



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

FIRST CLASS MAIL

RENEWALS that are DUE

Dec

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Jan

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Don Morrison & Loyce Besant
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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"/>
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

NVDJS NEWS

December January 2016-17



Sunday, Dec 11, 2016

Sunday, Jan 8, 2017

1:00-4:00 pm

at

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

Cookie Alert!!

We'd appreciate it if you would bring your favorite homemade sweets, cookies, candies, etc. for everyone's enjoyment at our holiday party on Dec 11.

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 December 11, 2016 1:00 - 4:00



Gold Coast Jazz Band

Since 1993 the Gold Coast Jazz Band has been entertaining appreciative audiences of dancers and listeners with classic hot jazz from ragtime to the dawn of swing. Our late founder, Phil Stiers, used to say our fans have "Gold Coast-itis", a condition thought to be incurable, whose symptoms are an uncontrollable urge to smile and dance a lot. Gold Coast plays the traditional jazz of New Orleans and Chicago, hot dance music from 1920's New York, novelty tunes, and popular songs of the period by America's greatest song writers. The band's book runs to more than three hundred tunes and new titles are being added all the time. Besides playing for jazz societies and the occasional casual gig, the band appears twice monthly in five- and six-piece form at the Redwood Cafe in Cotati, on the third Sunday and last Saturday on the month. All our regulars will be on hand to play for your annual Holiday Party on December 11: Don't forget to bring your dancing shoes!



Ev Farey, trumpet
Bill Badstubner, trombone
Ray Walker, reeds
Tom Barnebey, piano (Guest Artist)

Candy Woodworth, tuba
Zane Woodworth, drums
Jeff Green, banjo & guitar

on January 8, 2017 1:00 - 4:00

The Zenith Jazz Band

After 50 years leading the Jelly Roll Jazz Band, Ted Shafer in his 90th year, retired and turned the band over to Earl Scheelar, and is now called Earl Scheelar's Zenith Jazz Band. The band played every Friday night at a Restaurant in El Sobrante for over 5 years. The repertoire is the same, and except for Ted, the



band is the same: Earl Scheelar--Leader/Cornet/Clarinet/Vocals. Tom Barnabey--Cornet/Trombone/Vocals. Pete Main-Reeds, Glenn Calkins-Trombone/Clarinet. Virginia Tishenor--Piano. Jin O'Briant--Tuba. Jeff Green--Banjo/Guitar/Vocals. Lisa Gonick--Ukulele/Vocals.

It is a hot band playing New Orleans Jazz, the music of the Jazz Masters of the the 1920s: Jelly Roll Morton, King Oliver, Freddie Keppard, Louis Armstrong, etc. As well

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.

BOARD OF DIRECTORS and OFFICERS

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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

This month we will continue our tradition of a holiday party with the Gold Coast Jazz Band as the featured band. To that end, if any of you would like to bring homemade goodies, cookies, candies, something sweet, it would be most appreciated by me as well as all those attending.

It should be a festive afternoon – Gold Coast will be adding Tom Barneby on piano to make their sound even more fun. Definitely looking forward to this band with frequent new tunes found in their huge book.

In October, we all enjoyed the Golden Gate Rhythm Machine Five plus One. Love that CUBA tune. Of course, this extremely popular band is on the schedule for 2017 as is the Flying Eagles Jazz Band that entertained us in November with their energetic, fast (yay) tunes. Both have such talented musicians, but come out with very different sounds. Lucky us!

Happily, we will be back in Yountville for 2017. We are so fortunate to have so many bands to choose from in the Bay Area, we just don't have dates for all of them as we are dark in February (Fresno Festival) and the July date is reserved for whichever out of the area band the Cline Festival features, in 2017 it will be Ray Skjelbred and his Cubs again, which only leaves 10 dates. In June, we will be hosting, for the first time, the Dixie Giants, a young, lively band with a unique trad sound. We are certainly looking forward to introducing them.

Thanks to all of you for supporting the Napa Club as well as our favorite music.

Happy Holidays,

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, **January 1, No Meeting February 5 Creole Jazz Kings** . 1:00-5:00 PM (707) 526-1772 Jammers call Jim Laveroni (707) 584-4004, or email bluesbro@comcast.net members \$8, other clubs \$9, public \$10.

