



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

FIRST CLASS MAIL

NVDJS NEWS
 August-September 2016



**NAPA VALLEY
 DIXIELAND JAZZ SOCIETY**

Sunday, Aug 14, 2016

Sunday, Sept 11, 2016

2:00-5:00 pm
8/14/Only
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 August 14 **2:00 - 5:00**
Beyond Salvation

Is it the biggest small combo around? Or the smallest big band? Trad jazz fans discovering Beyond Salvation may debate that point, but there is no argument about the variety of hot jazz sounds this quintet can produce, all evoking the fun and excitement of the Roaring Twenties. The Beyond Salvation Jazz Band is an informal aggregation of five talented, versatile musicians performing on over 15 instruments (not counting kazoots and duck call). On any given tune, any combination might be heard, ranging from conventional trad jazz instrumentation (cornet, soprano sax, trombone, banjo and bass sax) to something more unusual, such as three clarinets, guitar and tuba. On hot dance numbers, a three sax reed section might wail away. A ragtime number featuring a piano interlude could pop up, or a sentimental Hawaiian song including a ukulele ensemble. The band members at the Napa Valley Dixieland Jazz Society meeting will be:



Tom Barnebey - leader, cornet, trombone, sousaphone, piano, vocals, kazoo, ukulele.
Robert Young - bass sax, other reeds, vocals
Ken Keeler - banjo, guitar.
Ray Walker - clarinet, soprano sax, tenor sax, cornet, ukulele.
Pete Main - clarinet, soprano sax, soprano sax, alto sax, sarrusophone, ukulele, duck call.

RENEWALS that are DUE

August

Ron & Bruce Medrud

September

Jim Broadstreet
 Gene & Lee Campbell
 John Coleman
 Jim Hendrix
 Larry Shore & Joan McCarthy

**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 September 11, 2015 1:00 - 4:00
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
Mike Young - reeds
Rich Newcomb - trombone
Mike Hart - helicon
Pat Dutrow - banjo/guitar
Morgan Olk - piano
Adam Roderick - drums

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



Last month, Ray Skjelbred and the Cubs entertained our club and they gave us such a nice afternoon – an extremely talented group of musicians and that was after three other gigs, including the Cline Jazz Festival, during the four days they were in town. They were really warmed up by the time they got to Yountville. Thanks a lot, folks.

This month Tom Barney and his Beyond Salvation Band will entertain us. They are always a fun band with all those different instruments and arrangements. Keep in mind they will be playing from 2-5. That's this month only because one of their musicians has another gig and can't get to us until 2 pm.

There will be a 3 pm event at the Lincoln Theatre, so it might be well to get to Grant Hall early anyway.

See you all 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, **September 4, Trad Jass Jammers October 2 Black Tuesday** . 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**, **August 21 Zenith Jazz Band September 18, 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 24 Danny Coots' Jazz Gang** , **Suptember 25, 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** *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 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

Wednesdays

**** 3rd or 4th Wednesday** **The Rossmoor Dixieland Society** . **August 24** , Mission Gold, **September 28, Clint Baker Hot 6**

At the Rossmoor Event Center, 1021 Stanley Dollar Drive, Rossmoor, Walnut Creek, CA members \$15, guests \$20 Bob Burch 925-934-1337 or <http://www.dixielandjazzrossmoor.com/> for info..

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.

****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** **August 20, September 17** 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



KID ORY AND HIS ORCHESTRA — “THE ORIGINAL JAZZ” (Upbeat URCD259). Playing time: 74 mins. 37 secs.

The Original Jazz: Kid Ory and His Orchestra
Baby Face; Spanish Shawl; Ida; Down by the Riverside; Sweet Lorraine; The World Is Waiting for the Sunrise
Dance with Kid Ory or Just Listen
JaDa†; Dinaht†*
Kid Ory in Europe
Four or Five Times; Down in Jungle Town*

Recorded on Dec. 5, 1956 in Paris; and Aug. 25 and Oct. 27, 1957 in Los Angeles, California.

Collective Personnel: Kid Ory, trombone, vocal*; Marty Marsala, trumpet, vocal†; Alvin Alcorn, trumpet; Darnell Howard, clarinet; Philip Gomez, clarinet; Cedric Haywood, piano; Frank Haggerty, guitar; Julian Davidson, guitar; Charles Oden, string bass; Wellman Braud, string bass; Earl Watkins, drums; Kansas Fields, drums.

