



Frisko Cricket

Published by the San Francisco Traditional Jazz Foundation

WINTER 2013

PARTICULAR PLEASURES

by William Carter

Approaching 20 years of Cricketeering, one thinks back on the unexpected joy of working with special people on special projects. Highlights have been as diverse as a stage show / recording session for Humanities West at Herbst Theater featuring William Warfield and Dick Hyman with important cameo roles by longtime Director Leon Oakley on cornet ; a Great Musical Train Ride to New Orleans that had to be cancelled after the Amtrack contractor decided to close the route altogether but didn't tell us; republishing and expanding Tom Stoddard's definitive history of the Barbary Coast jazz beginnings; and uncounted great informal sessions at Pier 23 and elsewhere.

Nothing, however, has been more foundational for your Foundation than finding and disseminating previously unknown musical performances. Traditional jazz is inherently regional and local, and our assignment has been to amplify and

enhance this where possible.

Behind the scenes, that effort has involved countless volunteers and/or professionals offering services on very friendly terms. After all these years it is time to offer them our thanks. First on that list is Dave Radlauer.



Longtime SFTJF associate Dave Radlauer is host & producer of the nationally syndicated radio show Jazz Rhythm. Featuring Jumping Swing, Classic Blues and Hot Jazz -- Old and New, it has received three Gabriel Awards and three Golden Reel broadcast awards.

www.JAZZHOTBigstep.com

Transitioning, with the times, from old-school radio and back-room mastering of rare takes for CDs, to streaming historical jazz shows, Dave has continued to provide SFTJF, whenever asked, with expert tape processing of previously unknown material from, for instance, San Francisco watering holes of the 1950s. In this issue we have the particular pleasure of featuring his careful follow-up research on the once shadowy figure of Benny Strickler. That's a further reminder, if one needs it, that the real heart of the arts pumps constantly, locally, below the surface of famous national entertainers whose names tend to find their way into the survey courses.

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FROM THE EDITOR

We are pleased to announce that this is the first of hopefully many more issues of the Frisco Cricket that includes “interactive” content. That is, the articles contain live links to other documents, audio files, video, and websites that expand on the information in the article itself. This interactivity allows our online readers to access huge reservoirs of additional Traditional Jazz content. This is the good news.

The bad news, although it is not really all that bad and certainly is not news, is that those of you readers who are still in the pre-digital age are left out. If you still receive your issue of the Frisco Cricket in the mail in paper form, the words in this and future articles that are colored blue are “links” to more information. But, no matter how hard you press on them with your finger, nothing is going to happen.

Until a year or two ago, getting into the digital age usually required fairly major investments - in both hardware for a desktop computer or laptop on the order of \$500 and up, and in time learning how to use the hardware. With the introduction of hoards of tablet computers (tablets, for short), however, the hard-

ware investment is now, in many cases, down to under \$200 and the learning time is reduced to almost nothing – if you know how to open a book, you probably can use a tablet and read your Frisco Cricket almost anywhere!

We hope that sometime soon all our members will be able to enjoy the upcoming fully-interactive Frisco Cricket issues.

Just as a sampler, here are some new and not so new places for the Traditional Jazz fan to visit:

[Red Hot Jazz Archive](#)



[Riverwalk Jazz Live Double-Stream](#)



The Frisco Cricket

Issue No. 58

Published by the

SAN FRANCISCO TRADITIONAL JAZZ FOUNDATION

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Portola Valley, CA 94028

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In an effort to help defray the costs of maintaining all the varied programs that SFTJF supports, including The Frisco Cricket itself, we're going to begin providing limited advertising space here. We want to be fair to everyone, so there are a few rules we'd like to follow:

- The advertiser should be in a music related (preferably Traditional Jazz related) business (band, club, cruise, radio station, etc.).
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BENNY STRICKLER WITH BOB WILLS IN TULSA, 1941-42

by Dave Radlauer

This article summarizes a radio/podcast documentary about Strickler in one of the most popular regional dance orchestras of the 1940s. The program and article are based on a 1977 interview of Danny Alguire. (He later played two decades in the Firehouse Five.) It was part of research by Chris Tyle and Hal Smith resulting in Hal's groundbreaking articles about Strickler published by SFTJF (1998-2002) and Tyle's CD, *A Tribute to Benny Strickler Stomp Off 1235*.