3rd Sunday

NOJCNC Meets at the **Elk's Lodge, 3931 San Pablo Dam Rd El Sobrante, December 18 Mission Gold January 15 Chris Bradley's Traditional 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, December 18, Bob Schulz Frisco Jazz Band January 23, Clint Bakers New Orleans 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 **December 14, Devil Mountain Jazz Band, January 25, Bob Schulz Frisco Band** 7:00 PM At the Rossmoor Event Center, 1021 Stanley Dollar Drive, Rossmoor, Walnut Creek, CA members \$10, guests \$15

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**, 1040 Clinton, NAPA, 9:00 PM-12:00 M, Xcellent food, NO cover, for info call 707-255-6646.

Saturdays

*****Devil Mountain December 17, January 14** 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

BIX OFF THE RECORD

Original Recreations of Unrecorded Performances
Lake LACD339

1. Wolverine Blues ,2. Driftwood, 3. Lazy River.
4. You Are Just a Vision, 5. Dinah, 6. Swanee, 7. Stardust
8. I'd Climb The Highest Mountain, 9. Skylark, 10. O Katharina!
11. That's The Good Old Sunny South, 12. Angry
13. No One Knows What It's All About, 14. Hawaiian Butterfly
15. Mean To Me

Andy Schumm – Cornet

Kristoffer Kompen – Trombone

Mauro Porro – Clarinet, alto saxophone

David Boeddinghaus – Piano

Frans Sjöström – Bass saxophone

Josh Duffee – Drums

Recorded The Customs House, South Shields, England, Nov. 10, 2014

Among the many unrecorded early jazz and ragtime performers, two of the most celebrated are Scott Joplin and Buddy Bolden. While Joplin's playing was preserved on several piano rolls in 1916, these were edited so we can't be sure of what Joplin actually played. A number of piano players, Knocky Parker being one, have also tried to recreate his playing in recordings of his compositions. As for Bolden, there is the legend of a wax cylinder recording of his band, but it has not been unearthed to this day. Based on the statements of musicians who played with—or at least heard—Bolden, Humphrey Lyttelton, for one, tried to recreate what Bolden must have sounded like in a double LP titled **Gonna Call My Children Home: The World of Buddy Bolden**.

No such problem exists with Bix Beiderbecke; since a good number of recordings he made are still available, we *know* what he sounded like. Not available, of course, are numbers he did *not* record, and this CD attempts to supply that deficiency by recreating performances of some of the tunes in his repertoire he did not record (or at least were unissued), as the title indicates, and some he well may have played. While many cornetists, such as Johnny Wiggs and Jimmy McPartland, were influenced by Beiderbecke, others, such as Richard Sudhalter and Tom Pletcher, have attempted to copy the style and tone of Beiderbecke. None, however, has captured the sound and the style—indeed the spirit—of Bix better than Andy Schumm does in this session.

The group here follows the instrumentation of Bix and His Gang—cornet, clarinet, trombone, piano, bass sax, drums. Half of the band is European—from Norway, Sweden, and Italy—the rest from the U.S., but all blend together well, being intimately acquainted with Bix. Of the U.S. contingent, Duffee on drums has impressive credentials, being a board member of the Bix Beiderbecke Memorial Society as well as living in Davenport, Iowa, and leading a vintage big band. Boeddinghaus, formerly of New York, now of Louisiana, is a well-known pianist in vintage jazz circles. Schumm is a 20s jazz specialist, particularly in Beiderbecke. The results of his passion for Bix are manifest in this CD as he gets a fairly close approximation of Bix's tone, nicely executes the half-valve work, and captures the kind of breaks that Bix favored, each seeming to leap out of the speakers affirmatively.

Quite a few tunes on the list will be less-than-familiar to most, I would imagine, and that is not a bad thing. I was a bit surprised to see Hoagy Carmichael's *Skylark* in there as it is of later vintage than the others on the list. Hoagy and Bix were close friends and did play together on at least one occasion, and of course Carmichael's *Stardust* is included on this CD. However, the CD insert tells that while *Skylark* was published in 1941 (some ten years after Bix's demise), it was actually composed several years earlier (its original title to have been *Bix Licks*) for a musical about Bix. Having obtained the arrangement presented here from Swedish jazz cornetist Bent Persson, the group thought it fitting to include in the program.

