



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

FIRST CLASS MAIL

RENEWALS that are DUE

December	Glenn & Peggy Calkins
Ashley Radcliffe	Doc & Bernice Eggen
Robin Roberts	Jack & Mary Harford
Don & Audrey Robertson	Helen Fay & Frank Matulovich
Gil & Joyce Robinson	Donald Meehan
Bob Sutherland	Pat Patterson
Edwina Walsh	Larry Risner
Tom & Rose Wolford	Alyce Shutzbaugh
January	Wayne Taylor
Diane Walker & John Bailey	Gerald Turner
Bruce & Sue Balala	Betty Jo Worswick

**NAPA VALLEY DIXIELAND JAZZ SOCIETY
MEMBERSHIP**

Name _____
Address _____
City _____ Zip _____
Telephone: _____ Date: _____

Standard Membership Single \$20.00/year
(\$8.00 Session Admission) Couple \$35.00/year

Contributing Membership Single \$75.00/year
(Free Session Admission) Couple \$130.00/year

Enclosed is a check for the following: New Renew

Mail check made out to:
NVDJS, P.O. Box 5494, Napa, CA. 94581

NVDJS NEWS
December-January 2013-14



**NAPA VALLEY
DIXIELAND JAZZ SOCIETY**

Sunday, December 8
Sunday, January 12
2014
1:00-5:00 pm
at the

(December only)
Napa Valley
Marriott
3425 Solano Ave
Napa, CA
January
Embassy Suites
1075 California Blvd
Napa, CA



Jammers Welcome

**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
www.napavalley.com/events.html
or
www.jazzdance.org/NapaJazz

on December 8, 1:00 - 5:00 pm

Heads Up - One Time Venue Change

Napa Valley Marriott Hotel 3425 Solano Ave - Napa



Gold Coast Jazz Band



The late Phil Stiers started the Gold Coast Jazz Band in 1993, and for the past 20 years this seven-piece (now six) show and dance band has performed its trademark style that Phil came to call "danceable Dixieland", music guaranteed to put a smile on your face, set your toes to tapping and your feet to dancing.



The Gold Coast book of more than 300 tunes is an eclectic collection of early New Orleans-style jazz, hot and tight traditional or "classic" jazz, Dixieland, ragtime, boogie-woogie, period pop and novelty tunes from the 1920's through 40's, and even small ensemble swing.

on January 12, 2014, 1:00 - 5:00 pm

The Jelly Roll Jazz Band

Since 1959, Ted Shafer has led both two cornet bands and smaller New Orleans-style combos under the "Jelly Roll Jazz Band" name.



Few contemporary traditional bands can match the breadth and scope of the JRJB repertoire: obscurities associated with Ma Rainey, Tiny Parham, Johnny Dodds, King Oliver, Jelly Roll Morton and the Dixieland Jug Blowers; compositions by Lu Watters and Turk Murphy and originals by young revivalists such as Charlie Sonnanstine, Roy Giomi, Robin Wetterau and Sanford Newbauer.

In the band on January 12th (subject to change)

Ted Shafer **Banjo, Leader**
Leon Oakley **Cornet**
Tom Belmessieri **Trumpet**
Glenn Calkins **Trombone**

Pete Main **Reeds**
Virginia Tichnor **Piano**
Jim O'Briant **Tuba**
Bert Thompson **Drums**
Ken Keeler **Banjo**

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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Jam Director	Bill Badstubner 707-526-1772

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

Please take note - we will be at the Napa Marriott for the December 8 gig. Embassy Suites booked a wedding, so we were fortunate to find space at the Marriott. See directions elsewhere in this newsletter.



In October we welcomed the Golden Gate Rhythm Machine to Napa and had a great afternoon with that fine band. As you know, much of our equipment was stolen and fortunately, Scott and Karen came to our aide. Thanks, folks. People asked why there was no pianist with GGRM and I wanted to clarify that situation. If we are featuring a more costly band, which GGRM is, we have to settle for fewer musicians to fit our budget and generally the drums and the piano are the ones to go. So, any one that wants to make a donation so that we can include the pianist, we would be most appreciative. It's always great to have a full band - GGRM with any number of musicians is great.