For the tape, their assistance, and expert commentary my great thanks are due. Thanks also to Bob Wills researcher Buddy McPeters.

ENTER DANNY ALGUIRE

As I began hearing Danny's interview I got goose bumps. An obscure chapter of Southwestern Jazz history began unfolding as I listened. Alguire and Benny Strickler shared the bandstand in Wills' trumpet section for nearly a year. Benny befriended and mentored Danny, who came to know and admire him as a man and musician. I was thrilled to have the voice of an actual participant to illuminate this little-known jazz trumpeter's stint in Tulsa, Oklahoma.

Alguire's debriefing varies in perspective and emphasis from other accounts of Strickler. The posthumous accolades of San Francisco Trad Jazz musicians like Turk Murphy and Bob Helm stressed Benny's inspired brilliance, sparse eloquence and natural ability to lift and bring together a jazz ensemble. But refracted through foggy San Francisco memories, he had always seemed to me like a transient ghost.

By contrast Alguire's earthy tale bring Benny vividly to life as he was leading the Wills horns. His narrative evokes the flavor of the band's hectic touring and performing schedule that centered on their daily noon broadcasts five-days-a-week over Tulsa radio station KVOO. I was taken backstage with the musicians, to jammed ballrooms in Oklahoma, and inside Strickler's one recording session with Wills.

In Danny's account Benny was talkative, humorous, friendly, polite, intelligent, honest and brave. He was modest to the point of self-effacing and a dedicated professional with a deep love and understanding of music. In fact music and jazz so preoccupied him, says Danny, that he didn't bother with eating more than an occasional hamburger or bowl of chili.

Alguire's spicy stories add detail and specificity to Strickler's previously obscure chapter in Oklahoma:

- the mischief Benny and the other musicians got into on the road;
- hunting for moonshine in dry Oklahoma even though Danny, "never saw him drunk;"
- trying 'uppers' and 'downers' to keep up with the gruelling schedule;

- or Benny getting tangled in a chair as he stood for a solo still, "playing his ass off."

Danny underlines that Benny was an upstanding family man with small-town values sending all his money home to his wife. He saw Strickler caught in a basic conflict between wanting to do nothing else but play jazz versus his determination to support his family, "He wanted to play his own thing, but he loved his wife and kids, and had to think of them all the time."

"MY NAME IS BENNY STRICKLER, I WANT TO PLAY IN YOUR BAND"

Benny joined Wills in part because he couldn't make a living playing only Jazz in Los Angeles around



Benny and the Maestro. Photo from: *The King of Western Swing: Bob Wills Remembered*, Rosetta Wills, 1998

1940. Alguire relates the bold way Benny introduced himself to Bob Wills. He just walked up and said, "My name is Benny Strickler, I'm from Fayetteville, Arkansas. I play trumpet, and I want to play in your band." He was hired on the spot.

He'd been drawn by Wills unexpected minor hit, "Big Beaver." It was a fabulously swinging jazz exposition that turned heads among jazz musicians who realized this was no unlettered hillbilly band.

Behind his Western image Bob Wills was a canny, energetic businessman selling millions of records, appearing in dozens of Hollywood Westerns, and setting new ballroom attendance records. He also loved jazz and wanted to have a [Swing band second to none](#).

In 1941 when Strickler joined the Texas Playboys it included a large dance orchestra with eight horns in addition to the "Western" band of fiddle music and steel guitars. Featuring four reeds, four brass and a powerfully swinging rhythm section they were often playing music and arrangements equal to Tommy Dorsey, Glenn Miller or Artie Shaw. And even though it was a large heavily arranged orchestra, it still had strong jazz components and a killer dance beat. A good example is "[Whose Heart Are You Breaking Now?](#)" from the July 1942 Strickler session with Wills.