This disc, part of the Kid Ory LP reissue series on CD that Upbeat has been releasing, is comprised of the following: tracks 1-6 from Verve LP MGV1023 (*The Original Jazz*); tracks 7-8 from Verve LP MGV1022 (*Dance with Kid Ory* – the rest of this LP being on URCD 241); tracks 9-10 from Verve LP MGV8254 (*Kid Ory in Europe* – the rest of this LP being on URCD 236). As was true of the others in the series, the transfers here are first class.

The album *The Original Jazz* could just as easily have been titled *Dance Some More with Kid Ory*. As a glance at the play list reveals, most of the tunes on the CD are standards, and all of them, except possibly the last, are taken at eminently danceable tempos; while each provides the several musicians solo space, occasionally more than one in a tune, there is nothing frantic about any of these solos, and even the frequent four-bar tags by the respective drummers are also relatively restrained. And as most dancers (and many listeners) prefer, the melody is

always to the fore, whether in ensemble passages or solos.

On almost the entire disc the group is very laid back, and the tempos are steady. Perhaps an exception might be found in the last track, recorded at a concert in Paris where the ambience was considerably different from that of the recording studio, thus affecting the choice of tempo and treatment. *Baby Face* and *Ida* are usually taken at a faster clip than they are here, and *Spanish Shawl* leans more toward the Richard M. Jones version than the Fletcher Henderson one (and that of contemporary bands that I am familiar with) in terms of tempo. Even the banjo anthem, *The World Is Waiting for the Sunrise*, although more up-tempo than the others that precede it, is not a race to the finish line. Indeed, the time allotted to each of these is almost triple that of the old days of the 78 records.

While Ory's personnel varied through the years, the group featured on the first eight tracks plays what might be called “vintage Ory.” A steady four-four rhythm centred on bass and guitar (which Ory preferred to banjo), occasionally aided by the chording of the piano, lays down a solid bed for the front line. I particularly liked Marsala's work on lead, his tone commanding and volume controlled, his notes carefully chosen and not excessive in number. There is no call for earplugs on this album.

If what one wants is a raucous, flag waving performance, this is not the disc to get; but if one wants a relaxed, entertaining hour-plus of jazz played effortlessly and providing an invitation to the dance, this is it. Of course, if one lacks a partner or the inclination to dance, one can, as the latter part of the title of URCD 241 suggests, “... just listen.” Kudos to Upbeat for this series to date.

This CD is available at the Upbeat web site, www.upbeat.co.uk, which provides for ordering by mail if one clicks on “New Releases.”

Editor's Notes:

The Summer continues to fly by, here we are in August already and the “end of summer” activities are looming. Normally I love summer, but this year it's been so hot even I am ready for it to end.

Speaking of hot, there are still lots of hot jazz gigs awaiting us at the various Jazz Societies and other regular gigs.

The Hot Jazz Jubilee in Sacramento over Labor Day has found a larger venue, but it is still laid out in a way that makes it difficult to get around. The line up is competent, but mostly local bands.

We have added a new Wednesday gig, the Rossmoor Dixieland Society has a regular show at their new beautiful event center at Rossmoor in Walnut Creek.

We also have an ad for The Worlds Finest Apples, a band of young folks that play a sort of “Hot Club” style at a new to me venue in Berkeley.

Editor Don Robertson



Not exactly Trad, but these young folks swing

The World's Finest Apples

Appearing at



WEDNESDAY AUGUST 17TH

1984 Bonita Avenue Berkeley, CA 94704

\$15 tickets, Show at 8pm

<http://backroommusic.com/events-1/2016/8/17/the-worlds-finest-apples>

The World's Finest Apples is a California and New Orleans based hot jazz quartet striking a precarious balance between deft musicality and playful whimsy while trying to recapture the intrinsic experimentalism of 20s and 30s jazz. Though all the members are under 30, they each individually have over a decade of experience with early jazz and swing styles, and a deep affinity nurtured by its presence in their coming-of-ages

- Chloe Feoranzo Clarinet (guest)
- Keith Penney Accordion
- Nahum Zdybel Guitar
- Molly Reeves Guitar
- Josh Gouzy Bass



San Francisco Style Drumming

by Hal Smith

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

The elements which make up “San Francisco Style” drumming can be heard on nearly any dance band or jazz band recording from the World War I era to the late ‘20s. However, the percussive devices heard on early discs were used because of limitations in recording technology. When these same techniques were used with Lu Watters’ Yerba Buena Jazz Band or Turk Murphy’s Jazz Band they were played at the behest of the bandleaders. The three basic components of San Francisco style drumming are:

* Woodblock: syncopated patterns are played on a large wood block, usually in an ensemble passage or behind “lighter” instrumental solos such as clarinet or piano.