November brought us the Flying Eagles Band in their second appearance at Napa. What a great afternoon it was – a lively, hot band and also a lively and big audience. I think everyone had a really good time – how could they not.

Since Bill Badstubner, our regular jam coordinator, was busy in the featured band, Carol Dutcher took on the role of running the jam and did a nice job. Thanks, Carol. Be sure to call Bill if you want to be a jammer (526-1772) to assure you a place in the jam sets.

We are postponing our annual used CD sale until we are back at Embassy Suites in January. Start putting together those CDs, tapes and records that you want to donate. It is a good little fundraiser for us.

Ken Keeler of Devil Mountain fame and the director of the Cline Festival has invited Ray Skjelbred and the Cubs to Cline in 2014 and wanted to give them some other gigs while they are in the area, so in July 2014 we will be featuring the Cubs at our meeting. Of course, it is a more expensive band and we are asking for donations to offset the cost. Having already received one generous donation, I'm sure there will be others coming. Thanks for any help you can offer.

Gold Coast Jazz Band will be our featured band in December – they always help make it a festive occasion for the holidays. These days Gold Coast plays regularly without a pianist, but I'm happy to report that Sharon Swenson will be coming down from Oregon to play piano with the band that day. It will be a great day, I'm sure.

See you at Napa Marriott on December 8 – downbeat at 1 p.m. with Gold Coast.

Linda



Jazz Around The Bay Area

Jazz Clubs

1st Sunday

TRAD JASS of Santa Rosa meets at **Another New Venue** Ellington Hall 3535 Industrial Drive, Suite B4 Santa Rosa, **January 5**, *The San Francisco Feetwarmers*, **February 2**, *Mission Gold* 1:00-5:30PM. (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, **December 15** *Jelly Roll Jazz Band* **January 12** *Devil Mountain* 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 \$9, public \$12.

4th Sunday

SOUTH BAY TRAD JAZZ SOCIETY, **Sunnyvale Elks**, 375 N Pastoria Ave, Sunnyvale CA, **December 22** *Mission Gold* **January 26**, *Bob Schulz* 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*, **No Longer at Sunol or Castle Rock — Looking for new venue**

Thursdays

**** 4th Thursday** *And That's Jazz* **No Longer at High Street Station Cafe**, 1303 High Street, Alameda,

Fridays

****Most Fridays** *Clint Baker's Cafe Borrone All Stars* play in Menlo Park at **Cafe Borrone**, 1010 El Camino Real, 8-11PM. **Dark until March 2014.**

**** Every Friday** *The Jelly Roll Jazz Band (five)* at the **Champa Thai**, 3550H San Pablo Dam Road, El Sobrante, 7-10 PM LARGE dance floor, for info call 510-222-1819.

****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** **December 14**, **Dark January 18** 2:00 - 5:00 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.

(Continued from page 3)

During that time Ory's band appeared at Club Hangover frequently, and in one such residency in 1954, broadcast on CBS several times, recordings of four of which are on this CD. (Note: the last two sessions on the CD were previously released on LP on the Dawn Club label, the date of the first being given there incorrectly as Oct. 10th.) This is the first time these broadcasts have appeared on CD, but they did not constitute Ory's radio debut. The band made a broadcast in 1923, of which Ory later claimed, "I guess we were the first New Orleans style band to make a radio broadcast." (Another first was the Ory band's being the first African-American jazz band from New Orleans to make jazz recordings on the West Coast.)

This CD exemplifies Ory's "tailgate" style, which was quite definitive with its smears and ascending and descending glissandi, muted growls, and fatness of tone. Like some other leaders, Ory could mold his side men into a unit with his stamp, and the band's "sound" is a clearly recognizable one, regardless of its personnel.

Earlier versions of the band gave much more scope to the ensemble playing that is so characteristic of the New Orleans style subscribed to then by the leader, Kid Ory, a New Orleans native. These earlier Ory bands were comprised largely of fellow New Orleanians, and they, too, were accustomed to collective improvisation. The personnel in this later band, however, lean more to the soloing that had been introduced some time before by that other New Orleanian, Louis Armstrong.

