us would go to dinner together. This particular evening there were six of us, all definitely over 60. In an effort to start a conversation, one of the women said that she had just seen a very interesting and entertaining Elton John TV special. Dead silence. I thought that someone ought to say something so I said, "I'm sorry, June, but my musical interests run between 1920 and 1950." She smiled charitably and replied, "I'm married to one of those." The conversation shifted elsewhere quickly but I don't remember where it wound up.

So to summarize. Bruce and I had a great time. No one in the crowd likes the music any better than he does. We were there on Thursday evening for the whole session from 7 to 10, on Friday from 3:30 to 8:30, on Saturday from 9:30 to 8:30 (Bruce didn't move from his chair for that whole time- he finally got a little stiff), and for the whole session on Sunday, 9:30 to 3:30. We certainly look forward to next year and to September when the local program resumes.



### Editor's Notes:

Well, the summer is flying by with many great jazz events already behind us. We've had the Sacramento "Music" Festival. With a few good Dixieland Bands left. We've had the wonderful Olympic Jazz Festival reviewed by relocated member Ron Medrud. We've had the Cline Cellars Wine and Dixieland Festival, with many wonderful bands and fantastic weather. We were privileged to have Tuba Skinny, a wonderful "traditional" New Orleans street band appear at a couple of local venues

Coming up is the Hot Jazz Jubilee in Sacramento over the Labor Day Weekend. This event has suffered from its own popularity at a venue that could not accommodate the crowds it attracted. This year they have moved to a hotel complex twice the size of the previous one. Lets hope we can enjoy this one without having to fight for a seat.

We continue to have great bands at our local Jazz Societies and regular band gigs. Happily, NOJCNC has found a new home at the Elks in El Sobrante. Sadly, the Zenith Jazz Band has not found a venue for Friday Night Jazz.

So let's enjoy what's left of summer.

*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.

## Greater Olympia Dixieland Jazz Festival

Our members, Ron Medrud and his son Bruce, have relocated to Lacey Washington. They attended their first Oly Jazz Festival and Ron has sent us a report which we reprint by permission.

Obviously the recent big event was the Jazz Festival. I saw three couples from Napa who are regulars down there and talked briefly with them and asked that they give you my regards.

Bruce and I have joined the Olyjazz club up here and have become acquainted with Charlotte Dickison, the festival director for the last 20 years. She just retired from the job at age 90 because she is beginning to have minor health problems and because she is smart enough to want to go out at the top (we have had this conversation). They had a very fitting birthday party for her this spring. The Olyjazz band of the month, Columbia Classic, came up from Vancouver, WA a day early and played for her party on that Saturday evening.

I told her that, for what they were worth, I would give her my opinions about the festival and that is what is coming next. As someone who was a first time attendee and with no knowledge of what was going on back stage I must say that it looked as if all was going very well. As we spoke of a few weeks ago, I would say that you really went out at the top. God bless St. Martins for being willing to share their facilities. At one of the sessions I spoke with a man of the cloth, who identified himself as being affiliated with St. Martins. I thanked him unofficially for the sharing.

Now we go to Black Swan, one of my all time favorites, whom I have seen several times in Sacramento. They have had to replace the trumpet and the trombone in recent years so their performances have been a bit scarce lately. I didn't see any difference between the previous versions and the current one. I like the great variety of tunes and the individual skills (for example, John Bennett with stride and ragtime). They are great either in solo or in ensemble. AND (that's deliberate) they have Marilyn Keller, who has a magnificent (I don't remember the last time I used that word) voice, who can sing fast, slow, loud or soft, with a pleasant personality and a big smile. There are a handful of singers who can bring tears or shivers down my back: two rather obscure men (Ralph Young and Arthur Prysock, who sounds a bit like Billy Eckstine), Sarah Vaughn, Patsy Cline, Jim Reeves, and Marilyn Keller. The gospel session on Sunday AM was superbly done. The really well known Gospel singers, such as Mahalia Jackson, all have a heavy vibrato that I find very distracting. Marilyn has some vibrato because of a similar voice but it's much smaller and better controlled. I bought the two CDs that they had for sale. Whoever writes the liner notes (I think it's mostly Kit Johnson



## CD REVIEW

by Bert Thompson

Will return next time



## Popular Music Through The Decades

Excerpted from the Music Trivia column by D J  
Craig in the Payson AZ Roundup

This is The Next Part of an Article chronicling the evolution of American popular music in the 20th century — 1900-1999. Each Section will look at what music was popular in several decades and what influenced that popularity.

### Music Brightened Dark Days Of The Depression

#### 1930-1939 – Depression, Swing and World War

Entering the decade, America — and soon the world — sank into the Great Depression, with a wave of bank failures in 1930 and growing business failures and unemployment. By 1932, the nation's income had been cut in half. Franklin D. Roosevelt was elected later that year, restoring hope that his "New Deal" would boost the economy. Prohibition was repealed in 1933 and Social Security was enacted two years later.



The King of Swing, Benny Goodman and crooner Bing Crosby were two of the top artists in the 1930s.



Adolph Hitler rose to power as Chancellor of Germany in 1933 and by 1936 Nazi forces had launched their European offensive. But despite the Depression, millions of Americans kept flowing through the movie turnstiles, enjoying movies such as "King Kong," "Snow White and the Seven Dwarfs," "The Wizard of Oz" and "Gone with the Wind." In sports, Jesse Owens' four gold medals at the Berlin Olympics infuriated Hitler.

