



THE GREAT ESCAPE!*

“Anything that is good jazz is a great escape. When you’re involved in playing or listening to great jazz, no one can get to you.” -Woody Herman

Issue No. 16 November/December 2009

Presented by: www.dixieswing.com

Joe Bushkin and a Lonely Soldier

By Browser Joe Carlton

On Halloween night 1946, Benny Goodman and his orchestra opened a six weeks engagement at the 400 Restaurant in New York. The restaurant was located in a hotel, the name of which escapes me, but it might have been the Roosevelt. The name does not matter.

On about November 7 of that year, a lonely private had just finished basic training at Fort Dix, New Jersey. In his eighteen years, he had never before been as far away from home, nor had he ever been to Washington D.C., New York City, or other points east, which he visited on weekend passes. After Basic, the soldier was assigned to a “casual” company where there were no duties. The assignees have to report for reveille and it is best to vacate the premises, as a snoopy sergeant may come around looking for “volunteers” to do a fatigue detail.

After loafing around at the PX and the base library for several days, the soldier saw an advertisement in a newspaper which told of the Goodman engagement. Time was short; the soldier would be leaving Fort Dix in a few days, but he just *had* to see Goodman—his idol—and someone he had only heard perform once before. So, he invited his barracks buddies to go along, but it was then mid-afternoon. The sergeant had already secured his volunteers and everyone seemed comfortably set. It was up to the soldier to go alone, if he was to go at all.

Fort Dix is 17 miles from Trenton, with bus transportation every hour. The soldier changed into a class A uniform, rode the bus into Trenton and then took the electrified New York Central in to Gotham. Once there, he walked to the hotel where the band was playing and tried to book a room.

The room clerk asked, “Do you know what weekend this is?” The soldier looked at him blankly and said, “No, I don’t.” “Why, it’s the Notre Dame-Army football game tomorrow at Yankee stadium and every room in town has been sold for months.” The soldier stood there for a few moments trying to put his weekend back together.

“Wait a minute,” the clerk said brightly, “I think I may

have something for you, but it might not be too great.” “That’ll be O.K. with me”, said the soldier, “I just hope I can afford it.” The clerk went behind a partition, spoke briefly to another man, and returned to the desk. “Look, I was in the Army too and just got out. I know how you feel. I do have a room. It’s on the top floor, just under the ventilators, *but it is a room*, and it *is* cheap. It’s nine dollars if you want it.”

A bellhop took the soldier up to the room. They went as high as the elevator would go and then walked up an additional floor. The bellhop opened the door to a room about 8’ by 8’ with a washstand, but no toilet...it was next door.

In basic training at that time, the trainees ate dinner at about 4:30 p.m. and as that time drew near, the soldier’s stomach started growling. He ate a snack but by 6 p.m.



Joe Bushkin

he couldn’t wait any longer and went down to the 400 Restaurant, which was off the lobby. He peered in the door and went in. There was no one around. He stood and waited for a few minutes; the maitre’d came up and asked what he wanted. The soldier said he was hungry and was told the kitchen did not

open until 6:30p.m. but he’d see what he could do. After being seated at a table too far from the bandstand, he asked if he could be moved closer, explaining his interest in Goodman’s music. At that, the maitre’d moved him to a spot at one side of the band, directly next to the piano.

It wasn’t long before he had his dinner. His waiter, also newly returned to civilian life, was most helpful, steering him to the best buy on the menu. When he finished his meal, the waiter returned and explained if he paid his bill then, he could avoid the luxury tax on night club meals which took effect after 8 p.m. The waiter added, “But you can sit here all night if you want, I won’t make you leave your table.” With that, the soldier paid his bill of \$8 and waited for the music to begin.

The band members started filtering in about 7:50 with some tuning up, others talking and smoking and others just

Continued on page two ...

In This Issue: The Beatles and Rolling Stones infiltrate The Great Escape? Yep. Browser Phil Holdman recounts “doing lunch” with Rolling Stone Mick Jagger in “Lunching With Mick” (page 8). We explore how many big bands got caught up in Beatlemania with “Big Band Beat(les)”(page 3). Benny Goodman’s pianist takes a young soldier under his wing in Joe Carlton’s telling of “Joe Bushkin and a Lonely Soldier” (page 1). Joe dazzles us with “Another Crazy Quiz.(page 2) Browser Dick Parker recalls Tommy Dorsey’s Clambake Seven, (page 5) and to top it off there’s another serving of “Greasy Sack News.” Enjoy and let us hear from you at bobknack@hotmail.com

"Bushkin" Continued from Page 1

sitting. The soldier looked for someone he might recognize but only noticed the vibraphone out in front of the band. He didn't know that Johnny Best, trumpet, Cutty Cutshall, trombone, Zoot Sims, sax, Barney Kessel, guitar, and Louis Bellson, drums, were in the orchestra. But he soon found out that Joe Bushkin was the piano player.

