



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

FIRST CLASS MAIL

NVDJS NEWS
February March 2017



Sunday, Feb 12, 2017

Sunday, Mar 12, 2017

1:00-4:00 pm

at

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

RENEWALS that are DUE

February
Bill Badstubner

March
Donna Cohan
Irene Deweese
Louis Fry
George Lucas
Joy Waite

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

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 February 12, 2017 **1:00 - 4:00**
Fourth Street Jazz Band

The Fourth Street Jazz Band is Sonoma County's premier traditional jazz band. The group is based in Santa Rosa, California, and was founded in 1990 by trombonist Ron Dubin. The band was originally formed to perform at The Old Vic pub on Fourth Street in Santa Rosa and thus the name!



Just about every time the Fourth Street New Orleans Jazz Band plays, whether it be at The Sonoma County Fair or for a special event or party - someone is bound to come up to the band and ask the same question. "Are you guys from New Orleans?" The answer is, "No, but our style of playing jazz definitely is." From its beginning, Fourth Street has & still is learning from the great founders of traditional jazz. King Oliver, Jelly Roll Morton, Louis Armstrong, Kid Ory and more recently the Preservation Hall Jazz Band have been great sources of inspiration.

Ron Dubin on Trombone, Blues Harp & Vocals.
Bob McBain on piano
Chris Calley on Tenor & Clarinet
Eric Neilson on String Bass
Steven Radice on Banjo & Guitar
Kevin Dillon on Drums

on March 12, 2017 **1:00 - 4:00**
Mission Gold Jazz Band

With a name inspired by the golden hills above Fremont's Mission San Jose, Mission Gold is an eight piece, two cornet band consisting of a variety of multi-talented musicians from all over the Bay Area. MGJB was formed in 1980 and has a long tradition of performing the music of Jelly Roll Morton, King Oliver, Lu Watters and Turk Murphy. The band plays standards and more common tunes in the swing genre. The main goal is to please the dancers, strutters, and jazz listeners.



John Soulis: Trombone, Baritone, Vocals, Leader
Rich Newcomb : Cornet, Trombone, Vocals
Dick Williams: Cornet, Vocals
Ray Buhler: Clarinet, Vocals
Bob Sterling: Tuba
Roz Temple: Piano
Jack Wiecks: Banjo, Vocals

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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Advertising

(ONLY if space permits)

Ads must be submitted by the 15th of the month preceding 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

Our holiday party in December was successful and fun. Gold Coast sounded very fine and there were lots of goodies to sample too.

It's always a festive meeting for the holiday season, and we appreciate Gold Coast bringing their unique sound to the club each year – with some new tunes, too.

Unfortunately, we had to cancel our January gig with Zenith Jazz Band, but it definitely proved to be the right decision. So much water everywhere would have made it difficult as well as not so safe to even try to have the gig. We got the word of the cancellation out as well as we could in as many ways as we had available.

Since we missed January, we decided to try to put together a meeting on February 12, even though we are competing with the Fresno Festival. Happily, I was able to hire Ron Dubin's FourthStreet Jazz Band to play for us and it should be a good day even if with reduced members in attendance. Fourth Street is a fun band with a varied sound – looking forward to hearing them and seeing lots of folks listening and dancing.

Hope to see you on Feb 12.

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) **March 5**, *San Francisco Feet Warmers*, **April 2**, *Gold Coast* 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**, **February 19** *Beyond Salvation* **March 19** *Golden Gate Rhythm Machine / Pat Yankee* 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**, **February 26**, *Silicon Gulch Jazz Band* **March 26**, *Devil Mountain 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 **February 22**, *Gold Coast*, **March 22**, *Royal Society Jazz Band* 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**, 1040 Clinton, NAPA, 9:00 PM-12:00 M, Xcellent food, NO cover, for info call 707-255-6646.

Saturdays

*****Devil Mountain** **Feb 18, March 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 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

The Kid from New Orleans

Upbeat URCD236

The Kid from New Orleans

1. Snag It
2. Somebody Stole My Gal
3. Put on Your Old Grey Bonnet
4. Runnin' Wild
5. Swanee River
6. Ole Miss
7. Black and Blue
- Red Allen, Kid Ory, & Jack Teagarden at Newport
8. Jack Teagarden Introduction
9. Muskrat Ramble
10. High Society
- Kid Ory in Europe
11. Memphis Blues
12. Washington and Lee Swing
13. Basin Street Blues
14. Tiger Rag
15. Dippermouth Blues
16. South

