



# Frisco Cricket

Published By The San Francisco Traditional Jazz Foundation

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## INTERNATIONAL = NATIONAL = LOCAL

by William Carter

We're reminded, once again, of the permanent power of jazz to syncopate itself across time zones. From the earliest years, Storyville's "ragtime" and "jazz" bands quickly reproduced themselves on San Francisco's Barbary Coast, then in Los Angeles, Chicago, New York, Paris... Seeking jobs -- even on ocean liners -- jazzmen joined the flood of their recordings in seamlessly blanketing the planet with a music that would come to be recognized as America's great cultural gift to the world.

Yet jazz also remains, a century later, firmly anchored to its hometown venues. This issue of your Cricket celebrates the little-known career of Frank "Big Boy" Goodie. His compelling life story begins in Creole New Orleans and ends (like that of many another classic jazz pioneer: think Wellman Broad, Albert Nicholas, Darnell Howard, Kid Ory) in the San Francisco Bay Area. But unlike others, Frank

spent decades in Europe and South America.

Our media-savvy correspondent Dave Radlauer has rendered future jazz historians a service by painstakingly tracking the elusive career of this peripatetic reedman (and sometime trumpeter). After you peruse the Goodie story in this issue, be sure to

tune your digital device to his streaming site, [jazzhotbigstep.com](http://jazzhotbigstep.com) for more info and sound recordings.

Another example of the increasingly two-way commerce between national and local events have been the appearances of Loren Schoenberg in the South Bay. Once a year for three years, this Director of the National Jazz Museum in Harlem has been presenting fascinating free public lectures at Stanford University's Cantor Museum. However, despite grants from the Koret Foundation and the National Endowment for the Arts, these lectures have been poorly



Tenor Sax Player and Bandleader Loren Schoenberg at the Finn Center, Community School of Music and Arts, Mountain View, California, November 20, 2013. Photograph © William Carter.

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attended because Stanford seems determined not to publicize them.

A top tenor sax man and pianist who worked in the bands of Benny Goodman and many others, Schoenberg is a dynamic presenter who has taught jazz courses at prominent East Coast colleges and music schools. This year he extended his Stanford program to perform with an "all star ensemble" at Mountain View's [Community School of Music and the Arts](#).

The core of Schoenberg's work at home and on the road is the amazing [Savory Collection](#). For nearly 75 years -- since 1939 -- some 800 important jazz recordings, including the most famous jazz musicians of the time, lay entirely unknown. They cannot be issued for copyright reasons. Samples can only be heard by visitors in person to the National Jazz Museum in Harlem -- and by attendees at Loren's lectures at Stanford and a handful of other such institutions in the U.S. and Europe.

To learn more, visit the Museum's website at [www.jmih.org](http://www.jmih.org). 🎵

Loren Schoenberg, tenor sax, with Ben Goldberg, clarinet, at the Finn Center, Community School of Music and Arts, Mountain View, California, November 20, 2013 photograph by William Carter

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# FRANK "BIG BOY" GOUDIE IN SAN FRANCISCO, 1956-64

by Dave Radlauer

I recently completed a series of radio programs and web pages about [Frank "Big Boy" Goudie](#) (b. Youngsville, LA, 9/13/1899) narrating the full arc of his story for the first time. This article brings a fresh perspective to his years playing clarinet on the West Coast.

A skilled and flexible musician Goudie had mastered trumpet before 1920, and while living in New Orleans worked in legendary Golden Age bands: Magnolia and "Papa" Celestin's Tuxedo Orchestra. Moving to [Paris in 1925](#), he concentrated on tenor saxophone. During the 1930s he made the transition to Swing and collaborated with outstanding African-American ex-pats and French jazz musicians: [Django Reinhardt](#), [Bill Coleman](#), [Sidney Bechet](#), [André Ekyan](#) and [Noble Sissle](#). His multi-instrumental recordings of 1935 -- soloing on trumpet and tenor sax or clarinet on the same 78 rpm disc -- were masterful achievements (see accompanying article).

Living in Brazil and South America during World War II he worked for the successful orchestras of Samba-swing leader Aristide Zaccarias, and touring French bandleader Ray Ventura. In Europe after the war Frank played or recorded in France, Switzerland, Germany, Yugoslavia and Czechoslovakia until 1956.