To the soldier's disappointment, Benny was not even in the room when the appointed hour came and the band started without him. After three or four numbers Goodman did make the scene, but with no fanfare or even an announcement. He just walked out to the stand and joined the band. The music brightened up. A few more numbers were played and Bushkin turned around and asked the soldier if he had any requests. The soldier gave him a few favorites and they were played. At first break, Bushkin got up and came over to the soldier, asking him where he was stationed, where he was from, and things of that nature. Then he said, "Come on, I'll buy you a drink." Well, the soldier didn't drink at that time, but went with Bushkin anyhow and was introduced to several of the band members.

"It wasn't so long ago that I was in uniform and I know how lonely it can be by yourself, so stick with me each time we go on break," Bushkin said. As they returned toward the bandstand, Bushkin asked the soldier, "Can you play the piano?" Even though the reply was negative, he was asked by Bushkin to sit with him on the piano bench, while the band played. He had no idea how exciting this simple act was to the youngster.

At the second break, the soldier screwed up the courage and asked if he could meet Benny himself. "Sure," was the reply and they walked over to a table where Benny and his vocalist, Eve Young, had just sat down. After being properly introduced, the soldier was asked to sit down. Benny offered to buy him a drink. The soldier's head was spinning with excitement. They had a nice chat and when the band returned to the stand, the soldier sat again with Bushkin on the piano bench.

It was now about 10:30 p.m., and the soldier, used to going to bed at 9:00 was getting weary. He bid a fond farewell to Bushkin, waved goodbye to Goodman and went to bed, completing one of the happiest days of his life.

Within a week's time, the soldier was on his way to the Pacific and Joe Bushkin had left the Goodman band. How do I know all these details? I was that soldier.



Phil Holdman's Tall Tales and True; A Few Copies Remain

Author Joe Carlton has written an excellent book, "THE BROWSERS AT LARGE: Phil Holdman's Tall Tales and True." This book, containing many stories by Phil and other Browsers, along with many, many photos, is still available. Phil and his gang of big band experts aired a popular big band trivia show on the ABC network with Eddie Hubbard for over twenty years. If interested, please send your check for \$17.00 made out to Joe Carlton, 317 Cottage Avenue, Glen Ellyn, IL 60137 and your copy will promptly be mailed to you.

Another Crazy Quiz

By Browser Joe Carlton

1. Larry Clinton wrote the song "Dipsy Doodle". Where did he get that title?
 2. Duke Ellington played at the Cotton Club in Harlem in the 1920's and '30s; when introduced, what did the announcer call his music?
 3. A number of big band vocalists went on to become movie stars. How many can you name and with what orchestras did they sing?
 4. How many songs can you name that have a color in their title; however, no songs with "blue" or any combination of "blue" will be accepted.
 5. Louis Prima wrote a song entitled "Christopher Columbus". He had moderate success with this song but later on, this song was rearranged with a different title and was a GIANT success. Can you name the newly arranged song and the orchestra that made it a success?
 6. Harry James had a hit with the song "B-19". Was Harry referring to a vitamin with that title?
 7. Critics said the big band era disappeared due to the high cost of one night stands and the advent of solo vocalists that took over the music scene. I have an idea that something else contributed to the end of the era. What is your guess?
 8. I always get confused over two vocalists by the name of Buddy Moreno and Buddy DeVito. Do you know the difference between the two?
 9. Who was Lynn Allison and what did he contribute to the musical scene?
 10. Herb Jefferies was one of Duke Ellington's best male vocalists. But, what did he do before he sang with Duke?
- Tie breaker: We all know that there were four Lombardo brothers who played in the Guy Lombardo Orchestra. Were there any other family members also?

Answers on page 7...



Frankie Got a Pie in The Face

Funnyman Soupy Sales has died at age 83. He had a hit slapstick comedy TV show in 1960s. Born Milton Supman on Jan. 28, 1926 his signature bit was pie throwing in the style of Laurel & Hardy and The Three Stooges.

One day, Soup's phone rang. It was Frank Sinatra. "Hey, Soupy, it's Frank, I want to come on your show on one condition: [I get hit with a pie.](#)" Not only was Sinatra "hit" on that show, he brought along Sammy Davis Jr. and Trini Lopez and all were "pied" together. Sales estimated he was hit by 25,000 pies in his career. Sales also had an evening show where he featured jazz musicians including Miles Davis, Dizzy Gillespie and Duke Ellington.

Big Band Beat(les)™

By Browser Bob Knack

The big bands may not be coming back, but the Beatles sure did, and in a big way. A recently concluded four-year project to restore all 14 of the Beatles original albums has, as of this writing, resulted in 2.25 millions in sales. They took the old tapes and made stereo out of the mono, mono out of the stereo, adjusted the reverb, and removed the ticks and pops. You can buy them individually or, if you're a mop-head completist, you can spring for the boxed set for a mere \$250.00 or so.

This news enticed me to dip into my record collection and see how many big bands have recorded the “fab four’s” songs. I found quite a few recorded during the 1960’s, hard times for the big bands, who tried to survive by recording those “Liverpool Lads” and other pop tunes of the day.