Reliable and steady Ben was a good fit in Wills' organization. Besides playing first trumpet he was 'straw boss' for the horn section, in charge of organizing and molding its sound. Jazz trumpet player

Chris Tyle explains:

"They call it the 'Straw Boss' in a band like that; a lot of times it was the first alto player. I think Benny just naturally fell into that position . . . subordinate to Bob Wills. That shows a lot about the kind of experience that he had working in larger groups." 1

In addition, he may well have had bigger responsibilities along with a couple of other lieutenants who coordinated the various sections and kept the outfit running smoothly. So Benny Strickler had a significant role in one of the largest and highest earning musical acts then touring the United States.

THE UNIQUE 'TULSA ORCHESTRA' OF BOB WILLS AND HIS TEXAS PLAYBOYS

Cowboy vibe or not, Wills was pouring on the heat in the early Forties at a time when the mainstream dance bands were cooling their music for a mass audience and cutting back on jazz expression. In fact a Wills trademark was hollering for his jazz soloists by name, challenging them to play hotter on stage or on record.

As an entertainer Bob Wills was an odd concoction. He was a Texas fiddler who figured out what people in the Southwest wanted to hear when they danced or listened to radio. Fusing jazz, pop, country, blues and ethnic music of the region he built a formidable dance band around his own eclectic musical taste, personal fiddle style and showmanship.

Today it's easy to underestimate or misunderstand this band's vast popularity in the Southwest and Western states. It had an exceptionally wide range of musical styles, unprecedented to this day. Billed as "America's most versatile Dance Band" it had a reputed book of some 3600 tunes. Its repertoire included fiddle breakdowns and country stomps; jazz, pop and swing standards; polkas and square dances; ballads, blues and Tin Pan Alley favorites; and Western Swing originals.

These elements blended together in Bob's unique personal style -- best typified by his biggest hit "[New San Antonio Rose](#)," 1940. Wills' trademark "aah-haaaa" and carrying-on weren't unique in rural music, but fresh in pop music and helped him build a brand and following that became surprisingly large during the early 1940s.



Wills probably introducing singer Tommy Duncan. Back row, right to left: Danny Alguire, Benny Strickler, Alex Brashear, trumpets; Gene Tomlins, drums; Darrell Jones, bass. Photo from: [San Antonio Rose](#), Charles Townsend courtesy Bob and Betty Wills

RECORD-BREAKING CROWDS

Bob Wills had an uncanny ability to spot talent, please his fans, and keep dancers on their feet. When Strickler was in

the Texas Playboys based out of Tulsa it was drawing huge crowds, thousands of dancers five and six nights a week on their circuit of the greater Texas-Oklahoma region. Tuesday nights at Trianon Ballroom in Oklahoma City they regularly drew 2500.

Touring outside the region they broke ballroom attendance records up and down the West Coast. They topped the mainstream big bands with a record 16,000 over three nights in Santa Monica and an unprecedented 19,000 playing two nights in Oakland, California!

This 18-piece 'Tulsa Orchestra' of Bob Wills has been considered one of his very best, and he often said it was his own personal favorite. Young Mr. Strickler had a good job and big responsibilities in one of the most successful, national and regional musical acts of 1941-42.

