



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**

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Presented by: www.dixieswing.com

Interview with the Crew Chief

By Browser Joe Carlton

The late James Lynn Allison was a musician; a reed man and a vocalist, married to a beautiful vocalist and a member of Glenn Miller's Army Air Force Orchestra. Lynn was the brother of the late Fran Allison who was a TV star with the show "Kukla, Fran and Ollie". Before Lynn passed away in the 90's, The Great Escape was able to talk to Lynn about his musical life.

The Great Escape: How'd you get from a small town in Iowa to the national scene?

Lynn Allison: I had played in our high school band and at first, worked in a clothing store. I soon discovered that I could earn more in one night with the horn than I could in a week at the store. After playing in local bands in Iowa, I came to Chicago to improve my playing. I studied with an excellent teacher and with the best of results.

TGE: Who did you play with in Chicago?

LA: My first job in Chicago was at the Blackhawk Restaurant with Johnnie "Scat" Davis and then in the various clubs and also spent some time with Boyd Raeburn. But, with Johnnie, I sang "White Christmas" before Bing recorded it and I guess his version was a little better than mine!!



Gloria Van

TGE: And when did you and Gloria meet? (We are speaking of vocalist Gloria Van)

LA: I met Gloria when with Johnnie. We both stayed with Johnnie until he decided to give up the big band and return to Hollywood with a small group.

TGE: But Gloria then left to join Gene Krupa...

LA: Yes but I soon followed to Gene and our

romance continued.

TGE: Didn't you get married when you were both with Krupa?

LA: Yes; and I always liked it the way Gloria would tell it. She said, " We were in kind of a hurry, so we did one show, ran to the Justice of the Peace, signed the papers and returned in time

Continued on Page 4..."Crew Chief"

We're Up To Our Asses in Sinatras

By Browser Bob Knack

Isn't about time all the Sinatra copycats sang "Put Your Dreams Away For Another Day," rolled themselves up in a big ball and waved bye-bye? It's not that I don't like Frank Sinatra, or Dean, Sammy or that whole "Rat Pack" thing. I grew up with it and bought all the records. It's just that since Frank died May 14, 1998, anyone who has access to a narrow-brimmed fedora, could dangle a cigarette from his lips, and utter the phrase, "How'd all these people get in my room," has been destroying the Sinatra mystique. In fact, if you Google "Sinatra impersonators," you get 1,490,000 hits. By contrast, "Elvis impersonators" only get 413,000. For the proper amount of currency, you can have a fake Frankie appear at your fair, festival, trade show, corporate event and maybe even your bar mitzvah.

Singer Walt Andrus, has a beef with the singers of today also cloning the Sinatra arrangements. "Maybe it's just me, but hearing Michael Buble' sing Sinatra's Billy May arrangement 'Come Fly With Me' or 'For Once In My Life' or Robbie Williams singing 'Somethin' Stupid' with Nicole Kidman is just that, STUPID!" It's OK to do the arrangements 'live' but why bother also recording them in the studio?" says Andrus, "I feel it cheapens them. Might as well sing with a Karaoke track."

Andrus, who himself has often been compared to a young Frank during his years touring with the Tommy Dorsey band led by Buddy Morrow continued, "Why do DJ's or program directors give these songs airplay? Is there really nothing new being written that's any good?" Frankly, I'd rather hear Sinatra."

One other artist who seems to be in agreement with Andrus is trumpeter Herb Alpert, the fourth best-selling artist of the 1960s (behind the Beatles, Sinatra and Elvis). In a recent interview with corridorbuzz.com, Alpert says, "If it's one thing I hate is when vocalists just sing over Nelson Riddle arrangements that have been done before as if they are doing something different...They act like it's a big deal," Alpert complains. "I just don't get it."

Andrus, who is one of the few singers allowed to recreate Sinatra's voice with the approval of the Sinatra family further explains his position, "I do a lot of the Sinatra arrangements when performing live. In fact, I'm currently doing some Sinatra tribute concerts with the Nelson Riddle Orchestra conducted by his son Christopher. My point is that Buble' and Williams are good singers, Their producers obviously think people accept and like re-makes of classics and they were hits so I guess they are right..."

"Is it just lack of originality? Have we run the well dry creatively? Some of the imitators - they prefer to be called "Tribute Artists" - are quite good. It's the hacks who give the rest a bad rap."