As the Beatle phenomenon hit American shores in early 1964, one of the earliest bandleaders to become a “wannabe-able” was Buddy Morrow, who released the LP “Big Band Beat(les)™” in 1964. I spoke with Morrow a few years ago and he told me arranger Stan Applebaum approached him at the time and both agreed that this music would work instrumentally.

The liner notes boast that the album features Beatlemania “and the charging sound of Buddy’s big band as it powers it’s way through twelve of 1964’s biggest hits.” Included on the record is “Please, Please Me,” “Roll Over Beethoven,” “She Loves You,” “Twist and Shout,” “Can’t Buy Me Love” and others. Another early convert to the new sound was Woody Herman and his Herd. They stepped into Harrah’s Club, Lake Tahoe, on September 9, 1964, and produced “The Swinging Herman Herd - Recorded Live” that featured a tasty Blue-Flame-like arrangement of “Things We Said Today” featuring the leader on alto sax.

On February 27 1967, Buddy Rich brought his big band into The Chez club in Hollywood, California for a ‘live’ recording. In his inimitable puckish style, Buddy announced to the audience that since the band would be recording for the next two nights, “if you don’t like what you did tonight, come on back and re-record with us tomorrow, ok.” He then opened the session with an incredible Bill Holman arrangement of “Norwegian Wood” featuring solos by trombonist Bill Trimble and tenor man Ernie Watts. The song was from the Beatles “Rubber Soul” album (1965). Some time later, Buddy went into the studio to record a John LaBarbera arrangement of “Something,” featuring an incendiary trumpet solo by Lynn Biviano. The Beatles originally released this song, written by George Harrison, in 1969 on their “Abbey Road” album.

Duke Ellington, who would accept a booking almost anywhere during this time to keep the band working, also tackled a couple early Beatles songs. On the LP “Ellington 66” on the Reprise label, Billy Strayhorn arranged “All My Loving” and “I Want to Hold Your Hand” for Ellington. The liner notes ask,

“Mess around with the Beatles? Duke doesn’t mind. Why shucks folks, Duke’s men can make anything this side of the Star-Spangled Banner swing.”

The Count Basie band was another to jump early on the Beatle bandwagon with the 1966 recording “Basie’s Beatle Bag.” However, “The Kid from Red Bank” probably was not thrilled to be playing the hits of John, Paul, George and Ringo. He once said, “I, of course, wanted to play real jazz. When we played pop tunes, and naturally, we had to, I wanted those pops to kick! Not loud and fast, understand, but smoothly and with a definite punch.” Like it or not, in 1970, “Captain Bill” again paid tribute with the LP “Basie on the Beatles.”

Charlie Barnett enlisted arranger Billy May for his take on “A Hard Day’s Night” described in the notes as “a catchy melodic simplicity.” It was the theme from the Beatles first motion picture. Even Freddy Martin gave the boys a go. According to the website Space Aged Pop, Martin, referred to as “another saccharine sax man, takes ‘Can’t Buy Me Love,’ and shaves that Beatles mop down to a respectable crew cut, then adds a dose of sleeping pills to wipe out the last bit of life in the tune. They probably used it to teach the box step.”

Several big bands attempted “Hey Jude” including Don Ellis, Woody Herman and Maynard Ferguson who, never shy about trying new musical styles, became so identified with “Hey Jude”, he used it as a finale in his concert performances for many years. He sent all the band’s brass players strolling into the audience to present a pyrotechnic coda. The Beatles version spent nine weeks as number



one in the United States.

Additionally, Ted Heath on the UK’s Phase 4 label took on the “Beatles Bach & Bacharach” with Johnny Keating’s arrangements. Keating made his own record of “Ticket to Ride.” Benny Goodman tackled “Yesterday” and “Rocky Raccoon,” Quincy Jones swung through his own “A Hard Day’s Night” and even Xavier Cugat did “And I Love Her.”

The Beatles, John Lennon (rhythm guitar, vocals), Paul McCartney (bass guitar, vocals), George Harrison (lead guitar, vocals) and Ringo Starr (drums, vocals), released their last record together in 1970. However, they remain one of the most commercially successful and musically significant groups of all time. The leaders of the big bands who were still working during this time tried, with mixed success, to match some of that magic with their own recordings.

Land of Linkin’...When you’re done here, some other good places to visit.

Illiana Jazz Club <http://www.illianaJazz.com/> For concert info: 708-672-3561 -or- 708-425-4596 -or- 219-923-6775 Held at the Glendora Ballroom 10225 S. Harlem Ave., Chicago Ridge, IL.

The St. Louis Jazz Club: www.stlouisjazzclub.org

[Jazzlives](#) : Michael Steinman’s outstanding Jazz blog.

[Friends of Big Band Jazz](#) – Mike Vax and the swingin bands of today.

<http://www.bigbandlibrary.com/> Christopher Popa’s up-to-date and informative band site. Celebrating five years on the web.