This New Orleans-via-Paris re-patriot was heard in the San Francisco Area, [about 1958-63](#), playing Louisiana Creole clarinet with a variety of bands and talent: piano players Burt Bales and Bill Erickson, trombonists Bob Mielke, Bill Bardin and Jim Leigh, reed players Richard Hadlock and Bill Carter, singers Barbara Dane and Carol Leigh, Dick Oxtot, Squire Girsback, Earl Scheelar and others.

"Big Boy" was indeed large and tall -- almost 6' 5" and at least 250 pounds. He was broad, strong, and powerfully built, even in his sixties.

*"I had to come back to be an American again. If I had stayed away any longer, I would have become another nationality. As for San Francisco, I came here once as a young boy and decided I would live in this beautiful city some day. So here I am."*

-- Frank Goudie, *San Francisco Examiner*, 7/28/63

## STARTING OVER

When he arrived in San Francisco Frank "Big Boy" Goudie was starting over. Returning to America after three decades he had once again put himself in an unfamiliar musical environment. But he'd started over before, several times. Signing up with American Federation of Musicians Local 6 on November 28, 1956, he quickly adapted to the local Trad Jazz and Dixieland scene. Though a newcomer on the West Coast, his career over the previous four decades already paralleled the history of jazz music itself: origins in Louisiana, global diffusion, transition to Swing, integration with Latin music, and New Orleans revival.

An accomplished, well-trained musician and world traveller in his late-fifties, Frank Goudie was a sophisticated "continental" gentleman. Yet New Orleans had permanently marked him. He retained traits and habits of Louisiana in his music, manners, speech, taste in food and earthy individualism.



"Behind his easy smile lies one of the most colorful stories in jazz."  
(Richard Hadlock, *San Francisco Examiner*, 1963)  
Photograph by William Carter c.1960.





"On the job, or even in jam sessions, other musicians soon learned to listen to Goudie's quiet suggestions. . . . In the New Orleans tradition, he tried to make every phrase and every note count." (Richard Hadlock, *San Francisco Examiner*, 1964) Photo c. 1949 from the [JAZZINDEX website](#).

His San Francisco business card didn't say 'musician,' but 'upholsterer.' (His lifelong trade on the side, inheriting a small upholstery business was another draw to San Francisco.) Frank's instinct to present himself in this way was very typical of New Orleans musicians according to clarinet player Bill Carter who knew him and has studied Louisiana music and culture.

Richard Hadlock visited Goudie's upholstery workshop in the western Avenues of the city. It was a tiny space slightly below street level that he found, "not very promising as an enterprise." A fellow working reed player and journalist, Hadlock invited Frank to his home for dinner a couple of times. He found him a complete gentleman and sensible musician, "very pleasant, nice phrasing . . . no showing off on his instrument."

## FINDING A VENUE

Unlike his previous careers, Goudie did not easily find lucrative venues with high-profile band leaders

as he had in Europe and South America. His gigs with big name headliners in San Francisco were brief :

- Trumpeter [Marty Marsala](#) (brother of better-known clarinet player Joe) was in declining health and soon moved to Los Angeles.
- Trombone player [Kid Ory](#) was a New Orleans original who owned the night club, On the Levee. But he dictated rules to his clarinet players and was hard to work for. Frank's stint was mercifully short.
- Piano player [Earl "Fatha" Hines](#) was at the Black Sheep Club in 1962 when Goudie shared subbing duties with Jack Crook during an illness of regular clarinetist, Darnell Howard.