From the lively full-group rendition of *Wolverine Blues* that opens the recording to the passionate piano/cornet duet on *Mean to Me* (which perhaps gives us a sense of what Bix might have produced had overdubbing been more available in his time) that closes it, this CD will delight Bix fans or those who are partial to 20s jazz. I should also add that the controlling idea of having the tune list comprise *unrecorded* numbers that Bix did play or might have played was a sound one. Why bother to copy and record tunes that were recorded by Bix himself and were issued at the time, when these original recordings are still available? There would be little originality there; but here we have something that *is* unique. Two thumbs up.

Editor's Notes:

As we approach the close of 2016, we look forward to another great year at Grant Hall in the Veterans' Home in Yountville.

We are so fortunate to have this venue complete with dance floor, stage, piano, along with a sound system and Ian Merrill to set up and run it.

The bar has been set up and reliably run for most of this year with great service and greater prices.

We owe a big thank you to Wayne Taylor and Gene Campbell for finding and securing this location.

True it is a little further (only 9 miles from our previous location at the Embassy Suites in Napa), but it sometimes seems difficult to reach for our friends in Sonoma County because there's no direct route, and a little farther for our friends to the south. But it's usually easy freeway driving.

We hope to see more folks and some new faces this year. We could also use some more board members as we are down a Treasurer and a Secretary.

Editor Don Robertson



THE EAGLES TAKE FLIGHT



Fred Higuera

- Swingin' On The Golden Gate

by Hal Smith

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

Some time ago, jazz trumpeter and recording engineer Bryan Shaw was preparing to master a live recording by Bob Scobey's Frisco Band, from 1950. He threaded the ancient reel onto a tape deck, adjusted the computerized sound board, punched the 'play' button and leaned back in his chair to listen. The performance had scarcely begun before Bryan launched forward out of his chair, shouting 'Wow! Who's that drummer?' Over the years, that scene has been played out more times than I can count. Upon hearing records by the classic Bob Scobey band of the early '50s, the response is invariable. Drummers, other instrumentalists and jazz fans have all asked, 'Who's that drummer?' The answer: Fred Higuera. His glorious, swaggering beat enlivened dozens of Scobey records. In defiance of the usual stylistic dogma affecting San Francisco drummers ('felt, not heard'), Higuera 'aimed for the bottom head'. His firm but swinging rhythm that gave the Scobey band a springy feel that was not heard in any other Bay Area group. He was the perfect drummer for Scobey, who wanted an entirely different rhythmic feel than what he experienced in the Yerba Buena Jazz Band. Higuera's time was impeccable as was his technique—which showcased well-developed independence between hands and feet. His musical colleague George Probert once said that 'Freddie could walk in one rhythm and play a different rhythm in each hand while snapping his fingers'. Behind the ensembles and horn solos, he used a large ride cymbal as the main percussion device, but played a variety of rhythms on it besides the normal "ride" pattern. He often played a 'Charleston' beat in unison with banjoist Clancy Hayes, resulting in an elastic rhythm. Other devices Higuera used to good advantage included: rolls and syncopations on the closed hi-hats, with punctuations on the bass drum; heavily accented press rolls on the snare drum; 'tap dancing' patterns on the woodblock and snare drum rim; and playing choke cymbal with fills between measures. He was fond of 'building up' the final turnaround of a song, starting a bar or so before the spot where such a device might normally start. A crisply-played pattern on the snare led to a thunderous walloping of the mounted tom-tom, leaving no doubt that the band was moving into the

rideout chorus. The final bar of a song usually received a Higuera's signature ending: Two quick hits on the mounted tom-tom and a cymbal crash on the third beat. His drumming talent was genetic.

Fernando Lloyd "Fred" Higuera was born in Oakland, California on 25 May, 1909. His father Albert listed his occupation as "trap drummer and candy and ice cream maker" on his WWI draft card. Many years later, Fred was hired to play an evening with Lu Watters' Yerba Buena Jazz Band. A friend asked if Fred could lay the right kind of drumming for the YBJB. Higuera responded, 'My dad was a ragtime drummer. Of course I know how to play that style!'