Greasy Sack News

Check your attic! Over the course of World War II, 85 million Americans purchased War Bonds totaling approximately \$185.7 billion. A Washington Post story states an estimated \$16.7 billion of the bonds have never been cashed! Six States have now filed a suit trying to collect all of it as unclaimed property. A list of all purchasers of the bonds, which still may have value, was kept but none of the owners will be contacted. www.TreasuryDirect.gov may have information regarding claims to payouts.

On The Scene: On Aug. 19 1959, the Tommy Dorsey big band played to 50,000 people celebrating the opening of the country's first downtown pedestrian mall, the Kalamazoo (Mi) Mall. In August of 2009, downtown Kalamazoo celebrated the 50th anniversary of the mall with a free street party featuring the Kalamazoo Big Band and the Wild Woodys. Meanwhile, the current Tommy Dorsey band led by the legendary trombonist Buddy Morrow, helped celebrate the 80th anniversary of the opening (when Buddy was age ten!) of the historic Saenger Theater in Hattiesburg, Mississippi on September 26, 2009. Downtown merchants participated in "Downtown & Dorsey" - a marketing campaign - that rewarded customers who spent more than \$20 at participating downtown restaurants and shops with a free T-shirt.



The 15-piece big band, Kings of Swing, dressed in black tuxedos with red bow ties and cummerbunds played hits from the 1930s and '40s on September 27, 2009 in front of hundreds of appreciative fans. Nothing extraordinary about that news until I tell you the venue. It took place on the grounds of Topeka Kansas' Penwell-Gabel Cemetery. They may make it an annual event.



According to The Wall Street Journal, two of the leading new big bands in Jazz today are Darcy James Argue's Secret Society and Chris Jentsch's, Jentch Group Large. I bet you can't dance to 'em.



Passing: One of the last Italian crooners, **Al Martino**, recorded Garth Brook's "If Tomorrow Never Comes," on Monday, October 13. He died the next day at 82. It's not known as of this writing whether the song will ever be released. Born Alfred Cini, in South Philadelphia, he had his first big smash in 1952 with the No. 1 ballad, "Here in My Heart." His other hits included "Spanish Eyes," "I Love You Because," and "I Love You More and More Every Day." He appeared in the role of wedding singer Johnny Fontane in the film "The Godfather."

Victor Kirschman has died at age 86. A furniture dealer for most of his life, he briefly became a songwriter in the 1940s. In 1943, he, Reba Nell Herman and Freddie Slack wrote "A Kiss Goodnight," which Ella Fitzgerald and Woody Herman recorded.

Vic Mizzy, the man who composed "The Addams Family," and "Green Acres" television themes has died at 93. Brooklyn, New York born, Mizzy got his start during the Big Band era, composing such hits as "Pretty Kitty Blue Eyes" and "My Dreams Are Getting Better All the Time."

Arthur Ferrante, one half of the piano duo of Ferrante and Teicher, who during their 40-year partnership recorded 150 albums, with 22 gold and platinum records and selling 90 million records worldwide has died at 88. The pair became known as the "Movie Theme Team" as in 1960, they recorded the theme to "The Apartment." The single exploded up to Billboard's Top 10, as did their next 1960 movie recording, the theme to "Exodus," They also had a Top 10 recording of "Tonight," from "West Side

Story" in (1961), "One-Eyed Jacks" (1961), "Lawrence of Arabia" (1962), "Cleopatra" (1963) and others. In 1969, they returned to the Top 10 with the theme from "Midnight Cowboy."

Edward "Eddie" Locke, a jazz drummer whose 60-year career included associations with trumpeter Roy Eldridge and tenor saxophonist Coleman Hawkins, died at the age of 79. He is seen as a young musician in the widely reprinted photograph A Great Day in Harlem, which depicted a veritable Who's Who of jazz in 1958.

Kitty White, born Kitty Jean Bilbrew, 86, a vocalist who sang "Crawfish" with Elvis Presley in the 1958 film "King Creole," has died. She recorded with Capitol, Mercury, Pacific Jazz, New Horizons, Clover and other labels, and recorded with jazz greats including Ben Webster, Buddy Collette, Red Callender, Laurindo Almeida and Duke Ellington.



Finally, how was it that Lionel Hampton once ended up wearing Douglas Fairbanks Jr.'s underwear? The details are not as sordid as they might appear at first blush. According to Hamp's autobiography, his ladylove, Gladys, was a seamstress for a Hollywood movie studio. Trying to save the young couple some money, she would bring home handmade silk drawers retrieved from various tinsel town stars discarded after just a couple of wearings. Adding a comical touch, these undies were embroidered with the original owners' initials. Lionel dedicated his biography to her with this touching inscription: "God gave me the talent. Gladys gave me the inspiration."

-compiled by Bob Knack

Swing Band for Rent... Ted Butterman's Neo-Passé Swing Band



Pictured from left: Russ Phillips, Ted Butterman, Scott Black and Eric Schneider

Specializing in swing music of the 30s and 40s, ala Benny Goodman the group is versatile and their repertoire reaches back to the 20s and onward to the 50s, 60s, and some later, excluding rock.