Kid Ory – Trombone, vocal (tracks 7, 9)
 Jack Teagarden – Trombone (tracks 9, 10)
 J. C. Higginbotham – Trombone (tracks 9, 10)
 Marty Marsala – Trumpet (tracks 1-7)
 Red Allen – Trumpet (tracks 9, 10)
 Alvin Alcorn – Trumpet (tracks 11-16)
 Darnell Howard – Clarinet (tracks 1-7)
 Buster Bailey – Clarinet (tracks 9, 10)
 Philip Gomez – Clarinet (tracks 11-16)
 Cedric Haywood – Piano (tracks 1-7, 11-16)
 Claude Hopkins – Piano (tracks 9, 10)
 Frank Haggerty – Guitar (tracks 1-7)
 Charles Oden – String bass (tracks 1-7)
 Arvell Shaw – String bass (tracks 9, 10)
 Wellman Braud – String bass (tracks 11-16)
 Earl Watkins, Jr. – Drums (tracks 1-7)
 Cozy Cole – Drums (tracks 9, 10)
 Kansas Fields – Drums (tracks 11-16)

Recorded on Oct. 27, 1957 in Los Angeles, California (tracks 1-7); July 4, 1957 Newport Jazz Festival, Newport, Rhode Island (tracks 8-10); Dec. 5, 1956 Théâtre des Champs Élysées, Paris, France (tracks 11-16).

This disc, part of the Kid Ory LP reissue series on CD that Upbeat has been releasing, is comprised of the following: tracks 1-7 from Verve LP MGVI016 (*The Kid from New Orleans*) tracks 8-10 from Verve LP MGV8233 (*Red Allen,*

Kid Ory, & Jack Teagarden at Newport); tracks 11-16 from Verve LP MGV8254 (*Kid Ory in Europe* – the other two tracks from this LP being on URCD 259).

All of the selections on this CD reissue are well known—indeed, some could be called “standards” for the genre—and the combination of LP’s provides something of a contrast between bands and performances. The group of seven tracks that form the first “half” were recorded in a studio, making for excellent sound—the balance meticulous, the tone warm. The band is very relaxed, as the laid back tempos indicate, and there is no rush for the finish line on any of the tunes. The rhythm section lays down a solid four-beat base, the anchor being Frank Hagerty’s chording on guitar, the sound of which Ory preferred to that of the banjo. Darnell Howard supplies some nice filigree work with arpeggios behind Marty Marsala’s clean trumpet lines, Ory growling away in the background. There are no histrionics here, Marsala being content to stay mostly in the middle register although he shows he is also comfortable in the upper register on occasion. Everyone is given the chance to solo, but the emphasis is always on the ensemble which frames each solo and often provides backing riffing. Earl Watkins was not a flashy drummer, but kept solid time and his four-bar tags are always tasteful, with no accidental rim shots or cymbal crashes. These tracks are, for me, the highlight of the recording, and I could have wished there were more of them.

The other “half,” the last six tracks, suffer a little from comparison. They are recorded at a live performance in Paris and do not enjoy the “perks” of a studio recording. The balance is off somewhat, Kansas Fields bass drum pounding four-to-the-bar rather loudly. That, coupled with his penchant for playing a backbeat on the snare and, when called on to solo, doing so in rather rambunctious fashion, detracts. The crowd, of course, loves it all, whistling and cheering and egging the performers on. The result, overall, makes for a less than satisfying listening experience. Tempos become a bit frenetic, with *Basin Street Blues* being fairly brisk and flirting with disaster in the double-time portion of the piano solo, followed by *Tiger Rag* bursting out of the gate and not relenting until it was over. Undoubtedly the musicians were caught up in the raucous audience response, but musicality suffers in consequence.

Sandwiched between these two “halves” are a couple of tracks from the Newport Festival of 1956. (Track 8 is not really a track as it is merely a short spoken introduction by Jack Teagarden with no musical content.) The two cuts *Muskrat Ramble* and *High Society* are just small, almost perfunctory jam sessions and, being somewhat of a mish-mash, deliver little that is worthwhile. The audience response, fairly restrained, seems to indicate a similar assessment.

So it is a mixed bag, really. I would want the CD for the first seven tracks alone, and each time I play it in future it will be for these. The rest will get only an occasional hearing.

Editor’s Notes:

Well here we are into 2017 already. Where does the time go.

As the time goes by, many of us lose the energy to travel and find ourselves passing up many distant events we used to routinely attend. Thus we find some of us especially on the board are no longer absent on the second weekend in February attending the Fresno Mardi Gras.

This is sad as the attendance at these events is diminishing and at the same time the availability of volunteers is also in short supply, but the bands and the music are still top notch

We are planning to provide a Mini Mardi Gras here in Grant Hall this month. Perhaps no fancy costumes and masks, but wear them if you wish. It will add to the fun.

Let’s hope there will not be a repeat of the drought busting rainstorm that washed our our January meeting.

Editor Don Robertson



Fred Higuera

- Swingin' On The Golden Gate

by Hal Smith

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

Part 2

However, despite the synergy between Scobey and Higuera, the latter did not stay with the band for long periods of time. Between 1950 and 1958 he was in and out of the band, often playing other types of music on engagements which paid better than Scobey's.