While in his teens, the younger Higuera surely picked up the basics of drumming from his father. During the 1920s he learned about jazz drumming by listening to recordings by Vic Berton ('my first influence), Gene Krupa, Ben Pollack, Zutty Singleton and Baby Dodds. Eventually he also became an expert Latin percussionist—able to play timbales and various other instruments with sticks and hands. In the late 1930s he was offered the drum slot with Jimmy Dorsey's Orchestra. Had he taken the job, it is possible that Higuera might have become a Swing Era superstar. However, for unknown reasons, he did not join the orchestra. Rather, his playing was confined to groups based in the Bay Area, plus occasional work with bands such as Seger Ellis' ill-fated Choirs of Brass.

Sometime during the 1930s he married Barbara Furney. In 1943 he enlisted in the U.S. Army, where he was a private, a drummer and a cook. Following the war, the Higueras lived and worked briefly in Reno, Nevada.

In the 1940s Higuera listened to records featuring Buddy Rich, Shelly Manne, Don Lamond and Max Roach. These contemporary sounds, together with the previous diverse influences, produced a singular and unique drumming style. He used this considerable talent with a variety of jazz and dance bands, small combos and Latin groups throughout the 40s. Even though his musical interests went in the opposite direction from Lu Watters', he substituted for Bill Dart with the Yerba Buena Jazz Band. Cornetist Ken Smith remembers hearing Higuera with the YBJB. Ken recalled, 'He played some of Watters' style and some of his own style'. In 1948, pianist Johnny Wittwer temporarily

replacing Wally Rose in the Watters band made several wire recordings of the YBJB.

On a couple of sessions, Fred is the drummer. His 'ragtime drummer' genes enabled him to play exactly the right thing at the right time with Watters. (For a high fidelity example of Higuera's 'San Francisco Style' drumming, hear Bob Scobey's record of 'South' on Good Time Jazz). His association with Scobey dated back at least to 1939, when both musicians played in Lu Watters' orchestra at Sweet's Ballroom in Oakland. A few recordings made at the orchestra's rehearsals demonstrate that Higuera had been listening closely to Gene Krupa.

Surely the drumming made a positive impression upon the rhythm-conscious Scobey. When he finally tired of the strict 2/4 rhythm of the Yerba Buena and formed his own band, Scobey was quick to recruit Higuera for the drum chair. The drummer appears on many of Scobey's recordings for Good Time Jazz, Verve and Down Home made between 1951 and 1958. Such tracks as 'Big Butter and Egg Man', 'Long Gone', 'Peoria' and 'Ostrich Walk' show just how much the drummer added to the Scobey sound. 'Panama' illustrates Higuera's creativity, as he played multiple solo choruses on brushes instead of the usual sticks. The astounding mambo version of 'Hindustan' sounds like there are at least two world-class Latin percussionists at work. Years after the recordings were made, mere mention of Higuera always resulted in a smile and a compliment from Scobey bandmates such as Bill Napier, Burt Bales and Bob Mielke. Pianist Wally Rose, who frequently played with Scobey, called Higuera 'The best drummer I ever played with.' In a late-'70s conversation with Scobey bassist Squire Girsback, this writer mentioned hearing Higuera at a club and remarking 'he still has it.' Girsback, whose speech was badly slurred following a severe stroke, responded with unmistakable clarity: 'You're Goddamn right!!!'

To Be Continued

Editor's Note:

As a student at Cal Berkeley in the early 1950's, I was too young and too young looking to get into the bars where this wonderful music was played. However, the Cal fraternities frequently hired the Bob Scobey band to play at their houses after Cal football games where I could go. There I got up close to Fred, Clancey Hayes, and George Probert, along with Bob and the rest of the band.

BAND SCHEDULE-2016-17

- 11 Dec Gold Coast Holiday Party
- 8-Jan Zenith Jazz Band
- 12-Feb Dark Fresno
- 12-Mar Mission Gold Jazz Band
- 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 Rhyth 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 on the left side.