STRICKLER'S SOUTHWESTERN JAZZ TRUMPET STYLE

Benny's trumpet style is generally described as unusually economical and nothing flashy on the surface. His direct, on-the-beat lead imparts a strong rhythmic drive. Where he's featured on recordings his concise horn swings the whole band. Clarinet player Bob Helm who first heard Strickler in 1935 was struck by, "the simplicity of his tone and the simplicity of his ideas," lauding his sparse style:

*"No wasted motion and not a lot of notes, every one counted . . . His ability to play a lead from a written score and make it sound like it came from the top of his head [was] a rare accomplishment."*²

As for influences, in their formative years both Strickler and Alguire had heard the main musical force in the Mid- and Southwest, Bennie Moten's Kansas City Orchestra. Hal Smith finds echoed in Ben's style its swinging but relaxed 2/4 rhythm and Lammar Wright's unadorned, center-of-the-beat trumpet sound. Other representatives of this relaxed and unhurried Southwestern horn style include Yank Lawson, Nate Kazebier and several of the trumpet players who worked for Bob Wills like Alex Brashear, and Tubby Lewis, the spectacular soloist on "Big Beaver."

On his own Strickler developed a deep love and understanding of early Classic jazz. He could sound like Bix Beiderbecke and did a fair enough imitation of King Oliver on his "Dippermouth Blues" with Yerba Buena to fool Bunk Johnson. Traditional jazz trumpet player Chris Tyle calls Ben's style "archaic" compared to his

contemporaries who were looking to Swing innovators like Harry James or [Bunny Berigan](#).

*"By that time that sort of playing would be considered archaic. People would refer to it as simplistic. [But] there's little clever things he does that prove to me that he could have been a much more complicated player. He had this amazing way of paring everything down."*³

BENNY AND THE BOB CATS

Right about the time Strickler was hired Wills was adding yet another component to his eclectic blend: the popular 'Dixieland-swing' style of Bob Crosby's Bob Cats. Crosby was the brother of famous crooner Bing and a successful singer/bandleader on his own.

The Crosby band's innovation was fusing dixieland horns with a swing beat in a big band. Jazz tunes were performed by a sub-unit called the "Bob Cats," trumpet, trombone, clarinet and tenor sax staged front and center backed by a full Swing orchestra.

During Ben's tenure Wills launched a Crosby-style dixieland unit of his own: hot clarinet and tailgate trombone, sparked by Strickler's trumpet. And there were a surprising number of connections and musical affinities between the two groups.

The Bob Crosby Orchestra had its origins in the former Ben Pollack orchestra and several Texas Playboys including Strickler had worked for Pollack. The music press at the time wrote approvingly of similarities between the two bands, praising the Wills Bob Cats-style dixieland unit. They favorably compared Wills drummer Bob Fitzgerald to Crosby's Ray Bauduc, one of the all time greats of jazz drums.



On the air, 1941 Left rear: Danny Alguire, Benny Strickler and Alex Brashear, trumpets. Photo from: Bob Wills and his Texas Playboys - San Antonio Rose, Bear Family Records

In Strickler's achingly small discography totalling only around twenty sides, the Texas Playboys are about one-third. Sadly, Benny took no solos and is only heard in the ensemble. Yet he left a distinct signature on his one session with Bob Wills.

STRICKLER'S ENSEMBLE SOUND: BOUNCY RHYTHM & BAND UNITY

During Benny's fleeting moments leading bands on disc in 1942 -- whether in the Yerba Buena transcriptions or Bob Cats-style interludes with Wills -- his deceptively simple on-the-beat trumpet lifts and unifies an ensemble. Particularly good examples are his jaunty lead in the dixieland sections of the unissued "[When Its Honey-suckle Time in the Valley](#)" and the alternate "[Ten Years.](#)" Ensembles led by Strickler regardless of genre share certain qualities of unity and a 'bouncy' rhythm. This was first pointed out to me by [Bill Bardin](#) who played trombone with him at the Dawn Club in 1942:

*"He played swingy, bouncy trumpet. Compared to Watters his sound was lighter and bouncier. Benny Strickler knew how to place his notes so that the whole band would swing when he was playing."*⁴

But why don't we hear any solos by Strickler on the Bob Wills records? There are several reasons. Danny says that Benny had solos in live performance, but Alex Brashear was the primary trumpet soloist. Danny and

Benny mostly played arranged parts or riffs.