## PIER 23 AND ESTUARY JAZZ GROUP

Instead, adapting to circumstances Goudie fell into playing with the younger Dixieland and New Orleans revival style bands in the area. By 1959 he was a regular feature at Pier 23, a slightly seedy waterfront dive on the San Francisco Embarcadero. Still a jazz joint today, it appealed to "peninsula matrons" and "sailors of all nations." In his memoir, Jim Leigh captured its significance:

*Pier 23 was enormously popular with local and visiting musicians as a place to drink and, frequently, to sit in. If such a thing as a session joint exists, the Pier was the main one in the Bay Area for musicians of pre-bop sympathies . . . Depending on who was sitting in, the music would run a gamut among New Orleans style, Chicago style, and small-band swing. (Jim Leigh, *Heaven on the Side*, 2000)*

Trios at the Pier featuring Goudie with piano players [Burt Bales](#) or [Bill Erickson](#) became the nucleus of an active jamming scene for years, as Richard Hadlock recalls:

*We had good sessions there, playing with the famous and the less known. I jammed with Muggsy Spanier, Darnell Howard, Squire Girsback, Ernie Figueroa, Marty Marsala, Joe Dodge, and many now forgotten.*

One notable outgrowth of the [Pier 23 jam sessions](#) was the glorious but short-lived Estuary Jazz group. I call it a 'supergroup' because all the players were bandleaders -- except for drummer Bob Osibin -- and each hired Goudie professionally at one time or another. It was superlative.

Musically, Estuary was directed by a strong trumpet lead from Bill Erickson and featured soloists Goudie and [Bob Mielke](#) (trombone). In the fine rhythm section were pianist Bales, Dick Oxtot (banjo), Squire Girsback (bass), and Osibin (drums). The two [1959 Estuary broadcasts](#) from Pier 23 were a pioneering experiment in stereo: the left and right signals transmitted simultaneously via AM and FM radio.

### EAGER TO PLAY

Goudie's association with Erickson at Pier 23 led to a quartet/quintet on Thursday nights at the Monkey Inn in Berkeley that lasted for years. It was a swinging combo with pianist Erickson, Goudie, trombone player [Bob Mielke](#), sometimes trumpeter [Jerry Blumberg](#), and others. James Carter was the best of several drummers. The [Monkey Inn tapes](#) with Goudie's uplifting solos are a singular delight, and a rare example of Blumberg's intriguing style.

Frank was simultaneously playing several jobs around the Bay Area. In the South Bay he was working in a version of El Dorado Jazz Band with trombonist Jim Leigh. Recordings have been preserved through the efforts of the San Francisco Traditional Jazz Foundation, and are available from [Trad Jazz Productions](#). They show Goudie playing his part well in a hard-driving New Orleans-style ensemble of Jim Borkenhagen (trumpet), Jim Leigh (trombone), Danny Reudger (banjo, vocals), Squire Girsback (bass) and singer Carol Leigh: "[Bourbon Street Parade](#)," "[All The Girls](#)," and "[When You and I Were Young, Maggie](#)."

It seems like Goudie was blowing practically every night of the week. He was also playing casual gigs and parties with the bands of Dick Oxtot, trumpet players Amos White and Eddie Smith, singer [Barbara Dane](#) and bassist Squire Girsback, or at a jazz party house in Berkeley. "Few musicians his age were ever more eager to play," wrote Richard Hadlock. (Hadlock, "Eulogy to a Gentleman of Jazz," *San Francisco Examiner*, 1/19/64)



Goudie with the Estuary Jazz group, 1959. Bill Erickson, left and Dick Oxtot, right. Photo from Goggin & Oxtot, *Jazz Scrapbook*.

### EXPRESSIVE SAN FRANCISCO CLARINET STYLE

In his fourth musical incarnation, Goudie found need to radically change his sound. He dropped the tenor saxophone switching to clarinet exclusively. This new mode was a strong contrast to his tenor style of the 1930s, but not very far from his clarinet playing of previous years. He crafted a distinctive personal manner that was both old and new. It oozed New Orleans Creole tradition, yet was loose and swinging.

Frank developed a rich husky tone with relaxed flowing lines. He was equally comfortable supporting a polyphonic New Orleans-style ensemble, or soloing at length in a duo or swing combo. Importantly, his new style fit right in with the vigorous Dixieland and New Orleans jazz revival going on in the Bay Area.

Trombone player Bill Bardin identified a couple of key technical elements in Frank's musical signature: "runs of [evenly placed], unaccented eighth notes . . . as contrasted with dotted eighths and sixteenths. Flowing and unhurried." Bardin, for whom Goudie expressed great respect, also noted: "He told us we were better than we real-

ized . . . although none of us ever called him 'Big Boy'."