The band performs at any kind of function limited only by your imagination. This includes picnics, Bar-B-Qs, pool parties, Mardi Gras, conventions and wedding receptions. The band consists of piano, bass, drums, rhythm guitar and features a variety of horn players on different occasions including reed players, trumpets, trombones, vibes, and other instrumentalists from time to time. Expect guest artists to sit in occasionally!

[Check out the Ted's song list here! They know 'em all!](#)

To book the Neo-Passé contact Ted at
TBBands@dixieswing.com

Tommy Dorsey's Clambake Seven

By Browser Dick Parker

In his well-regarded book on the Big Band Era (The Big Bands, 1981 Rev Ed.), one time Metronome Magazine critic and writer George T. Simon is effusive in his praise for the Tommy Dorsey Band. Tommy and his brother Jimmy co-led the Dorsey Brothers Orchestra, which started in 1928 and stayed together until 1935 when an acrimonious break-up took place with Tommy departing. A band led by Joe Haymes was playing in New York and when he decided to give up leadership, Tommy took over with much ambition and creativity to start over. Author Simon called the re-energized TD band the "Greatest all-around dance band of them all" after the Dorsey leadership did all the necessary improving and revamping.

When it came to playing sweet, slow tempo ballads and up-tempo swing, the Dorsey orchestra could hold it's own just about all its rivals at the time. In the mid-1930's and for an enviable period up to the start of World War II, the band boasted such top-flight stars as Bunny Berigan, Bud Freeman, Ziggy Elman, Buddy Rich, Dave Tough and Joe Bushkin along with the young Frank Sinatra, Jo Stafford, Connie Haines and the Pied Pipers. Such arrangers as Dean Kincade and Sy Oliver provided many of the fine charts. Top selling hits such as "Marie", "Song of India", "Once in a While", "Boogie Woogie" and "Music Maestro, Please" emerged during the pre-war years.

In the matter of a "band within a band", Benny Goodman's trio (Benny, Teddy Wilson and Gene Krupa) was certainly one of the earliest entries when it recorded for Victor in July of 1935. Not wanting to be left out in that regard, Tommy Dorsey's Clambake Seven made its first record for that same label later in the same year. The song was "The Music Goes 'Round and 'Round" with Edythe Wright on vocal and backed by Dorsey on trombone, Sterling Bose, trumpet, Joe Dixon, clarinet, and Dave Tough, drums among the key players.

Edythe Wright, over the next four years, would perform on no less than forty-two of the fifty Clambake Seven records issued during the period. The instrumental sides were relatively few- but well done. My personal favorite would be the Raymond Scott composition, "Twilight in Turkey" (fine piano by Howard Smith). Also, done vocal-free were "The Sheik of Araby" and Chinatown, My Chinatown". Providing the delightful Dixieland-style playing on most of the output were such major talents as Max Kaminsky, trumpet, Carmen Mastren, guitar, Bud Freeman, tenor sax, Yank Lawson and Pee Wee Erwin, trumpets, Jonny Mince, Clarinet, Howard Smith, piano, and Maurice "Mo" Purtill, drums, who later played with the pre-war Glenn Miller band. Following WWII, there would be a short-lived renewal of the Clambake Seven, which would feature, among others Charlie Shavers and Ziggy Elman, trumpets, Buddy DeFranco (clarinet) and Alvin Stoller, drums.

Email the Browsers at:
theBrowsers@wjigam1530.com

A Must for Your Collection!
Ted Butterman's Neo-Passé Band
Live At The Village Tavern



Pictured L to R: Russ Phillips, Scott Black, Dave Elias, Ronnie Baron, Ted Butterman

© 2001 dixieswing.com

CD Baby Price: \$15.00

Order now, supplies are limited!

Four rhythm; piano, bass, guitar and drums, and one of four different world-class horn players on each track .

The over 73 minutes of music includes:

1 When You're Smilin', 2 The One I Love, 3 Sweet Georgia Brown, 4 China Boy, 5 On The Alamo, 6 I Can't Believe That You're In Love With Me, 7 After You've Gone, 8 These Foolish Things, 9 Rosetta, 10 Undecided, 11 Let Yourself Go, 12 Three Little Words, 13 It All Depends On You, 14 Some Of These Days, 15 Lester Leaps In

www.cdbaby.com for ordering info or

[Click to See the Neo Passé Band in Action](#)

Mission Statement

This newsletter, created by Bob Knack and friends, remembers The ****Browsers** on the ABC network and contains articles for all aficionados of big band, swing and traditional Jazz worldwide. It is an attempt to fill the void left when periodicals such as the ****Browser's Notes** ceased to publish. We will concentrate on, but will not be limited to, fun-to-read articles on the music from "back in the day". Letters, articles, suggestions or any help whatsoever is appreciated. Send inquiries to bobknack@hotmail.com or PO Box 642012, Chicago, Illinois 60664. B&W printed copies of past and this current issue are also available in booklet form for \$2.00 each from the above PO Box. [Click here to subscribe to the newsletter](#)

****A Browser** is a dedicated devotee of the truly American art form known as the Big Band. Some years ago, Phil Holdman, founder, often visited record shops seeking rare examples of LP's and 78's to add to his extensive collection. Here, he also met other collectors who sought similar discs or tapes. Phil's wife, Alberta, named the group "The **Browsers**" because "they are always browsing in record shops."

