



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

FIRST CLASS MAIL

NVDJS NEWS
October-November 2017



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

on October 8, 2017 1:00 - 4:00
Fog City

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

RENEWALS that are DUE

September

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

October

Judy Hagan
Craig Payne

November

Marilee Jensen

NAPA VALLEY DIXIELAND JAZZ SOCIETY
MEMBERSHIP

Name _____
Address _____
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"/>

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 November 12, 2016 1:00 - 4:00
The Flying Eagles

The Flying Eagles Jazz Band was formed at the Sacramento Trad Jazz Adult Camp in 2010. While this band is the "new kid on the block," the band plays as if they have been together for years! The style runs the gamut of Traditional Jazz styles, from the Original Dixieland Jazz Band to King Oliver, Fats Waller to a more modern-style Dixieland made famous by Kenny Ball. The band also plays slow blues favorites, up-tempo Dixieland classics, 1930s – 1940s popular swing, and even popular tunes. Regardless of your musical taste, this band guarantees to keep the audience dancing and their toes tapping.



John Tanko (reeds) is the leader. Jim Broadstreet (trumpet) and Bill Badstubner (trombone) fill out the "front line." Bob Ressue (piano), Jeff Green (banjo and guitar), Gerry Turner (bass), and Jim Laveroni (drums) set down the driving rhythm.

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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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NEWSLETTER

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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

Enjoy the Fog City Stompers? Join us on October 8 to listen and dance to their fine music – including a lot of Bix. Just another one of the excellent bands we are fortunate to feature at our venue in Yountville.

For example, in August Neely's Rhythm Aces joined us for a terrific afternoon of their music. They had a dandy line up that was enjoyed by all with many fun tunes.

Then, in September Golden Gate Rhythm Machine 5 plus 1 provided us with their unmistakable sound that is so entertaining for dancing and listening.

And that leads me to wonder why our attendance has been down in the last few months. Of course, there are other events and traffic can be tricky sometimes, but such great music deserves a larger audience.

Now that fall is here, traffic may diminish some (in fact, it was not heavy at all coming to Yountville from Sonoma, and back, too, last month). I really would encourage you to make the trip, we're not that far away after all and who wants to miss listening and dancing to these wonderful bands playing our favorite music.

Hope to see you on October 8,

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** November 5, *Zenith Jazz Band*, December 3, *Cell Block Seven* 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**, October 15, *Flying Eagles* November 19 *Cell Block Seven* 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**, October 22, *Toot Sweet* November 26, *Zenith 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 October 25, *San Francisco Feetwarmers*, November 26, *Beyond Salvation* 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

** 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

3rd Saturday *Devil Mountain - Friends of Jazz* October 21, November 18 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



Editor's note: By sheer coincidence, this very band is our **Featured Band for this month.**

TOM BELMESSIERI'S FOG CITY STOMPERS—Play the Music of Bing Crosby & Bix Beiderbecke (Merry Makers Record Company MMRC-CD-49). Playing time: 64m. 26s.

Copenhagen; I Kiss Your Hand, Madame; Lazy Daddy; Just a Gigolo; Flock o' Blues; I Found a Million Dollar Baby; My Pretty Girl; A Faded Summer Love; Clarinet Marmalade; Every Time My Heart Beats; Lonely Melody; Paradise; Borneo; Please; Somebody Stole My Gal; Just an Echo in the Valley; Thou Swell; Blue Hawaii; Dusky Steve-dore; Sweet Leilani.

Collective Personnel: Tom Belmessieri, cornet, vocals; Hudi Brenman, clarinet; Rich Newcomb, Jeff Walton, trombone; Mike Hart, helicon; Pat Dutrow, banjo, guitar; Morgan Olk, Roz Temple, piano; Adam Roderick, drums.

Guests: Ray Landsberg, violin; Marty Eggers, piano; Ken Keeler, guitar; Shota Osabe, steel guitar, electronic vibraphone, electronic guitar, electronic bass.

Recorded in Oakland, California, over a two-year period, 2012-2014.

This CD, an interpretation by the Fog City Stompers of some of the work of Bix Beiderbecke and of Bing Crosby, rather neatly divides into two "halves," all of the odd-numbered tracks being of the traditional jazz genre variety, and the even-numbered tracks of the pop vocal variety. The instrumentals are tunes associated with Bix Beiderbecke, the vocals tunes associated with Bing Crosby. The juxtaposition of the two—and alternating between them throughout the disc—is not actually disconcerting, although the two do not have a great deal in common. Certainly Beiderbecke and Crosby were peers, both having been born within a couple of months of each other, and both were members of the Paul Whiteman aggregation for some years and even recorded together while with Whiteman, as they did, for example, on Mississippi Mud when Crosby was part of the Rhythm Boys vocal trio. But unlike Beiderbecke, Crosby was hardly jazz oriented, and his career as a crooner was just starting to get in gear about the time that Beiderbecke died, 1931.*