Once he stepped into the vestments of a New Orleans Creole clarinet player, Goudie found a new identity. In his last and most personal style he summed up all his experience in a distinctive musical voice with a rich, broad vocabulary. In swing combos like Erickson's at Monkey Inn he dropped the Louisiana 'fessor routine and swung into long expressive solos with a clear sense purpose and direction. "[Joseph, Joseph,](#)" "[Get Out of Here](#)" and "[I've Found a New Baby](#)" are eloquent examples.

## A GENTLEMAN OF THE OLD SCHOOL

Interviewing a half-dozen Bay Area musicians who'd known and played music with Goudie several themes emerged:

- "Big Boy" stood out: with his height, heft, French accent, beret and proud upright posture he "*cut quite a figure*."
- Frank was a deeply skilled musician's musician dedicated to his profession.
- Though generally modest about his previous career, with encouragement he would discuss jazz greats he'd known and respected: Coleman Hawkins, Django Reinhardt, Bill Coleman or Buck Clayton.
- But the strongest impression left on all the musicians was a warm personal feeling. Goudie was consistently recalled foremost as a gracious gentleman and supportive friend.

Bob Mielke: "*He was always supportive, both personally and musically.*"

Bill Bardin: "*A player who would never let anyone down.*"

Richard Hadlock: "*A born gentleman, one of the last of the old school.*" ("*Eulogy...*", *San Francisco Examiner*, 1/19/64)

## CODA

Suddenly in late 1963 Frank became ill with lung cancer and died January 9, 1964. He had been performing for only about five years on the West Coast, yet it was culmination of a brilliant career. In the San Francisco Bay Area his mature instrumental voice came to full fruition on fertile ground. During his autumnal years Goudie found fresh inspiration with skilled musicians honoring the jazz traditions he'd lived by for half a century.

Frank "Big Boy" Goudie was man of many parts. The full scope of his life, talents and travels has yet to be discovered. At my web site [www.JAZZHOTBigstep.com](http://www.JAZZHOTBigstep.com) you'll find several pages offering more about Goudie in [San Francisco](#) and [Paris](#), free streaming [music archives](#) and a [detailed narrative](#) of his journey spanning three continents, 2/3 of Jazz history and four musical lives, told for the first time.

*Thanks to Richard Hadlock and Chris Tyle for their contributions to this article.*

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## INTERVIEWS:

Bardin, Bill (trombone) 11/94 (with Carter)  
 Carter, Bill (clarinet) 11/94 (with Bardin), 5/13  
 Dane, Barbara (vocal) 5/13  
 Greer, Dave (tape recordist, observer) 11/13  
 Hadlock, Richard (clarinet, soprano sax) 5/13, 8/13  
 Leigh, Carol (vocal) 6/13  
 Mielke, Bob (trombone) 1/93, 8/93, 5/13, 9/13, 11/13  
 Scheelar, Earl (cornet, clarinet, banjo) 5/13  
 Tyle, Chris (trumpet and reeds: commentary on Goudie's trumpet style) 8/13

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## GOUDIE'S NEW ORLEANS TRUMPET STYLE

by Dave Radlauer & Chris Tyle

In Paris during the 1930s, Frank "Big Boy" Goudie made five trumpet records; on three of them he ALSO played clarinet or tenor sax. For analysis I consulted [Chris Tyle](#), who has played and studied jazz trumpet for quite some time. This is a summary of his findings:

Because Chris plays both trumpet and reeds as "Big Boy" did, he understands the challenges of "doubling" which may account for Goudie's apparent variability of skill and tone on those records:

*"His reed playing won't suffer from the trumpet playing, but it's the trumpet playing that's going to suffer from the reed playing."*

In Tyle's opinion Goudie's trumpet style was already well-established before his Paris years. On the records his playing displays musical influences and elements from both early



### [I've Found A New Baby](#)

The Goudie triple-threat: soloing on trumpet, tenor sax and clarinet, accompanied by Django Reinhardt (guitar) and Stephane Grappelli (piano), 1935.



### [Saint Louis Blues](#)

Goudie doubling: soloing on trumpet and clarinet, accompanied by Django Reinhardt (guitar) and Stephane Grappelli (piano), 1935.