We wish to acknowledge the many contributions made by readers to help defray expenses.



"I don't know anything about running a newspaper; I just try everything I can think of."

-Charles Foster Kane

*What other Jazz band plays to over
40,000 adoring fans at every gig?
Now Available For Your Wedding
Reception!*



Pictured: T. Bartlett E. Wilkinson T. Buttermen J. Kuncl J. Blegen

The Cubs Dixieland Band has been playing to packed houses at the 'friendly confines' of Wrigley Field for over a quarter of a century, the major league's longest-running baseball band. Our foot-tapping aggregation consists of trumpet, trombone (or tenor sax), clarinet, banjo, and tuba. We have appeared on TV hundreds of times over the years on many local and nationally broadcast programs.

Now Chicago's most listened to Jazz band can light-up your next happening! The band performs at any kind of function, limited only by your imagination, including picnics, Bar-B-Qs, pool parties, Mardi Gras, conventions and wedding receptions. We have even performed at five funerals. We appear in Cubs uniform unless otherwise specified. **Book the band for your next event! Bring the excitement of Wrigley Field musically to your event.**

NEWS: Ted reports that the Cubs band is now in great demand for wedding receptions. Just think, the bride can now throw out her bouquet and the first pitch at the same time! To see Ted's listing in Brides.com. [click here](#)

To book the Cubs band contact Ted at TBBands@aol.com or call 847-255-6448 for details.

Ted and the Cubs Dixieland Band are featured prominently in this ABC News Ben Bradley Cub's playoffs interview:

Click: [View Ted and the Cubs Band on TV](#)

Email the Broswers at: theBrowsers@wjgam1530.com

Back Issues

All back issues of "The Great Escape" are available for viewing at www.dixieswing.com. Dial us up now. Those long winter evenings will fly by as you catch up on all those interesting articles.

Letters, E-Mails, Errata Etc.

Re: Issue #15 Wild Bill Davison

Great stuff again. The story I read concerning the Teschmacher/Davison incident differs from the one in your story, (They Also Died Too Young, Great Escape issue #15) although I'm sure yours is closer to what actually happened. The version I read was that Tesch fell out of the car and was run over by a cab that was trailing behind in traffic. Also, as has been written in some jazz history books is a comment made by Davison after the accident which caused him to be unofficially blackballed from performing in Chicago for years. He purportedly said at the very scene "Now what are we going to do for a clarinet player", or words to that effect. I'd stick with your account though.

-Ted Buttermen

Re: Issue #15 Another Baffling Quiz By Browser And Quizmaster Joe Carlton

Joe: I had a chance to read some more of the newsletter. Some terrific writing and I enjoyed your three choices of girl friends & songs.

My first marriage song was an Eddy Howard song that I memorized by writing it on a card. I can remember the words, but not the title..."one and only you" was in it. Help me out. It was one of his big hits mentioned in the newsletter. "I'll Never Smile Again" was big for him (until I smile at you).

JoAnn and I went gaga over the Theme from a movie about a blind skater. We got the sheet music as a wedding gift from some musical friends.

Thanks for sharing your musical gift.

-Jim Ward

Chicago's Original Hits Station
featuring THE BROWSERS from Trivia Tower

WJGG
AM 1530

Mike Baker
and the
Forgotten 45s

The Browsers and The Browsers logo are trademarks of © The Browsers. All rights reserved.

Mike's Saturday and Sunday shows will resume next Spring.

[Click here to Listen to the Mike's Forgotten 45's and the "Stardust Style" format throughout the station's daytime winter schedule](#)

Email the Broswers at: theBrowsers@wjgam1530.com

In response to your many requests: The Browsers theme song "Browsin'" by Ronnie Kole is available at www.ronniekole.com