Despite the emphasis on solos, the band is never uninteresting, even though it most often embraces the "sandwich" pattern of one or two introductory ensembles/string of solos/one or two ensembles out, which can be so deadly; and Ory flirts rather dangerously with monotony in having the order of solos seldom deviate from that of reed, followed by trumpet, followed by trombone (if Ory takes a solo), and then by piano. However, he keeps a firm grip on the proceedings, not allowing more than one chorus for each soloist.

In addition, head arrangements have been worked out; so frequently there are interesting riffs inserted, such as the Charleston one behind Alcorn's solo in *Sweet Georgia Brown* or those during the breaks on the coda of *Ballin' the Jack* that are clearly orchestrated. Also adding to the interest are effects such as the closing cadenza by Alcorn on *St. James Infirmary* (ending on high note, which he loved to

do), or the very nice descending harmonized run by the front line on the coda of *Indiana*. Another is the rather unusual front line stop time behind the bass solo on *Wolverine Blues*.

The variety in tempos further contributes to the group's appeal. While most tunes are taken at danceable tempos, there are two or three that are "barn burners," such as *I Found a New Baby* and *Clarinet Marmalade*. The tempo of the band's version of *St. Louis Blues* is faster than one usually finds with this tune, but it is not detrimental to the rendition. While speaking of this track, I would point out the unusual breaks on the latin strain and multiple out-choruses, carefully orchestrated as to dynamics, possibly in part because they were providing backing for the announcer's fairly lengthy sign off. Ory's manipulation of dynamics, here and elsewhere, also indicate his control of the group. Finally regarding tempo, I was surprised at how sedate that of *Wolverine Blues* was, giving an other-than-usual—but pleasing—"interpretation" of the tune.

Probably at the behest of Doc Dougherty, the club owner, the announcer gives much acknowledgement of intermission pianist Crump, who, rather than performing solo as indicated in the liner notes, is accompanied by Garland on bass and Hall on drums to form a swing style trio, providing somewhat of a contrast to the headlining band.

All in all, this double CD is typical Ory fare, and provides an entertaining couple of hours of good traditional jazz. Acrobat is an English label, so obtaining this item could be difficult. However, when last I looked, Amazon had a few copies, new and used, on its web site.

Note: Contrary to what is written in the liner notes and elsewhere, these recordings came from the archive of the San Francisco Traditional Jazz Foundation (not Federation). Also the statement that "although he plays clarinet on this set, Probert was best known as a soprano sax player ..." is correct; however, the possible implication here is misleading. While he does play clarinet on some selections, he plays soprano sax on just as many in this set.

We Welcome New Members Eli Qvist & Edna Williams

Editor's Notes:

We were fortunate to secure the Marriott for our temporary venue change.

To reach it, continue north on Hwy 29 to the Trancas/Redwood off ramp.. Go left toward Redwood and turn right at Solano Ave. after the RR tracks. The Marriott is almost immediately on the left.

We are in the **Vintners' Ballroom** at the rear of the building.. The parking is scattered around the building and there will be an accessible entrance at the rear. This will lead to a hallway and a right turn to another hallway. Our room is at the far end, past the Grand Ballroom.

From the front entrance go straight down the hallway to the rear of the building and to the left. The Vintners' Ballroom is about the same size and shape as our Chardonnay Room at the Embassy Suites.

We are excited about having Ray Skjelbred and the Cubs at our July 2014 meeting. We hope many of you will come although it is the next day after the Cline Cellars mini festival. The Cubs are a very entertaining festival band. They play a swinging style on a wide variety of tunes with such notables as of course Ray on piano, Hal Smith, drums, Katie Cavera, guitar, our own Clint Baker bass, and reedman Kim Cusack from Chicago. They feature a very tight rhythm section behind Kim's clarinet and sax.

Editor Don Robertson



CD REVIEW

by Bert Thompson



KID ORY'S CREOLE JAZZ BAND – 'LIVE' AT THE CLUB HANGOVER, SAN FRANCISCO OCTOBER 1954 (Acrobat Music ADDCD3070).