New Orleans and the music in diaspora such as Louis Armstrong's high note passages. Tyle discovered intriguing references to early New Orleans revealed in his 1935 and 1939 trumpet recordings:

*He plays a phrase on "[St. Louis Blues](#)" on the clarinet . . . And then on the tune "[Blues for Yesterday](#)" he plays the same phrase, that I've heard New Orleans players play before. There's a recording called "[Blues for Jimmie](#)" that Kid Ory did and Mutt Carey plays the phrase.*

*It's also part of a tune that Manual Manetta wrote called "Old New Orleans Blues," supposedly themes that were taken from things he had heard as a young man in New Orleans. It might have been some sort of, I don't know quite how to put it, like it's some kind of New Orleans code.*

Chris also finds one of Goudie's 1939 variations in "[Darktown Strutters Ball](#)" echoed on Bunk Johnson's [1943 recording](#). Further evidence that while becoming a citizen of the world, "Big Boy" remained a man of New Orleans to the core.

[To hear this sidebar, click here](#) 🎵

## BOB SCOBEEY AND ME IN CHICAGO

by Larry Kostka  
Photos by Larry Kostka

*Note: Larry Kostka is the long-time drummer with the southern California jazz band, "The Nightbloom-ing Jazzmen" led by cornet-ist Chet Jaeger.*



Bob played at this place (George Bell's Lounge) quite often when he wasn't on the road doing concerts and short gigs in various cities around the mid-west. I believe he opened The Bourbon Street Club in Chicago early 1962 and played there five nights a week.

I got married on December 29, 1962 and we spent New Years Eve at Bourbon Street listening to Bob play but he was already suffering from the cancer that

took his life six months later. He could only play a half a set and had to rest. That was the last time I saw Bob before he passed away.

There was another trumpet player named Bobby Ballard who filled in for Scobey. Scobey had gone through a nasty divorce prior to this time and wound up marrying Jan. She and Buddy Lee were arch enemies and never did get along well. In her book on Scobey's life, there is a photo in there that shows Buddy dissected in three places so you really can't recognize him.

I first met Bob at the Blue Note night club in Chicago in 1954. They had what was called teen age terrace where young teens were allowed to hear live jazz but were segregated from the areas where liquor was served.



THE BOB SCOBEEY BAND

The shot was taken at George Bells Lounge on the North side of Chicago. Personal from left to right was Dickie Philips, Dave Black, Scobey, Rick "cougar" Nelson, Bill Napier, Buddy Lee, ad Tom Smoot.





The pix [image above] is from the TV show *Playboy's Penthouse* which was broadcast every Saturday night featuring guest bands or singers who were performing in Chicago at the time. At the far left in the dark jacket is Hugh Hefner the grand poo-ba of Playboy Enterprises. From left to right is Scobey, Dave Black drums, Jim Beebe trombone, Brian Shanley clarinet and of course Clancy. The bass player is in the dark and can't be recognized but I know the bass player was from the Chicago union local. Whenever a traveling band was in town there had to be at least one local union member in the group. That was a union rule.

The photo is probably from 1957 or 1958. Scobey did a Marlboro Cigarette commercial around that time and everybody in the band was supposed to get a cut of the payment for doing the commercial. There was some sort of disagreement and Jim Brian and Clancy left the band. They were replaced by Rick "Cougar" Nelson, Bill Napier and Buddy Lee. I believe Toni Lee Scott was singing with the band then and she also left. I think the Scobey band was on four or five of these shows and played at least four songs each time. Playboy has the tapes of these shows in their vault and will not release them for public use. What a shame. 🎵

Bob Scobey at  
George Bell's Lounge,  
November 7, 1961.

Below:  
Personnel listed on  
back.



PHOTO CREDIT GIVEN TO:  
Larry Kaisha

Bob Scobey  
at  
George Bell's  
Lounge Chgo. Ill.  
Nov 7 1961  
L to R Rick Nelson, Scobey, Bill  
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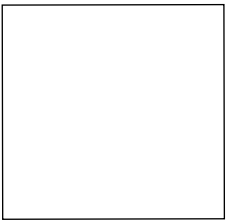
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