If we take Alguire at his word, Strickler was nothing short of obsessed about achieving a good overall band sound, focusing his effort on the ensemble rather than his own moment in the limelight. Even Danny was once floored to hear him say, "If you can make the tune sound good by laying out, lay out!"

AFTER TULSA, BACK TO THE COAST AND FRISCO

World War Two soon broke up this outstanding edition of the Texas Playboys. Wills gradually moved to a string band format, with horns a secondary element. Strickler went back to Los Angeles for at least a couple months because Danny was surprised to run into him playing at The Wheel, a hangout for jazz guys on Slauson Ave. He was eagerly awaiting a call to join Yerba Buena where he would substitute for Lu Watters.

Strickler was old friends with the Watters gang long before Tulsa and told Danny they had the right idea. He'd played with them several times and liked very much sitting-in for Bob Scobey on second-trumpet. He jumped on any tour that would take him to [Frisco](#) for a few nights.

Bob Helm says Benny visited with the Latin and dance band of [Leon Mojica](#) in 1938 or '39, "a very good swing band . . . playing ballrooms up and down the coast." He tells a particularly touching story about a day when he, Benny and Turk Murphy wanted to play but didn't have



Half of Bob Wills 'Tulsa Orchestra.' Strickler is 5th from right.
Photo from: Bob Wills and his Texas Playboys - San Antonio Rose, Bear Family Records

a gig. So they went out to Ocean Beach and serenaded the Pacific Ocean.

To set the record straight, and examining his itinerary closely it would be impossible for Strickler to have arrived in San Francisco in August 1942 as often asserted. Nor could he have played at the Dawn Club for a duration of three months. He probably got there sometime in mid-October. Fortunately, historic recordings were made. Perhaps sensing that something special was happening, Hal MacIntyre, host of the Dawn Club radio broadcasts arranged for a disc recorder to be set-up and the results first [surfaced in 1950](#).

There's no overt indication Strickler knew he had tuberculosis before San Francisco, but I have my suspicions. Arriving there he was in terrible condition yet determined to play. But he was soon too weak to stand while blowing on-stage, fortifying himself with cracked ice and gin, and bleeding into his mouthpiece. In early November he departed by train for a sanatorium near his home town in Arkansas accompanied by a doctor and nurse.

Alguire, returning home after serving in the U.S. Navy, [telephoned him](#) sometime in 1945-46. Surprisingly, Benny told him he was feeling good and had either played a gig or sat-in with the Texas Playboys. According to Turk Murphy who stayed in correspondence with him, Strickler was pronounced cured and left the sanatorium. His death came from pneumonia caused, in Turk's opinion, by going back to work too soon. Wills had quietly lent the Strickler family money for his medical care.

EXIT DANNY ALGUIRE

For a while in the '40s Alguire played for Country & Western acts like Merle Travis and T. Texas Tyler. Starting in 1949 he famously played trumpet in the Firehouse Five Jazz Band for two decades. He brought to it invaluable experience gleaned from Strickler and Wills: techniques for keeping the dancers happy, not repeating key signatures or tempos, a touch of Benny's style, and tunes adapted from the Western repertoire.

When Firehouse Five broke up in 1971 he retired to the Portland Oregon area, played a little Jazz with the locals, and passed in 1992. But sometime in the early 1970s as the Strickler legend began circulating Alguire typed out his own three page "[Tribute to Benny Strickler](#)," overflowing with fulsome praise:

*"His concern was always the general over-all sound of the band. Many times I heard him say, 'now let's just make the tune sound good! If you don't think together, you can't play together.' He brought to the bandstand each night an enthusiasm that actually permeated throughout the band. It was feeling that we were all going to play good. And we did."*5

Strickler's premature departure from music at age 25 was a great loss for Jazz. He was integral to lifting the legendary 'Tulsa Orchestra' of Bob Wills to its zenith in

1941-42. Leaving Tulsa he was a well-rounded seasoned musician with years of experience in large ensembles. In Danny's opinion, "If Benny had lived he would have been big, [he] would have wound up with his own band. It was inevitable." Amen to that, brother Alguire.