Continued on page 3..."Sinatra"

Artie Shaw's Gramercy Five

By Browser Dick Parker

In November 1939, following several nervous breakdowns on the bandstand, Artie Shaw, exhausted and beset by stress and induced burnout, took himself out of the band business. He took off for Mexico where, hopefully, his head would clear up and a new focus would take place. The south of the border sojourn can be credited with opening new horizons for Artie, and upon returning home and revitalized, he set about organizing a new, large, orchestra which recorded once again for RCA Victor in their Hollywood studios. On March 3, 1940 the band put together five sides, including all-time favorite "Frenesi" as well as, "Adios Marquita Linda", "Gloomy Sunday" and "Don't Fall Asleep", the latter two having vocals by Pauline Byrne. Things were looking up and Shaw, in the manner of some other bands (Tommy Dorsey, Woody Herman, Bob Crosby and Count Basie), decided to provide more solo opportunities for some of his key players and proceeded to give the music world another band-within-a-band, calling it Artie Shaw and the Gramercy Five—so named for a New York telephone exchange. The group (actually a sextet) consisted of Artie on clarinet, Billy Butterfield, trumpet, pianist Johnny Guarneri on Harpsichord, Al Hendrickson, guitar, Jud DeNaut, bass and previous Benny Goodman drummer Nick Fatool. It proved to be a rousing success following such records as "Summit Ridge Drive" (the street in Hollywood where Artie resided), "Special Delivery Stomp", and "Cross Your Heart" It was the Boogie-Woogie like harpsichord of Guarneri that made this an all-time favorite of mine. The recording date was September 3, 1940 and included "Keepin' Myself for You". Then, three months later, the same group recorded four more tunes with such curious names as "Dr. Livingstone, I Presume", "When the Quail Come Back to San Quentin", (an allusion to "When The Swallows Come Back to Capistrano"), along with the standards "My Blue Heaven" and "Smoke Gets in Your Eyes". Thus, the first recording incarnation of Artie Shaw's same group was complete.

It wasn't until January 9, 1945 that a newly aligned Gramercy Five again recorded for RCA Victor. In addition to Shaw, the group's members were as follows: Roy Eldridge, trumpet, Dodo Marmarosa, piano, Barney Kessel, guitar, Morris Rayman, bass, and Lou Fromm, drums. Seven more sides were made on three studio sessions and one tune, "Mysterioso", had two takes—the second of which was released as an alternate on a long play reissue album.

Not until several years after Artie quit the big band (and small group) business did he put together any Gramercy Five activity, such occurring in 1954. The tunes were packaged and identified as "The Last Recordings" and "More Last Recordings" and quite interesting.

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 fives years on the web.

Who Are These Guys?



Photo © Bill Walter

All we know is it's from a 1968 jazz festival in Boston. If you know, send your answer to *PO Box 642012, Chicago, Illinois 60664* or by e-mail to bobknack@hotmail.com

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



Pictured from left: Russ Phillips, Ted Buttermann, 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.

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

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

A Phrase to Remember

The Ones We Never Forget

By Browser President Phil Holdman

Reprinted by permission from Browser notes #45

Throughout the years we were blessed to be around when our favorite vocalists were singing our favorite songs. Memorable phrases are still imbedded in our minds---will we ever forget Kenny Sargent singing, "I will gather stars out of the blue for you, for you"; or Jack Leonard wistfully crooning, "I hadn't anyone 'til you, I was the lonely one 'til you"?

Bob Eberly pleaded, "I understand and darling you are not to blame," Tony Alamo with Sammy Kaye, vowed, "I'll be loving you always, with a love that's true, always." Eddy Howard sang, "I don't know why I love you like I do, I don't know why, I just do."

Skinny Ennis whispered, "Gotta date with an angel, gotta meet her at seven"; Russ Columbo and Buddy Clark gave us, "I can't forget the night I met you, that's all I'm thinking of, you may call it madness, but I call it love." Allan DeWitt's reminiscence of, "I'm stepping out with a memory tonight, we'll paint the town just like we used to do."

Carmen Lombardo asked, "When did you leave heaven, when did they let you go?" ; Tommy Ryan tearfully sang, "Nights are long since you went away, I dream about you all through the day, my buddy."

Now, how about those "canaries" that we will never forget, like when Helen O'Connell 'chirped' "I remember you, you're the one who made my dreams come true, a few kisses ago". Bea Wain emoted, you go to my head, you linger like a haunting refrain, and I find you spinning 'round in my brain like the bubbles in a glass of Champaign". Or, Helen Forrest's I cried for you, now it's your time to cry over me."

