



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

FIRST CLASS MAIL

NVDJS NEWS

April May 2017



Sunday, April 9, 2017

Sunday, May 14, 2017

1:00-4:00 pm

at

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

RENEWALS that are DUE

April

Iver Egland, Catherine Harper

Harris Nussbaum

**NAPA VALLEY DIXIELAND JAZZ SOCIETY
 MEMBERSHIP**

Name _____

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City _____ Zip _____

Telephone: _____ Date: _____

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

**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 April 9, 2017 1:00 - 4:00

Cell Block Seven

Best watch out...the boys have escaped again. Disguised as musicians and armed with a weird collection of antique musical instruments, our favorite cons are on the loose again!

While these "musical delinquents" continue to evade the authorities, we hope you'll be captured by their unique brand of hot jazz, novelty numbers and general disregard of acceptable behavior. Until they're once again behind bars, keep your doors locked, your shades drawn, guard your wives and daughters, and your phone ready to dial 911.



- Bob Romans, leader-trumpet & double bell euphonium
- Bob Sakoi, trumpet & double bell euphonium
- Pete Main-clarinet & duck call
- Jim Maihack-trombone, double bell euphonium, vocals
- Daryl Hosick-piano
- Jack Convery-banjo & vocals
- Tom Downs-tuba
- Coleman Sholl-drums

on May 14, 2017 1:00 - 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 kazoos 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 .** *(Note scheduled time extended due to availability issues of some band members)

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

I want to thank Ron Dubin and the Fourth Street Jazz Band for making themselves available on very short notice when we decided to hold a February get-together. They sounded great and we had a nice crowd who certainly enjoyed the varied tunes of Fourth Street. Seems like we get a good enough crowd even with the Fresno Festival as competition, so we hope to continue a February gig.

Mission Gold Jazz Band entertained us at our last meeting and a large crowd enjoyed their fine sound. What a fun and talented band. We appreciate Sharon Soulis' generosity, too, giving a prize for her choice of best cakewalker during our cakewalk dance.

This month we welcome Cell Block 7 – a hot band that is not to be missed. Bob Romans has a very talented group of musicians who, I imagine, are having as much fun playing as we are listening and dancing.

We want to express our appreciation, once again, to The Vets Home for setting us up with such a good, ongoing venue and, of course, many, many thanks to Ian for doing such a great job on the myriad tasks he performs just for our gigs. It's good to see a number of residents who regularly turn up for our great music each month. We are really enjoying Grant Hall and all it offers.

Join us for springtime in Yountville,

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** a (new venue) **May 7, Flying Eagles, June 4, Fog City Stompers** 1:00-5:00PM. (707) 526-1772 Jammers call (707) 573-9226, members \$8, other clubs \$9, public \$10.

3rd Sunday

NOJCNC Meets at the **Elk's Lodge, 3931 San Pablo Dam Rd El Sobrante, April 16 Zenith Jazz Band May 21 Fog City Stompers** 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 23, Mission Gold May 21, Fulton Street** , 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 **April 26, Cell Block 7, May 28 Fog City Stompers** 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, This Venue has CLOSED Another one bites the dust**

Saturdays

*****Devil Mountain April 15 May 20** 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**; *Stevadore 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 *Stevadore 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 CDs.

Editor's Notes:



Well it looks like most of us survived the winter deluge in the bay area, even if some of our local roads did not.

Now as we enter into Spring and Summer, the prospects for easier access to Jazz increase. With darkness falling later, we have less chance of having to drive in the dark with rain falling. Which becomes more difficult for some of us as we get older.

There are still plenty of Jazz Opportunities, although we mourn the loss of some of our favorite venues. Little Switzerland is gone and now one of our local Napa restaurants with a Friday night swing band Uva Trattoria is reportedly closing its doors.

So we must savor and support our bay area Dixieland Jazz Societies, and other venues that provide our kind of music, There are still many listed elsewhere in this publication.

So start by coming to Grant Hall in Yountville for Cell Block Seven on April 9.

Editor Don Robertson



San Francisco Style Drumming

by Hal Smith ¹

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 woodblock, 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 (in a 1946 article for *Record Changer* magazine, Neshui Ertegun noted that members of the Yerba Buena band thought that “playing on the snare would create a muddied sound”).¹

*** 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 tom-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*.

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! This was the last straw for Dart and he temporarily left the



Bill Dart

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. 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.

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 Green 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!

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.¹² 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.

BAND SCHEDULE-2017

- 9-Apr Cell Block 7
- 14-May Beyond Salvation
- 11-Jun Dixie Giants
- 9-Jul Ray Skjelbred and the Cubs
- 13-Aug Neely's Rhythm Aces
- 10-Sep Golden Gate Rhy 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