***CD1* Playing time: 59 mins. 48 secs.**

2nd October 1954

Without You for an Inspiration (Theme); I Found a New Baby; Hagar's Blues; Washington and Lee Swing; Lady Be Good; Sweet Georgia Brown.*

16th October 1954

Without You for an Inspiration (Theme); Wolverine Blues; Muskrat Ramble; Black and Blue; Going to Sit Right Down and Write Myself a Letter; St. Louis Blues.*

***CD2* Playing time: 59 mins. 58 secs.**

23rd October 1954

Without You for an Inspiration (Theme); Ballin' the Jack; St. James Infirmary Blues; Indiana; Boogie; I Found a New Baby; Shine.*

30th October 1954

Without You for an Inspiration (Theme); Clarinet Marmalade; Darktown Strutters' Ball; Bolden's Blues; St. Louis Blues; Dippermouth Blues; Milenburg Joys.*

Personnel: Edward 'Kid' Ory, trombone; Alvin Alcorn, trumpet; George Probert, clarinet and soprano sax [incorrectly listed as clarinet only]; Don Ewell, piano; Ed Garland, bass; Minor 'Ram' Hall, drums.

Jesse 'Tiny' Crump, intermission piano*.

The 1950's was a kind of golden age for traditional jazz in San Francisco. In that decade several clubs there featured such music, including the Tin Angel, the Club Hangover, the Italian Village, the Sail 'N [sic], and towards the end of the period Kid Ory's own club, On the Levee. **Continued on page 6)**

PORTALS OF THE PAST

Barbary Coast night club Jupiter hosted jazz great

By Gary Kamiya

Reprinted from the San Francisco Chronicle courtesy of Bert Thompson

For a few months in 1919, visitors to San Francisco's Barbary Coast who wandered into a cellar nightclub called the Jupiter might have seen a slender, elegantly dressed piano player leading a 10-piece band. Few people seem to have noticed. No articles appeared about the club or the musicians. The piano player and his band soon left, and the joint, which was on Columbus Avenue between Jackson and Pacific, shut down.



The whole episode might just as well have never happened. Yet anyone who walked downstairs when that Creole man with the diamond in his tooth was tinkling the 88s saw one of the most important artists in American musical history: Jelly Roll Morton. The New Orleans born pianist and composer claimed to have invented jazz, and even though his boast is overblown, there's more than a grain of truth to it.

As early as 1905, Morton was writing compositions that went far beyond the ragtime that other pianists were playing. With their rhythmic freedom and audacious key changes, tunes like "New Orleans Blues," "King Porter Stomp" and "Jelly Roll Blues" were unlike anything played before. Just as important, Morton was the first jazz composer to score his pieces. "With Morton proving that the seemingly chaotic New Orleans music could be captured on paper, he in effect began to unlock the mysteries of a new art form for the rest of the world to see, study, understand, and build upon," Howard Reich and William Gaines wrote in "Jelly's Blues: The Life, Music and Redemption of Jelly Roll Morton." Morton's final compositions, discovered in 1992 more than 50 years after his death, are brilliant works, decades ahead of their time. Long dismissed as a pimp, a hustler and a liar, Jelly Roll is now recognized as one of the fathers of America's greatest native musical form. It was fitting that Morton played the Barbary Coast. Of all the gin joint filled neighbor hoods in America, only the Barbary Coast could compare with Storyville, the New Orleans vice district where he honed his chops in warehouses and bars.

Black and Tan clubs

The Barbary Coast was famous for its fleshpots, but it had a thriving early jazz scene, vividly captured in Tom Stoddard's book "Jazz on the Barbary Coast." That scene crossed color lines. The Jupiter, where Morton played, was one of a handful of Barbary Coast establishments that catered to both blacks and whites. Known as "black and tan" clubs, they were unique oases of race mixing in a city that, like the rest of the country, normally regarded such interaction as taboo. The black and tan clubs were allowed to exist because the Barbary Coast was seen as a place where ordinary social codes did not apply, and because the police were on the take. The most famous was Lew Purcell's So Different Saloon at 520 Pacific St. between Montgomery and Kearny, just around the corner from the Jupiter. Run by two black former Pullman porters, the So Different was furnished with just a bar, a few tables and chairs, and 20 or so benches facing a dance floor.