Mildred Bailey pleaded "This is my first affair, so please be kind, handle my heart with care and please be kind," Martha Tilton beat out, "We meet, and the angels sing, the angels sing the sweetest song I ever heard," or Billie Holiday singing, "You've changed, you're not the angel I once knew." Many of these legendary vocalists are not with us anymore, but I would say to them, you're "unforgettable, that's what you are, unforgettable through near or far."

Recommended Chicagoland Happenings...

"**The Browsers**", experts in the big band era, "meet the last Friday of every month @ 6:30 PM "for pizza, beer and good conversation". Dues are six dollars and include a share of the pizza. *Details subject to change.* E-mail the **Browsers** for location and details at theBrowsers@wijgam1530.com

Disc Jockey "**Rowdy**" Ron Richter plays big band and jazz the first Sunday of every month at Gusto Italiano Ristorante, 1470 Waukegan Road, Glenview, IL 60025 Tel: (847) 729-5444 Fax: (847) 729-5447 4:00 PM - ? Attendees are invited to bring a favorite CD to play and comment on. Call ahead. *Details subject to change.* Also, Ron is now back as a regular Friday night feature at that restaurant, spinning your favorites.

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.

A Jazzman by Any Other Name Quiz

Submitted by Sue Doe Nym

Often, due to contract restrictions, famous jazz men had to record under assumed names. Match the list of nom de plumes with the real names on the right. It's not as hard as you think. For example, Buddy Rich appeared as Bernard Trapps on George Freeman's album on Groove Merchant records in 1974. There is a hint in every one:

| Fictitious name | Real name |
|-------------------------|-----------------------|
| 1. Bill Bailey | Urbie Green |
| 2. Blue Bells | Ray Brown |
| 3. Blockbuster | Phil Woods |
| 4. G. Reat Dane | Dick Hyman |
| 5. Phil Forest | Louie Bellson |
| 6. Jimmy Gloomy | Coleman Hawkins |
| 7. Roy Green | Jo Stafford |
| 8. Carleton Harkins | "Cannonball" Adderley |
| 9. Little Brother | Frank Rosolino |
| 10. Richard Lowman | Jimmy Cleveland |
| 11. Jimmy O'Heigho | James Moody |
| 12. Buddy Poor | Nat Adderley |
| 13. Frankie Ross | Kai Winding |
| 14. Herbie Verde | Count Basie |
| 15. Cinderella G. Stump | Buddy Rich |

Answers on page 8.

"Sinatras" continued from page 1...

Each year, close to 200 singers submit samples of their vocals to the Count Basie Theatre for participation in the Sinatra Birthday Bash. This annual tribute features Sinatra sound-a-likes selected by audition and backed on the Count Basie Theatre stage by a seventeen piece big band.

I'm reminded of a story about violinist, inveterate prankster, and another guy who did it "his way", Joe Venuti. (Yes, he's the one who once sent one-armed trumpeter "Wingy" Manone one cufflink as a gift.) As the story goes, Joe thought it would be a hoot to call all the Bass players in town and tell them to show up for a gig all on the same street corner that just happened to overlook his apartment window. He wanted to see all these guys bumping into one another with their big Bass cases looking for this nonexistent job. The hilarity became somewhat subdued when the musicians union made Venuti pay all the Bassists scale just for showing up.

Maybe it's time to send out a call to all the Sinatra replicas and direct them to that same street corner gig like Venuti did. I'd just like to have the Jack Daniels concession at that intersection!

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.

Crew Chief: Continued from page 1...

for the next show." I might add that Gloria always said she married me because then she could have somebody she could sing duets with!! Gloria replaced Anita O'Day with Gene and used to say, "Every evening when I was with Krupa, guys would come knocking on my door and I'd say, "No, I'm not that kind of a girl!".

TGE: When did Glenn Miller enter your life?

LA: Well, I was drafted and trained at Camp Grant. When we were through with training and waiting to be assigned, a sergeant came into our barracks and told everyone where they were going. That is, everyone except for me. His only comment was "Well, you know where you're going." I said, "No, I don't know where I am going" but the sergeant didn't answer and left the room. It turned out that I was going to be with the Glenn Miller AAF Orchestra!!



TGE: Wow!!!
What a great break for you.

LA: I played with this marvelous orchestra for almost three years, with my sax and was the tenor voice of the Crew Chiefs.