Another Crazy Quiz

Answers

1. Larry Clinton named the title of his song "Dipsy Doodle" after the screwball that New York Giant pitcher Carl Hubbell threw in the National League. Larry even used it as one of his theme songs.
2. Duke played what the announcer said was "Jungle Music".
3. Some of the big band vocalists that went on to the movies are: Doris Day who sang with Les Brown and Barney Rapp; Andy Russell with Gus Arnheim; Lena Horne with Charlie Barnett and Artie Shaw; ; Frank Sinatra and Dick Haymes with Tommy Dorsey; Betty Grable with Ted FioRito and Hal Grayson; Dorothy Lamour with Herbie Kay; Jane Russell with Kay Kyser; Betty Hutton with Vincent Lopez; Marvel Maxwell (Marilyn Maxwell) with Buddy Rogers; Gloria DeHaven with Jan Savitt; Priscilla Lane with Fred Waring; Tony Martin with Anson Weeks; Bing Crosby with Paul Whiteman; and onto TV were Dinah Shore with Leo Reissman; Art Carney with Horace Heidt and Perry Como with Ted Weems. Whew!!!
4. Songs with a color in their title: "Lady in Red," "Bob White," "Cherry," "Cherry Pink and Apple Blossom White," "Deep Purple," "If the Moon Turns Green," "The Pink Panther," "Sweet Georgia Brown," and "Dirty Dog" (isn't dirty a color?)
5. The newly arranged song was "Sing, Sing, Sing" by Benny Goodman and one of his monster hits. Listen to his Carnegie Hall rendition played in January 1938 and Jess Stacy's piano solo, which in my mind, is one of the greatest piano solos of all time.
6. No, "B-19" was not a vitamin. It was the biggest (at that time) bomber in the United States Air Corps. It never played a large part in WW II.
7. In my mind, one of the contributing factors of the big band era disappearing was the lack of good songs. Think back, for every good song written after 1950, there were five to ten songs written before that date, which were more danceable or sentimental.
8. Part of the confusion comes from the fact that Buddy DeVito and Buddy Moreno sang with the same orchestra: Harry James for one and Buddy Moreno sang with Dick Jurgens and Griff Williams and had his own band. I'm still confused when I hear the announcer name either one as I can't seem to figure out who is who.
9. Lynn Allison was a saxophone player with a number of orchestras among them Gene Krupa and wed to vocalist Gloria Van. His greatest fame came with the Glenn Miller AAF Orchestra, principally as the high voice in the Crew Chiefs. His sister, Fran Allison was a TV star with Kukla, Fran and Ollie.
10. Herb Jefferies was a star in B-movie westerns.

More Letters, E-Mails, Errata Etc.

Re: Harry Betts, Four Freshmen, Jazz's aging audience

Dear Bob,

I finally got around to reading issue #15. Very interesting. It's an excellent read from "cover to cover". I found your front-page story on Young Deaths to be very informative. Of course, you only have so much room, & to try to make a comprehensive list of heroin-overdose deaths among bebop players wouldn't leave much room for other material. The same is true of the drinkers. Conrad Gozzo was another one of the well-known victims of that abuse.

The problem of an aging audience is really a serious one. Having spent the last few weeks in L.A., I've discovered that there is a tremendously active jazz scene in the area, but the number of walkers & wheelchairs in the audience is really unsettling. The Jazz Societies should really make a greater effort to attract a new generation. As Official Photographer for the NY Brass Conference for 38 years, I was impressed by Charlie Colin's continual attempts to reach out to the local schools by offering free seats to any Music Director in the tri-state area who would like to bring some of his/her classes to hear many of the greatest classical & jazz instrumental soloists & ensembles in the world. Many of them did take advantage of that offer & I'm sure that their kids were dutifully impressed by the talent they saw & heard.

I hope that the Radio City Music Hall doesn't see your description of their venue as "a nightclub", Bob!

Your quizzes are really a challenge, too. I'd forgotten that Charlie Ventura played bass sax. I only heard him play tenor with the Krupa trio, though. Other bass sax players that came to mind were Boyd Raeburn, Vince Giordano & Joel Kaye. I don't recall Artie Shaw ever being referred to as "King of the Clarinet" either, but there are no limits to a Press Agent's superlatives!

That Jess Stacy solo was on "Sing, Sing, Sing", not "Swing, Swing, Swing." (*Editor's note: That one got by us at proofreading time! Sorry, folks*)

I even had trouble with my own quiz! I only remembered 9 of the 27 names! But I'm always learning! Two weeks ago I started an interview with Harry Betts (long-time trombonist with Stan Kenton & Dave Pell's Octet before getting very busy out here as a composer/arranger) & he told me that he & Henry Mancini were stationed in the same Air Force band...but I couldn't find the name of it in my notes. I was hoping to bring my last letter's comment about him in "some other army band" up to date. I just called him to check, but he wasn't home. He mentioned that the following night there would be a recreation of the Four Freshmen & Five Trombones album at the West Coast Jazz Festival & he invited me down to document it on DVD. He & George Roberts are the only two survivors of that classic date and they were both there to hear Scott Whitfield, Ira Nepus, Andy Martin, Dan Barrett & Rich Bullock rip into such classics as "Candy," "You Stepped Out of a Dream," "Angel Eyes," "It's All Right With Me" & 11 more great tunes. Watch for the release of this disc...it will be really sensational!

-Bill Spilka

Lunching With Mick

By Browser President Phil Holdman

Reprinted with Permission from Browser's Notes #66

It was sometime in the early 1960's when I received a call at home from my boss, Jimmy Martin, saying, "I want you to come in early tomorrow. We're expecting some recording artists to come in from England." I was very disappointed when I found out that those "recording artists" were The Rolling Stones. I could not stand their music and could not sell their records.