* Choked Cymbal: the second and fourth beats of each measure are accented on a hand-dampened cymbal; usually played during an ensemble outchorus or behind brass solos.

* Chinese Tom-Tom: the second and fourth beats are accented behind, say, a trombone solo; syncopated patterns (similar to those used on the woodblock) may be played behind a clarinet solo. New Orleans/Chicago snare drum rolls and ride cymbal playing are heard from time to time in San Francisco jazz, but these devices are not heard on the archetypal SF-style recordings made by the Yerba Buena Jazz Band between 1941 and 1950

The most influential San Francisco-style drummer was **William J. “Bill” Dart** (1915-1988). His mastery of the techniques described above has influenced traditional jazz percussionists to the present day. Dart began drumming at age eight and taught himself by playing along with records. This intense study of ‘20s drumming techniques must have helped Dart immeasurably when he joined the YBJB in 1940. Most drummers of the ‘40s played gleaming modern kits with small bass drums, streamlined snares, tunable toms and bright-sounding cymbals. By contrast, Dart’s set was a true rattletrap, with a dusty, oversized bass drum, a deep, low-pitched snare, Chinese (nontunable) toms, dull-sounding cymbals and several woodblocks of varying size and pitch. Despite its unprepossessing appearance, this was the perfect outfit for playing the YBJB’s music. Dart is best remembered for his woodblock work, as heard on the many YBJB sides made for the West Coast label.² He wrought an amazing variety of sound from the collection of blocks mounted on his bass drum. This was the perfect compliment to the 4/4 banjo, the steady two-beat of the tuba and the ragtime piano. It was especially effective during opening ensembles and behind Wally Rose on the piano-and-rhythm rags. If overused, or played in the wrong spot, the Chinese tom-tom can drag the proceedings down miserably. But Bill



Dart played them with animation and always in just the right spot. Occasionally he even played them on an outchorus,³ as Andrew Hilaire did on Jelly Roll Morton’s recording of *Black Bottom Stomp*.⁴ When Turk Murphy, Bob Scobey and finally Harry Mordecai left the Watters band at Hambone Kelly’s, the rhythmic feel changed. Dart, Wally Rose and Dick Lammi stayed on, but the driving 4/4 of Mordecai’s banjo was gone. Recordings made during this period usually feature slower tempos than those played by the two-trumpet band and there is a more pronounced two-beat feel.⁵ Perhaps at Watters’ insistence, Dart was limited to playing afterbeats on the choked cymbal. On the Down Home and Mercury 78s recorded by Watters in 1949 and ‘50, this is the predominant percussive device.⁶ At one point in the late ‘40s, Watters reduced Dart’s kit to a piece of plywood covered with woodblocks!⁷ This was the last straw for Dart and he temporarily left the YBJB to join Bob Scobey’s fledgling “Alexander’s Jazz Band.” The Bay Area correspondent for the *Record Changer* noted that Dart was “at last able to play the kind of drumming he is capable of” with Alexander’s JB.⁸ Scobey was anxious to record this group before the 1948 AFM recording ban took effect and his first sides as a bandleader were done for the Trilon label in December, 1947.⁹ Dart, Wally Rose, Harry Mordecai and bassist Squire Girsback were in the rhythm section and the session sounds very much like a one-trumpet version of the Yerba Buena Band. However, Dart did sound somewhat looser on the sides, playing press rolls which would not have been allowed with the YBJB. While Dart was away from Hambone Kelly’s, the percussion chair changed frequently. Fred Higuera, Stan Ward and Harry Green¹⁰ filled in at various times. Banjoist Clancy Hayes and Watters himself played washboard when no drummer was available. In 1949, Dart returned to the YBJB. He may have reached an agreement with Watters concerning the drumming, as live recordings from Hambone Kelly’s in 1950 show Dart playing more and more snare drum — even ride cymbal!¹¹ When the Yerba Buena Jazz Band disbanded in 1951, Dart freelanced, playing with Scobey, Jack Sheedy’s Jazz Band, the Barbary Coast Stompers, the Superior Stompers and dixielander Pete Daily. Gradually, he edged out of the music business, returning to it only infrequently. Dart’s musical associates from the ‘50s have compared his drumming to Paul Barbarin, Andrew Hilaire and George Wettling. Live recordings bear out these comparisons and illustrate that Dart was more versatile than his playing with Lu Watters would indicate. Still, the rollicking sound of his woodblocks and the metronomic choke cymbal remain Dart’s most important legacy. .