I was part of the group who went out to the airport on that tragic December 15, 1944 day. Glenn's manager, Don Haynes, was along as well as two other officers. When we got out there you couldn't see from here to a tree, it was so foggy. Glenn walked up to the plane and questioned why there were no parachutes. One of the officers said something like, "Come on get in. You can't live forever". All three were lost in the plane: the pilot, a colonel and Glenn. (Editor's note: On that day, a single-engine plane carrying bandleader Glenn Miller disappeared over the English Channel while en route to Paris.)

TGE: When did you hear that Glenn had been lost?

LA: The band followed over to Paris a couple of days later and didn't find Glenn. That didn't surprise us very much because Glenn would often go off for a few days and we wouldn't know where he was.

TGE: What did you do musically after the war?

LA: Gloria and I got together a vocal group patterned after the Modernaires and called it Gloria Van and the Van Guards. It was also as Cinderella and Her Fellas for the Canfield Ginger Ale radio show. I performed on radio and then with Eddie O'Neal at the Palmer House, the Oriental Theater and for a short time, at the Chicago Theater. Club dates were about to terminate and I decided I would rather finish my career with my fellow musicians saying "he played great" and not "he ought to throw in the towel".

TGE: Both Gloria and Lynn are gone now but Lynn did remark to us that "The business was good to me and I'm very glad to have been a part of it."

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

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

Greasy Sack News

The Last Blackhawk

Don Roth's Blackhawk, 61 N. Milwaukee Avenue in Wheeling, Illinois served dinner to its last customer on New Year's Eve, Thursday, December 31, 2009. In 1969, Roth opened the 135-seat restaurant housed in a property that was originally a farmhouse, now 150-years old. When he closed the original Blackhawk in Chicago's Loop in August 1984, he displayed its Big Band memorabilia at the suburban site.

The original Blackhawk on Wabash was opened by Otto Roth, Don's father, on December 27, 1920. The Blackhawk became Chicago's home of the Big Band era with WGN Radio broadcasting entertainers performing there across the country. Some of those who performed include Coon-Sanders and their Kansas City Nighthawks, Hal Kemp, Kay Kyser and his Kollege of Musical Knowledge, Bob Crosby and his Bob Cats, Jack Teagarden, Les Brown, Chico Marx, Ozzie Nelson and Mel Torme'. The last broadcast from the original Blackhawk was by Eddie Hubbard, Phil Holdman and the Browsers with a sell out Big Band nostalgia radio program in the early 1980's.

ON THE SCENE: Browser **Perry Huntoon** will give a presentation saluting Tommy Dorsey, 7:00 P.M. February, 25th at the Brookfield Jazz Society in the Cottage at Irish Times Pub, 8869 Burlington Avenue, Brookfield Illinois.

Chicagoland's much-loved pianist and vocalist **Audrey Morris** celebrated her birthday at Angelo's Taverna 1612 N. Sedgwick on November 12th. Audrey's late husband, Stu Genovese, one of Chicago's foremost Jazz saxophonists, is heard on the CD "Neo Passé Band Live At The Village Tavern" advertised elsewhere in this issue.

The Glenn Miller Birthplace Museum in Clarinda Iowa is scheduled to be completed in time for the annual Glenn Miller Festival in June. To be built just west of the Glenn Miller Birthplace Home, the museum will highlight the life and musical legacy of bandleader Alton Glenn Miller, born in 1904. (712-542-2461), www.glennmiller.org

Walt Boenig's Dynamic Trombones appeared in concert December 12 at Reed Whipple Cultural Center in Las Vegas.

The Recording Academy® announced its nominations for the 52nd Grammy Awards on December 2 and "Willie and The Wheel" with **Willie Nelson** and the western swing band Asleep At The Wheel, was nominated for Best Americana Album. Ray Benson, leader of the band said, "It is an honor to be nominated, especially in this first year of the new Americana category of the Grammys."

The Chinese People's Liberation Army performed the works of Stevie Wonder, Michael Jackson, Lionel Ritchie and Glenn Miller during a state dinner in Beijing at the Great Hall of the People. Under the direction of conductor **Zhang Zhirong**, the Chinese military band's selections included "In The Mood," popularized in 1939 by Miller; The set also included America The Beautiful, as well as Chinese tunes such as "Embroidering A Pouch" and "In That Faraway Place."

Passing: Stacy Rowles, a trumpet-flugelhorn player, vocalist and daughter of the pianist Jimmy Rowles died on October 30, 2009. She was 54 years old. Rowles was seriously injured in a car accident two weeks earlier. Rowles, grew up with jazz and first performed as a teenager with her father at the Monterey Jazz Festival.