Belmessieri went to considerable trouble to get the Beiderbecke selections sounding authentic, as the CD insert informs us: "The non-vocal instrumentals were all transcribed by Tom Belmessieri from recordings performed by Bix Beiderbecke when he played with various bands." That said, he does not try to copy Beiderbecke himself in his playing, and the band's renditions of the transcriptions are not an attempt at a pastiche. These are lively readings of the Beiderbecke groups' arrangements. The Fog City Stompers septet is tight, and executes well the difficult arrangements, even where the tempos are brisk, such as that on My Pretty Girl with the fast tonguing required on cornet. Indeed, all of the front line rises to the challenge, with the intricate harmonies and fast little runs, bringing them off almost flawlessly other than the occasional minor lapse, perhaps, such as the slight raggedness to be found in places on Clarinet Marmalade. I was also a little surprised to find two of Beiderbecke's "signature" numbers, Singin' the Blues and Jazz Me Blues, were not included. (Undoubtedly they will find their way into a projected "multi-volume Bix Beiderbecke CD set, to be released next," according to this CD's insert.) But this CD provides a nice rendition of the numbers selected.

The even-numbered tracks present Belmessieri wearing his Crosby hat. He has a pleasant baritone voice, as did Crosby, but it is not quite as warm as was Crosby's. In addition, he uses more vibrato than Crosby did, but that well may be by design as it does not appear he was trying to be a Crosby clone. However, he does include some of the Crosby "trademarks," such as the whistling that he intersperses with the vocals on several of the tracks or the wordless vocals he inserts as well. All of it is certainly reminiscent of the Crosby of that era and makes from some pleasant listening as well as, perhaps, reviving old memories for some listeners. Somewhat unexpectedly, Crosby's theme song, Where the Blue of the Night, is absent from the tune list. A Hawaiian music fad was in the ascendant in the thirties and forties, and it is that time in the Crosby saga that the CD recalls with the final two vocal tracks, Blue Hawaii and Sweet Leilani, steel guitar and ukulele included.

So those who count themselves among the Beiderbecke aficionados and those who are drawn to Crosby

Editor's Notes:



As we head into the last few months of the year we continue to present some fine danceable music. This past month in September, we had 6 of the finest jazz musicians in the greater bay area to entertain us with Golden Gate Rhythm Machine. Sadly the date was also one of a very popular Bay Area event, so some of our regulars were unavailable to hear them.

Actually there aren't that many regulars these days, we are down to 58 members. We need to make more of an effort to recruit new members and friends which is not that easy to do, as time marches on.

We are always open to suggestions for ways to introduce younger folks into the magic happy music of traditional jazz.

Don Robertson editor

will find much to enjoy in this CD, and I would imagine these groups are not likely to be completely disparate. The disc provides a welcome hour-plus of musical entertainment and is available from Merry Makers Records, 5082 Rasmussen Way, Fairfield, CA 94533, tel. 707-422-1224 for \$16.00 post-paid, and also from on-line retailers such as CD Universe (<http://www.cduniverse.com>) and Amazon (<http://www.amazon.com>).



Trains and Jazz Musicians

by Various Authors

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

As far as traditional jazz musicians' passions go, aside from the music itself, trains, railroading, and railroad modelling seem to be high on the list. There are probably many reasons for these passions; perhaps one main one is the fact that virtually all the music we play was written during what many consider to be the golden age of railroading.

Whatever the individual inspiration, there seems to be an inordinate number of traditional jazz musicians involved in railroading in one form or another. What follows is an overview, in no particular order, of some, but by no means all, contemporary (and one late) "train buffs," be they modellers, collectors, watchers, or actual engineers.

Ward Kimball



Ward Kimball in his Grizzly Flats Station

Ward Kimball, leader and trombone player of the Firehouse Five Plus Two was perhaps the ultimate example of a passion for trains. Along with his employer and friend Walt Disney, Kimball collected old railroad ephemera, was an avid railway enthusiast, and donated his 3 ft gauge collection to the Orange Empire Railway Museum in Perris, California. A full-sized steam locomotive which Kimball ran on his private three acre backyard railroad, Grizzly Flats, in San Gabriel, California bears some of his original artwork on the head-lamp and cab, and is on permanent display at the museum. Kimball is also credited with helping Walt Disney with the inspiration to install the Disneyland Railroad at Disneyland. Inspiration for the Disneyland Railroad also partly came from Walt's own personal 7¼ in gauge, live steam backyard Carolwood Pacific Railroad — also partly built by Ward. Kimball's Grizzly Flats train station was the model for the Disneyland Frontierland Train Station.



View of the narrow gauge Emma Nevada Grizzly Flats Railroad locomotive, "Coach 5" passenger car and a caboose at the home of Ward Kimball in Los Angeles (Los Angeles County), California. Shows an engine shed, a windmill and smoke above the locomotive. June 16, 1946. Ward Kimball in his Grizzly Flats Station.