Gordon “Gramps” Edwards was one of the most admired Bay Area percussionists. His association with Lu Watters actually predated Bill Dart’s, as he was one of the drummers in Watters’



Sweet’s Ballroom Orchestra in the late ‘30s. He also played briefly in the 1940 version of the Yerba Buena Jazz Band before Dart joined as a fulltime member. No biographical information has come to light on Edwards, but by virtue of his nickname, we may assume that he was older than the other drummers who were active during the 1940s revival. Clarinetist Bob Helm says that Edwards was influenced by the drumming of Ray McKinley. One can also hear echoes of Ray Bauduc, Dave Tough, George Wettling and Nick Fatool on Edwards’ recordings. Despite playing a more swing-oriented style, he apparently fit in well with the Yerba Buenans on the occasions where he subbed for Bill Dart. He was in his element in Pat Patton’s Frisco Jazz Band — a swinging mid-‘40s combo patterned on Eddie Condon’s bands. Edwards was certainly in familiar territory playing with Condon himself, when the latter brought a touring band to Hambone Kelly’s for a guest shot in 1949. It is worth the listener’s efforts to seek out Gordon Edwards’ unique drumming: on several acetates by the Sweet’s Ballroom Orchestra, numerous 78s by Pat Patton’s Frisco Jazz Band and the 1950 “Frisco Footwarmers” sides by Bob Scobey (reissued on Good Time Jazz)



Another important San Francisco drummer was **Fred Higuera** (1909-1983). His father was a professional drummer and young Fred was a quick study. He was turned on to jazz as a teenager, after hearing recordings by percussionist Vic Berton with Red Nichols’ Five Pennies. It is likely that he heard some of the great drummers of the day in person at various Bay Area venues. In the late ‘30s, Higuera worked frequently with pianist Paul Lingle in what he later described as “Chicagostyle” bands (most likely modeled on the Condon groups). He played briefly with Jimmy Dorsey’s Orchestra and Seger Ellis’ Choirs of Brass and also alternated with Gordon Edwards in Lu Watters’ Sweet’s Ballroom Orchestra.¹⁴ Despite the sketchy personnel listings, the acetates by this group leave no doubt as to which drummer is playing. Where Edwards plays a light two-beat in the Ray McKinley mode, Higuera’s thundering breaks and fills are reminiscent of Gene Krupa.¹⁵ Higuera did not subscribe to the rhythmic approach of the Yerba Buenans, or with limiting the drummer to playing woodblocks. He also disagreed with the theory that the drummer should be “felt but not heard.” He liked to use the entire drum set and play *out* (he once told this writer to “Aim for the bottom head when you hit the top head”!). Even though he seemed to be at odds with the YBJB’s ideas on drumming, he successfully filled in for Bill Dart on a number of occasions in the

late ‘40s. . Wire recordings of the band with Higuera show that he was able to approximate Dart’s sound perfectly.¹⁶ In later years, he mentioned that he had learned this style from his father, in the ‘20s! Higuera worked exclusively with Bob Scobey’s Frisco Jazz Band in the early ‘50s and appeared on his best-known recordings for Good Time Jazz. Sides like *That’s-A-Plenty*¹⁷ and *Big Butter and Egg Man*¹⁸ are excellent examples of Higuera’s dynamic, powerful drumming and it is easy to hear why he was so highly regarded by his musical associates. *Hindustan*¹⁹ is a textbook study of how to play Latin drums; it sounds like multiple drummers are performing! *South*²⁰ illustrates his familiarity with the traditional lexicon and the recently-reissued *Panama* demonstrates Higuera’s mastery of modern jazz drumming, in an unusual three-chorus *brush* solo After leaving Scobey, he continued to freelance with commercial and Latin bands in the Bay Area and Sacramento. In the ‘70s he worked regularly with Phil Howe and Devon Harkins in the Basin Street Trio.

BAND SCHEDULE-2016

14 Aug Beyond Salvation (2-5 PM)

11 Sep Fog City Stompers

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.