Jazz pianist **Lloyd Bartlett** has died at age 85. He began his career as a professional musician in St. Louis at age 17. He backed many touring headliners on their visits to St. Louis, including Frank Sinatra, Bob Hope, Jimmy Durante,

Liberace, Debbie Reynolds. Bartlett also played with bands fronted by Tex Beneke, Tommy Dorsey, Bob Crosby and Lester Lanin.

Former BBC Radio 2 jazz host **Malcolm Laycock** has died at age 71. He spent 14 years with Radio 2 presenting Sunday Night at 10 - a program which played big band music from the 1930s and 1940s - hosting his last one just a few months ago.

According to the UK's Daily Express, the family and friends of Laycock have criticized the BBC for its insensitive treatment of the popular radio host during his final months in their employ. The BBC wanted to drop the British big-bands section of the show. His son Andy, 43, believes that the BBC forced his father out of the job he loved. "I am stopping way short of saying it killed him, but I know it brought down his spirits after that point and you can infer from that what you like." The show was popular despite its Sunday night-time slot and had an audience of 350,000. Close friend Chris Dean, leader of the Syd Lawrence Orchestra, said: "The BBC made life as difficult as possible for Malcolm."

Dick Katz, a pianist, record producer, educator and writer has died at 85. His knowledge of jazz from the stride-piano era to 1960s modernism made him a valuable presence on New York's jazz scene for six decades. His piano idols were Teddy Wilson, Art Tatum and Fats Waller. He toured with the band led by trombonists J. J. Johnson and Kai Winding and played with trumpeter Kenny Dorham's Jazz Prophets, clarinetist Tony Scott's group and worked with singer Helen Merrill.

Trombonist **Leo "Lee" O'Connor** has died at 86. He was 16 when he started his musical career with a Pennsylvania group called the Sunset Serenaders. He was still a teen when he toured with Red Norvo's jazz group. He later played with Benny Goodman's swing band and Ina Ray Hutton's orchestra. While in the Marine Corps, he played with an orchestra led by Bob Crosby, the "Merry Men of the Marines" touring the South Pacific. Later, as a member of the Dick Jurgens Orchestra, he performed for President Harry Truman at the White House. He joined the Harry James band in the late 1940s and made a feature film, "I'll Get By", starring June Haver, Gloria DeHaven, and Bill Lundigan.

Bob Keane, a record producer who discovered Ritchie Valens and helped start the careers of Sam Cooke, the Bobby Fuller Four and Frank Zappa, died in Hollywood, California . He was 87. A fan of Benny Goodman, he took up the clarinet and at 17 was fronting his own big band. The MCA talent agency, intrigued by the idea of a teenage Goodman, signed him and promoted him as "The World's Youngest Bandleader." In 1941 he enlisted in the Army Air Corps and trained pilots in North Carolina. After the war, he returned to Los Angeles and performed with several groups, including Artie Shaw's band, for which he was the substitute leader.

Yvonne King Burch, of the King Sisters, one of the most popular vocal groups of the 1930s and 1940s, has died at 89. The King Sisters performed and toured with the big bands of Horace Heidt, Artie Shaw and Alvino Rey. They had a string of hits, including "Mairzy Doats," "Miss Otis Regrets" and "The Hut-Sut Song."



And finally, this from Bill Crow's Band Room of November 2009...**Donn Trenner**, who now lives in Connecticut, spent many years with the Les Brown band in California. He had the book memorized, and so he often arrived at gigs just before the downbeat, sat down, and played. He was delayed getting to one gig, and arrived just after the band began to play. There was a piano solo coming up in the tune they were playing, so Donn found a stage entrance that was near the piano, crept in on his knees and reached up to the keyboard. He played his solo even though, to Les Brown, it looked like no one was there.

Letters E-mails, Errata Etc...

RE: The End of the Big Band Era

In GE Issue #16, Quizmaster Joe Carlton reflected on the end of the big band era, opining "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. 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," It prompted this rebuttal from St Louis. MO. reader Phil Vonder Haar:

Joe, what the "critics said" was over-simplified.

During WWII, the music industry found itself struggling. Blackouts and late-night curfews darkened some nightclubs and dance halls. A 20 % entertainment tax closed ballrooms all across the country. The rationing of rubber and gasoline eventually drove most band buses off the roads, and servicemen now filled the Pullman trains, making it difficult for musicians to get around by rail. A shortage of shellac curtailed the recording of music, and companies stopped making jukeboxes and musical instruments altogether for a time because they were deemed unnecessary to the war effort. The country needed weapons more than music.