Trains On The Brain

By Hal Smith Drummer, former SFTJF Special Projects Coordinator

There is a "streak of rust" in my blood. My granddad, uncle and dad all worked for the railroad. As a toddler I rode the New York Central's James Whitcomb Riley from Indianapolis to Chicago, looking out the window and watching the smoke billowing from a Hudson-class 4-6-4. I became a "foamer" in 1958, when the "Casey Jones" series debuted on TV.

My first big-time rail adventure came in 1959, when my family traveled to Southern California on Santa Fe's El Capitan. For a month, we lived in an apartment which was, fortuitously, close to a busy Southern Pacific route. Two years later, my family repeated the cross-country trek, once again taking the El Capitan. After we moved to San Diego in 1962, we frequently boarded Santa Fe's San Diegan, to visit relatives in Los Angeles. The San Diegans of that era were usually pulled by Alco F and E units, though Alco PAs and even Santa Fe "Bluebonnets" (usually found in freight service) were also used for passenger service on the run. The consist usually included head-end cars full of mail, express and baggage and some-times the coaches were older, heavyweight models. The ride to Los Angeles was a special treat, as the northbound San Diegan passed its southbound counterpart and numerous freights. Arrival into Los Angeles meant a backing move through Hobart Yard, passing uncounted freight and passenger trains, switch moves, etc. Upon arrival at Los Angeles Union Passenger Terminal, Santa Fe, Southern Pacific and Union Pacific streamliners were parked on adjacent tracks, loading and unloading passengers, express and mail.

On occasion, we took the San Diegan to Anaheim, then a cab to Disneyland, for an evening of Dixieland played by the Firehouse Five Plus Two. (This, in turn, led to a visit to Ward Kimball's backyard "Grizzly Flats Railroad" in San Gabriel). In the '60s, even an afternoon at the Del Mar Racetrack could be a memorable experience for a railfan. At that time, there were stub-end tracks located at the west end of the grounds. Santa Fe "race specials" arrived from Los Angeles into the early afternoon, sometimes hauling special "horse cars." I remember looking at the tracks from the grandstand, seeing a plethora of Alco Fs, Es and PAs parked on the race track sidings.

My last cross-country trip was also my first (and last) trip in a Pullman. In 1964, we took the San Diegan north to Los Angeles, then Union Pacific's City of Los Angeles to Chicago, and finally NYC's James Whitcomb Riley to Indianapolis. The ride in the Pullman and the variety of trains and equipment viewed during the trip was just about everything a railfan could hope for. But the best part of the trip occurred off the train. On the return leg, we had a layover of several hours in Chicago. My Dad decided to take us to all of the passenger stations in the city! The variety of trains and equipment was mind-boggling. However, none of the trains compared to

the sight of Illinois Central's gleaming chocolate-and-orange stream-liner, the Panama Limited, departing Central Station for New Orleans!

Subsequent vacations included rides on the Denver & Rio Grande Western's narrow-gauge line from Durango to Silverton, Colo-rado; a ride behind a Shay on the Roaring Camp & Big Trees tourist line near Santa Cruz; and countless roundtrips between home, Orange County and Los Angeles on the San Diegan.



Hal Smith at the throttle of an Alco RSD-1 at the Orange Empire Railway

In the recent past, I have written about the connection between railroads and popular music: "The Katy; A Very Musical Line" (Katy Flyer - Katy Railway Historical Society news-letter, September, 2000) and "Clancy, Parsons and the Katy (Frisco Cricket, Winter, 2002). I also contributed photos and research to the Illinois Central Historical Society Green Diamond (December, 2004).

That special issue celebrated the "Yellow Dog" (Yazoo & Mississippi Valley Railroad) and the fabled crossing in Moorhead, Mississippi "where the Southern cross the Yellow Dog." Since the magazine appeared, the City of Moorhead has instituted a "Yellow Dog" music festival!

In 2005, our Carl Sonny Leyland Trio recorded a CD called "Railroad Boogie." This disc features several of Sonny's compositions, with titles I suggested—"Green Diamond Boogie," "Cotton Belt Boogie" and "M&B Special." He also wrote "Kansas City Southern," describing long-gone KCS passenger trains and based on my research.

At the present time I collect books, DVDs, videos and railroading; hold memberships in nine railroad historical societies; and am willing to travel as far as Shreveport, Yazoo City and Texarkana to watch trains.

Performances at the Fresno Mardi Gras and the Sacramento Jubilee continue to provide railfanning opportunities for me and for a host of other musicians who are also railfans. A few years ago, at the Sacramento Jubilee, the number of these individuals came as quite a shock to an observer... Following a set in Old Sacramento, Katie Cavera accompanied me to my car, parked in Downtown Sacramento. Along the way we encountered Bob Schulz, Larry Wright, Ray Cadd, Clint Baker and several others. Every conversation was along the lines of, "Did you see the PA at the museum?" "Was the 0-6-0 running behind the tent when you played there?" "Did you see the 4-8-4 on the tracks behind the Roseville shops?" After the fourth such exchange, Katie asked "How many of you ARE there?" Answer: There's always room for one more, Katie. Join us!

BAND SCHEDULE-2017

- 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 on the left side.