All night gigs

The So Different featured music by first-rate black musicians like Sid LeProtti and his So Different band. Playing the Barbary Coast required stamina: Stoddard quotes LeProtti as saying "out of the 20 years I played the Barbary Coast 14 years of it were all night" Le Protti could play 30 dances an hour. That wasn't unique. Such pounding forced pianists to tape their fingers, and they would wear out a piano in a year.

The "rounders" and "sports" who frequented the black and tan clubs would buy a copper check for 20 cents, which entitled them to dance with one of the girls who were standing behind a partition. 'so far as indecent dancing was concerned, if a man bought a dance ticket and ventured upon the floor with one of the high yallers employed in these places, his conduct was determined only by his conscience and the amiability of his partner," Herbert Asbury wrote in "The Barbary Coast."

Regular shootouts

Should conscience and amiability permit, the girl might take a sport to her room upstairs. Le-Protti recalled that a jealous soldier once stormed into one of these rooms and shot his girl and her sailor companion dead. In fact, there were so many shootouts in the So Different that the saloon next door, Spider Kelly's, lined its back bar with sheet metal to protect bartenders from flying bullets.

Eventually, goaded by William Randolph Hearst's moralizing Examiner, prominent ministers and club ladies, the city

began to crack down on the Barbary Coast. Laws were passed prohibiting dancing and barring women from working in any establishment that served liquor.

In a series of interviews he gave to historian Alan Lomax in 1938, Morton said police harassed patrons and eventually shut down the Jupiter because "my place was black and tan -for colored and white alike." According to Morton, police harassed customers and planted a bottle of whiskey on the Jupiter's premises in an attempt to shut it down. Since this happened before Prohibition, Morton's story has to be considered suspect.

Fading away

Racism may have been involved in the police campaign against the Jupiter, but there were other factors. The Jupiter's location on Columbus, away from the action on "Terrific Street" as Pacific Avenue, the Barbary Coast's main drag, was called was bad for business. But mainly, the sinful enclave itself was on its last legs. Morton left town in 1919 and the Jupiter closed soon thereafter. By 1921, the Barbary Coast itself was dead. Jelly Roll Morton never returned to San Francisco. But on the honor roll of illustrious artists who have passed through town, his name is on the first page



Jelly Roll Morton's home on Frenchman Street in New Orleans. The jazz pioneer briefly played in SF.



Raffle Donations

Dave Forus	Wine
Dick Lawson	Wine
Louis Fry	Wine
Elizabeth Candish	Tote Bag
Joy Waite	Wine Travel Bags
Denice Dogan	Lemon Cake
Judy Hagan	See's Certificates

8-Dec	Gold Coast Holiday Party
12-Jan	Jelly Roll Jazz Band
Feb	Dark (Fresno Mardi Gras)
9-Mar	San Francisco Feetwarmers
13 Apr	Neely's Rhythm Aces
11-May	Cell Block 7
8 Jun	Devil Mountain Jazz Band
13 July	Ray Skjelbred's Cubs
10 Aug	Fog City Stompers
14 Sep	TBA
12 Oct	Mission Gold

BAND SCHEDULE-2013-14

October Jammers

Bill Badstubner	<i>Trombone</i>
Carol Dutcher	<i>Clarinet</i>
Charles Newman	<i>Cornet</i>
Rod Roberts	<i>Piano</i>
Billy Schnieder	<i>Drums</i>
Gerry Turner	<i>Tuba</i>

November Jammers

Glen Calkins	<i>Trombone</i>
Charles Newman	<i>Cornet</i>
Rod Roberts	<i>Piano</i>
Jeff Green	<i>Drums</i>
Dave Stare	<i>Banjo</i>
Bob Sutherland	<i>Trumpet</i>
Linda Green	<i>Bass</i>
Carol Dutcher	<i>clarinet</i>