Mirroring the national economy, the record industry underwent an almost total collapse, selling only 6 million records, compared to a peak of 140 million just five years earlier. By 1936, jukeboxes became a staple wherever people gathered to listen to music or dance. The radio debut of "Your Hit Parade" in 1935 brought the hottest songs to a broad national audience each week.

The revival of the record industry came with the beginning of the "swing era" with the September 1935 engagement of Benny Goodman and his band at the Los Angeles Palomar ballroom. As the jitterbug became the new dance craze in 1937, swing helped carry popular music to levels of excitement at decade's end.

### Top Artists and Records of the 1930s

Following his departure from the Paul Whiteman Band, crooner Bing Crosby was the king of popular records during the 1930s, with nearly 150 charted hits from 1931-39 alone. His commanding baritone ballad style carried such songs as "Just One More Chance" (1931) and the Great Depression theme "Brother, Can You Spare a Dime?" (1932) to the top. Fred Astaire proved to be just as masterful on record as on screen with "Night and Day" (1932) and Irving Berlin's "Cheek to Cheek" (1935). Trumpet virtuoso, Louis Armstrong, earned a wide new audience with his pop vocals, with such songs as "All of Me" (1932). Billy Holiday reigned as the era's greatest jazz vocalist.

The swing bands dominated the record charts in the second half of the 1930s. Benny Goodman, the King of Swing, scored big with "Sing, Sing, Sing (With a Swing)" (1938) and "And the Angels Sing" (1939). Artie Shaw had one of the swing era's undisputed classics with his 1938 rendering of Cole Porter's "Begin the Beguine." Tommy Dorsey had record success with "Marie" (1937) and "Boogie Woogie" (1938), as did jazz artists Duke Ellington with "Mood Indigo" (1931) and Count Basie with "One O'Clock Jump" (1937).

Country music moved during the 1930s from the traditional sounds of the Carter Family and Jimmie Rogers to the jazz-inflicted "Western Swing" of Bob Wills & His Texas Playboys, with his two big hits "Spanish Two Step" (1935) and "San Antonio Rose" (1939) and the creation of bluegrass by Bill Monroe. Blues artists were perhaps more affected by hard economic times than anyone in the music business, but the all-too-brief recording career of Robert Johnson (1936-37) would influence generations of performers. #The music glories of swing helped distract a still-isolated America from the terrible violence across the sea. But not for long.

### When Swing Turned To Sing



The Andrews Sisters and the Mills Brothers were among the top artists of the decade that saw the U.S. dragged into World War II and emerge victorious.

#### 1940-1949 – Emergence From War & Swing Turns to Sing

America's time of living in a bubble of tranquility from world war ended on Dec. 7, 1941, with the Japanese attack on Pearl Harbor. Three-and-a-half years later, after the Holocaust deaths of 6 million Jews in Nazi concentration camps, the Allied forces landing at Normandy on D-Day, the suicide of Adolf Hitler, the dropping of atomic bombs on two major Japanese cities and the loss of some 50 million lives, the second world war came to an end.

Throughout the decade's massive troubles, Hollywood continued to provide Americans with an escape, with such blockbuster movies as "Citizen Kane," "Casablanca," "It's a Wonderful Life" and Walt Disney's "Fantasia," "Bambi" and "Pinocchio."

Commercial television got underway in 1941 on NBC and CBS, but was largely a novelty until broadcasts of the 1947 World Series brought TV its first massive audience. Regular programming began in 1948, including the debuts of Milton Berle's "Texaco Star Theater" and Ed Sullivan's "Toast of the Town."

The recording industry enjoyed booming success during the early 1940s, until the era's dominant big bands were stilled on Aug. 1, 1942, when the American Federation of Musicians joined a ban on recording due to a dispute over musicians' royalties. By the time the companies entered into an agreement to end the ban in the mid-1940s, vocalists had assumed predominance over bands in popularity.

A new era began in 1948, when Columbia introduced the 33 1/3 long-playing album. Shortly thereafter, RCA introduced the seven-inch 45 rpm record.

### Top Artists and Records of the 1940s

The 1940s marked the glory days of the Swing Era, led by the high-flying big bands of Duke Ellington, Glenn Miller, Benny Goodman, Count Basie, Jimmy and Tommy Dorsey, Artie Shaw, Harry James and many more, who kept Americans dancing even while war waged abroad. Miller's 1940 classic "In the Mood" served as perhaps the definitive big band anthem. But the musicians' recording ban enabled individual singers to assume center stage, beginning in December 1946, when eight of the country's most popular bands broke up within just a few weeks.

Bing Crosby remained America's No. 1 singer, reaching a peak with his 30 million selling standard "White Christmas" in 1942. The Mills Brothers enjoyed the decade's biggest group vocal smash with "Paper Doll" in 1943, followed closely by the Andrew Sisters' 1945 wartime hit "Rum and Coca-Cola." Nat King Cole moved from his piano-based jazz stylings to take a place among pop's foremost vocalists with his No. 1 hit in 1946, "(I Love You) For Sentimental Reason." And a new star was born when Frank Sinatra left the Tommy Dorsey band in 1946 to begin his



**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**

## BAND SCHEDULE-2015

dynamic solo career. He quickly earned his first of many No. 1 hits with "Oh! What it Seemed to Be."

Jazz entered new postwar horizons with the radical bebop of Charlie Parker and Dizzy Gillespie. Louis Jordan became the first true rhythm and blues performer to achieve tremendous crossover success, helping to pave the way for the next decade's rock 'n' roll phenomenon. After Roy Acuff, Bill Monroe and Bob Wills dominated most of the decade's country music, Hank Williams emerged as country's first modern superstar.

### Next time:

### Rockin' In A New Era

To Be Continued