It wasn't until the Beatles arrived on the scene a couple years later that young people and disc jockeys started listening to and playing the recordings of the Stones. America finally noticed why they were called the greatest rock and roll band in the world.

Getting back to that moment, boss man Jimmy said, "Phil, I want you to meet Mick Jagger, the leader of the Rolling Stones." "Where is the rest of the Group?" I asked. "They couldn't make it out of bed," Mick replied. "They were carousing all night at various south side blues joints and got in early this morning. We're staying at that flea bitten Roosevelt Motel, a kilometer away from here. I took a cab to get here."

Our offices and warehouse were located at 1326 S. Michigan in the heart of "record row." Jimmy and I put on our best manners, as not to slight our guest from the British Isles. After all, London Records gave us many hits like "Auf Wiederseh'n" by Vera Lynn, "Charmaine" by Mantovani, "Third Man Theme" by Anton Karas, "Diane" by the Bachelors, "Now is the Hour" by Gracie Fields and "Rock Island Line" by Lonnie Donegan.

Mick was very impressed when I showed him our warehouse with thousands of records and many employees filling orders. As we were nearing the noon hour, Mick said, "I'm getting mightily hungry. Where can we get something to eat?" Jimmy said, "Why don't you take our guest to Nick's on the corner and get him some food?"

Nick's emporium, which we called "the greasy spoon," was located on the southwest corner of the block. The address was 1300 S. Michigan. So, I said, "C'mon, Mick, I'll take you to a fine restaurant nearby." I lied.

Mick was wearing a tan, calfskin jacket with fringes on the bottom, ala Daniel Boone. His jacket covered a spotted red shirt. I remember he wore sandals. I was dressed in my usual suit and tie "with a shine on my shoes" (So which one was the millionaire?) as we walked down Michigan Avenue. We really did look like The Odd Couple.

Mick was really in need of a shave and a haircut. He looked like a homeless waif who slept in a cardboard box on lower Wacker Drive. All this time, I could hardly understand "the Mickster" with his heavy English accent and vocabulary. Compared to Mick Jagger, Slim Gaillard was a Shakespearean orator.

At Nick's place, we sat at the counter on high stools. Mick wanted to watch the chef flip hamburgers and smell the mounds of fried onions. I told my guest that the menu was located on the grease spotted wall. He didn't need a bill of fare, he ordered a couple of burgers with everything on them.

"Don't forget to put on a bunch of those fried onions and give me some chips." I told him in America we called them "fries." Mr. Jagger was a chain smoker and kept puffing away between bites, while the ketchup was dripping on his red shirt. It blended in very well.

I just had a cup of tea accompanied by second hand smoke. As he was running low he said, "Phil, get me some smokes." What kind?" I asked. "If they don't have Benson and Hedges, get me a pack of 'humps'." I ordered a pack of 'humps' (Camel Cigarettes) from Nick, he had never heard of Benson and Hedges.

So, let's talk a little show biz," I said. "What American music people do you admire?" He replied, "Chuck Berry and Muddy Waters." My next question was, "What do you think of Louis Armstrong?" Mick said, "He was great, I have his recording of West End Blues."

I think our little lunch was a huge success. Even though I did not understand most of their songs, I did make a lot of commission money selling their hits. Of the Stones recordings I remember the titles "Paint It Black," "Let's Spend the Night Together," and "(I can't Get No) Satisfaction."

After paying the chow bill of \$2.85, we departed Nick's emporium to hail a cab and get Mick back to his sleazy motel on Michigan Boulevard. We shook hands and said goodbye.

When I got home that evening, I told my teen-age daughter, Linda, that I shook the hand of the great Mick Jagger. To prove it, I showed her the mustard on my fingers.

Attention Readers.

As a new feature in the Great Escape, I'd like to have you all submit stories for the column "Reminiscing." Maybe you went to the Aragon, the Trianon or Melody Mill, saw a great band concert, and want to recall it. Maybe you actually met a famous musician and it resulted in an interesting experience. Perhaps you searched for a rare record and finding it recalls an interesting anecdote. If you have more than one, I want them all!

The stories can be from one paragraph or longer and sent to my PO Box 642012, Chicago, Illinois 60664 or by e-mail to bobknack@hotmail.com

The first edition will be all Browsers and then I'll open it up to the whole readership.

Example: This was by the late Browser Bob Garfinkle:

Lost Weekend Leaves a Great Singer Thirsty

"During the really big one-World War II-while being stationed in Maine, I got down to New York City on a week-end pass at the end of 1945. It was the first day of 1946 about three in the afternoon, and I was libating in a small empty bar on 52nd Street when his beautiful woman walked in with four men. The first thing she said to the bartender was "I need a drink really bad because we just came from seeing "Lost Weekend." To my surprise, I was standing next to Billie Holliday along with Ben Webster, Johnny Hodges and two others I didn't recognize. She was still in great shape and very congenial and consequently I had a nice visit with her and the others. This was something that happened out of the blue and I'll always remember as quite a coincidence.