He had developed his own clear perspective on jazz firmly rooted in its history. Strickler had a natural talent for leadership, plus an inspired spark of something special. Given a chance to play Classic jazz in the Watters band with other musicians of his outlook and caliber he shone like a jewel.

UNTOLD STORIES REMAIN

Sadly, like too many of his other recordings, Strickler's best music with Wills was not issued until after his short life was over and available only occasionally since. Because Bob Wills' big band music didn't fit with the marketing plans of the record companies many of his best jazz sides also went unissued. I've long suspected that Wills' earlier Swing music became something of a cultural orphan because it's too jazzy for the Country & Western crowd, and too country for Jazz and Swing fans.

The stories of several other fine musicians who played Western Swing remain to be told. In that band alone, the chronicles of clarinetist Woodie Wood, saxophonist and hot jazz fiddler Louis Tierney and superb electric guitar player Eldon Shambling await narration.

Benny Strickler joined Bob Wills at one of the most fluid moments in American social history when musical genres fused across categories, dissolving existing regional and cultural barriers. Broad scope remains to further explore the astonishing unfolding of Jazz and American music on the Southwestern plains.

FOOTNOTES

-
- 1 Tyle, Chris, Portland, OR 2012 interviewed by Dave Radlauer
 - 2 Helm, Bob, San Francisco, CA 1992 interviewed by Dave Radlauer
 - 3 Tyle, Chris, Portland, OR 2012 interviewed by Dave Radlauer
 - 4 Bardin, Bill, San Francisco, CA 1992, interviewed by Dave Radlauer
 - 5 Alguire, Danny "Tribute to Benny Strickler" typewritten monograph c. early 1970s



The eight horns of Bob Wills 'Tulsa Orchestra,' 1941
Photo from: San Antonio Rose, Charles Townsend courtesy Bob and Betty Wills

AUDIO DOCUMENTARY

Versions of this article, plus photos, text and audio clips, can be found at the JAZZ RHYTHM web site:

- [The Benny Strickler Story: Frisco 1942](#)
- [The Benny Strickler Story: Bob Wills & Tulsa, 1941-42](#)
- [Danny Alguire](#)

INTERVIEWS

- Alguire, Danny, Beaverton, OR 1977, interviewed by Chris Tyle and Hal Smith
- Bardin, Bill, San Francisco, CA 1992, interviewed by Dave Radlauer
- Bardin, Bill, Belvedere, CA 2003, interviewed by Hal Smith (joint interview with Helm)
- Helm, Bob, San Francisco, CA 1992 interviewed by Dave Radlauer
- Helm, Bob, Belvedere, CA 2003 interviewed by Hal Smith (joint interview with Bardin)
- Smith, Hal, Los Angeles, CA 2012 interviewed by Dave Radlauer
- Tyle, Chris, Portland, OR 2012 interviewed by Dave Radlauer
- Wills, Bob, I Love People, radio Interview by Ken Hightower, Western Heritage LP recording WHO-176, c. 1968

BOOKS & ARTICLES

- Alguire, Danny "Tribute to Benny Strickler" unpublished monograph c. early 1970s.
- Avakian, George, "Benny Strickler" The Record Changer, Sept. 1950

- Goggin, Jim, [Turk Murphy: Just for the Record](#), San Francisco Traditional Jazz Foundation, c. 1982
- Levin, Floyd, [Classic Jazz: A Personal View of the Music and the Musicians](#), University of California Press, 2000
- Smith, Hal, "Benny Strickler - A Legendary Trumpet Stylist," Frisco Cricket, San Francisco Traditional Jazz Foundation (SFTJF), 1998
- Smith, Hal, "Western Connection with Traditional Jazz Benefited Both," Frisco Cricket/SFTJF, 1998
- Smith, Hal, "A Strickler Family Scrapbook," Pts. I-III Frisco Cricket/SFTJF, 2001-2002
- Townsend, Charles R., [San Antonio Rose: The Life and Music of Bob Wills](#), University of Illinois Press, 1976.