In 1962 Higuera worked with a commercial band Joe Marcelino's Orchestra at A. Sabella's Capri Room in San Francisco. Several of the performances were broadcast for KCBS and the surviving playlists illustrate the type of music Higuera played on such occasions: Medleys (waltzes, Hawaiian songs, pop tunes of the '20s and '30s); current hits ('Peppermint Twist', 'Never On Sunday') and probably because an expert Latin percussionist was aboard a variety of cha-chas, rhumbas, boleros and mambos. Higuera continued to play these types of jobs for many years.



In the 1970s he played with the Euphonic Jazz Band and with Slim Hood and the La Honda Bandits at the Iron Works in Palo Alto. During this period, Fred and Barbara

Higuera helped to raise their grandchildren Desiree, Heather and Hans. Desiree recalls that Fred refused to drive, after being ticketed one time for driving on the freeway at 9 miles per hour! Afterwards he would either take a bus, the BART subway system, or depend on his wife to drive him to work. Desiree remembers going to the Iron Works with Barbara to

pick up Fred, going inside and getting caught in the 'conga line' as Slim Hood played 'The Saints' as the final number of the evening. She also described Grandfather Fred waiting for dinner to be served and amusing himself by drumming with knife and fork on 'every glass, plate and dish on the table.' Grandmother Barbara was not pleased with the performance and she shocked the children by saying 'Up your brown, Fred' while flipping him the bird! Heather wrote, 'My grandma's car had a dent in the dash from [Fred] playing drums with his hands while we were driving'. She also re-calls that the neighbors referred to her Grandfather as 'Silver Stix'.

In 1977, Wingy Manone was the guest artist at a concert of the New Orleans Jazz Club of Northern California. The all-star band backing him up included Bob Mielke, trombone; Burt Bales, piano; Dick Oxtot, banjo and Fred Higuera on drums. All through the '70s he played a variety of musical styles at Bay Area Clubs. Soon after this encounter, he played another venues such as the Sinaloa, Pinky's and the Velvet Turtle. He also played with the Circus Vargas orchestra. Trumpeter Charlie Fardella, a Circus Vargas veteran, told the writer that the high wire acts loved to work with Higuera because he could play a steady roll on the snare drum with no accents for as long as the performers walked the wire!

While this writer heard Fred Higuera live in 1970 and again in 1978, we were not introduced until 1979. At that time he was playing in the 'Basin Street Trio' with clarinetist Phil Howe and pianist Devon Harkins at the Leamington Hotel in Oakland. My wife June accompanied me to the Leamington as soon as I heard that Fred was drumming there. We were transfixed by the relentless drive from the drums. Never once did the level of excitement waver! Finally during an intermission I met Fred and immediately we started 'talking shop'. I mentioned my regular Sunday brunch job in Petaluma with the Golden State Jazz Band. He expressed an interest in hearing the band, which included his old friends Bill Napier and Bob Mielke. We agreed that I would pick him up at the Leamington the next morning and he would ride to the job with me.

I called his number Sunday morning, but there was no answer I tried again, but then it was time to leave our house in Oakland for the long drive to Petaluma. I was dejected after envisioning the opportunity to spend a day with one of my idols. While setting up the drums, hap-

pened to look out the back window of the restaurant. A car resembling my wife's Mustang drove into the back lot. The passenger door opened and out stepped Fred Higuera! (He called the house just after left. June immediately offered to drive him to Petaluma). Fred took a seat in the front row, right in front of the drums. After the first set, I asked if he would like to sit in. He responded 'No, man. I came to hear you'. On the next set, I was still flying high after that comment. Then leader Ev Farey called our quasi-Latin number: 'Isle of Capri'. As we played, I became more intimidated with each succeeding bar. After all, the man seated directly in front of the drums, watching my every move, had recorded the Latin tour-de-force version of 'Hindustan'. By the time the song ended, I was pouring sweat I looked at Fred and said, 'That's my Latin style'. Without hesitation he responded, 'Yeah. That's what we call the gringo beat'.

Soon after this encounter, he played another concert for the New Orleans Jazz Club of Northern California, with the Basin Street Trio. From all accounts, his drumming was the highlight of the concert. To my everlasting regret, I missed the concert and never had another opportunity to hear or talk with Fred. Soon after playing a New Year's Eve job, he suffered a stroke that paralyzed his left side. Desiree remembers her Grandfather 'forcing his drum stick in his left hand and making himself hold it and move it'. Sadly, he never played again. He passed away in San Mateo, California on 24 January, 1983. Fortunately, he left a treasure chest full of recordings from his years with Bob Scobey. And a recent release—GHB CD-285—contains previously unreleased live recordings, alternate and unissued takes by the Frisco Band, with well-recorded Higuera, playing in absolute top form. Whenever you see a recording that lists Fred Higuera on drums, give it a listen. You will hear exactly what it means to be 'Swingin' on the Golden Gate'!



BAND SCHEDULE-2017

12-Feb Fourth Street Jazz Band

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 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