BOB WILLS RECORDINGS WITH STRICKLER, JULY 1942

1. "Let's Ride with Bob" (theme song)
2. "My Confession"
3. "Ten Years"
4. "Ten Years" (unissued alternate take)
5. "We Might as Well Forget It"
6. "When its Honeysuckle Time in the Valley" (unissued recording)
7. "Whose Heart Are You Breaking Now?"

OTHER TEXAS PLAYBOYS RECORDINGS (WITHOUT STRICKLER)

1. "Big Beaver," 1940
2. "New San Antonio Rose," 1940 

YOUR FOUNDATION THANKS THESE DONORS IN 2012

The San Francisco Traditional Jazz Foundation in gratefully acknowledges these generous financial contributions during the period January 1, 2012 through December 31, 2012.

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CORRECTIONS AND UPDATES

A number of folks emailed us to let us know of errors in the caption for the photo at right that appeared on the front page of Winter 2012 Frisco Cricket #54.

Reknowned local trombonist, Rex Allen, fixed the location of the photo at the San Francisco Musicians' Union Local 6 rehearsal hall and that the absence of any microphones would indicate that this was a rehearsal rather than a recording session as stated in the caption.

In addition, Rex and Hal Smith identified the drummer as also reknowned Dave Black, the drummer for many years in Rex's band – not Thad Vandan as stated in the caption. Rex also noted that Dave was using only one of his signature two-bass-drum drumset, but the name "Dave" probably should have been a dead giveaway as to his identity.

Finally, John Gill emailed that he did not think the banjoist was Monty Ballou but rather George Baker who was playing with Turk at the time.



ABOUT YOUR NEW SAN FRANCISCO TRADITIONAL JAZZ FOUNDATION

Created as a non-profit in 1981, the San Francisco Traditional Jazz Foundation stated, as its primary mission, the archival preservation of thousands of items related to the West Coast Jazz Revival that began in San Francisco about 1939. In 2009 SFTJF completed the transfer of the main body of those materials to the Stanford University's Music Library. Thereupon, your Foundation's Archive was closed; possible donors of jazz materials should now contact Stanford or other public repositories.

SFTJF's wider, ongoing aim is to help foster high-quality traditional jazz, regionally and worldwide. That mission is now carried out primarily via electronic media. The Foundation's main window on the world is our website -- www.sftradjazz.org -- where visitors are invited to become members at \$25 per year.

Benefits of membership include insider information and discounts to special events and products, and a subscription to our lively newsletter, the Cricket, now available electronically. Those wishing to continue receiving the Cricket on paper in the mail should please contact the SFTJF office manager.

Thank you for your generous support over the years. Contributions in categories beyond the basic membership level are tax deductible, and the names of those contributors are published annually (unless a contributor specifies anonymity).

DONATIONS WELCOMED

The San Francisco Traditional Jazz Foundation accepts gifts and grants in many forms, including historical items which shed further light on the history of traditional jazz on the West Coast, such as recordings, music, newspaper clippings, photographs and correspondence. Contributions of materials or funds are tax-deductible under IRS ruling status 501(c)(3).

SF JAZZ ON THE WEB

The San Francisco Traditional Jazz Foundation has an ever-expanding web site. The site includes sound files and photos of many San Francisco (and other) jazz figures from the 1930s to the present. Please visit us at www.sftradjazz.org. Join (or rejoin) the San Francisco Traditional Jazz Foundation today to begin taking advantage of reservations to special events, discounts on selected jazz books and recordings, and a year's subscription to *The Frisco Cricket*. If you are already a member, give the gift of Foundation membership to a friend! Use the form at right.

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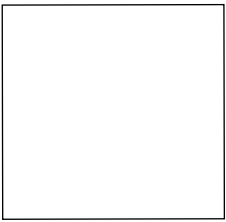
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