On August 1, 1942, came "The Recording Ban" sometimes referred to as "The Musicians' Strike" - the American Federation of Musicians President, James Caesar Petrillo, ordered its members to stop making records — other than the "V discs" intended only for servicemen — until the record companies agreed to pay them each time their music was played in jukeboxes or on radio --- to combat the shrinking market for live musicians (the growth of jukeboxes and disc jockeys was putting musicians out of work).

The Capitol and Decca record companies settled within a year, but heavyweights Victor and Columbia held out. It would be more than two years before the issue was fully settled and musicians could return to the studios.

To stay in business, record companies produced a steady flow of a cappella records — vocal quartets or solo singers, including Frank Sinatra ("I Couldn't Sleep A Wink Last Night"), backed by choruses.

One more devastating event, that actually predates the AFM ban, also had a tremendously negative impact on big band music and the Big Band Era. This was the ASCAP - BMI war of 1941. ASCAP (American Society of Authors, Publishers, and Composers) wanted more money from the radio networks to use their members' songs. The networks refused and for nearly a year all ASCAP songs were banned from airplay and remote usage. At first the music suffered greatly as BMI (Broadcast Music Inc.,) had no-where near the list of talented, and well known, composers like the Gershwins, Mercer, Porter, Rodgers and Hart, Arlen, Kern, Berlin and others, as had ASCAP.

In addition, the networks imposed a "no ad-libbing" rule on broadcast performances! This required that solos be written out and approved by the networks so no parts of ASCAP songs would seep into improvised solos! The loss in song quality, inspiration, and energy on live broadcasts was noticeable to the public. Then, not long after this obstacle was traversed, came the ill-timed recording ban mentioned above.

-Phil Vonder Haar

Bob;

Could Beverly Roberts (issue #15) have, "after leaving Warners in 1940 toured the country with the Dorsey brothers band" as it broke up on May 30, 1935?

-Lee Perlinn,
Naples, Florida

Lee- Our readers are our best fact-checkers. After an extensive search of the internet, and scores of sites that repeated this apparent misstatement, I can only trace the source of this info to Beverly's second-cousin, Christina Baker in Laguna Niguel, California. Thanks for calling it to our attention.

A friend just emailed me your website and copy of newsletter, excellent, and thank you for your work and interest in "our" and my love of jazz.

-Harry Condon

RE: Benny at the 400 restaurant



Hi Bob,

Enjoyed the latest GREAT ESCAPE, especially Joe Carlton's article. (Joe Bushkin and a Lonely Soldier) Attached is a picture of Benny taken at the 400 Restaurant in July 1946.

Also, with regard to Big Band Beatles issues, the Jimmy Dorsey Ork under the direction of Lee Castle issued an album of Beatles tunes on the Pickwick label. Also, Bing

Crosby made a very credible recording of "Hey Jude" in an album of the same name. While I like it, most Crosby collectors don't.

-Perry Huntoon

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."



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

-Charles Foster Kane

More Letters E-mails, Errata Etc...

It's so great hearing from all of you - we had to spill into another page - keep those cards and letters coming folks!

RE: The Browser Stumper, "Songs With Colors In The Title," The Definitive Answer!

Dear Bob,

I enjoyed volume 16, as usual, but since I'm waiting to board the latest Jazz Cruise out of Ft. Lauderdale (I'll tell you about it next time), I haven't got time to respond in detail, but I just had to get my two cents in about Browser Joe Carlton's latest quiz! I've been losing sleep over his challenge to name songs with colors in the title!

A couple of songs popped right into my mind when I first read the question: "Red Sails in the Sunset"; "Orange Colored Sky"; "Green Eyes" & "Tangerine", for starters, but just as I was drifting off to sleep several more came to mind & I had to get up & write them down before I forgot them! (I was in NY awaiting the birth of my latest grandchild, so I didn't have any books to refer to, but still managed to come up with a nice assortment). I know that there are dozens more, but how about Bunny's "A Study in Brown"? I used to play the stock on that in high school.

Kermit & Buddy Rich both sang "It's Not Easy Bein' Green"...& there's "The Green, Green Hills of Summer", "Little Green Apples", "Black is the Color of My True Love's Hair", "White Christmas", "Rudolph the Red-Nosed Reindeer", "Red River Valley", "When The Red, Red, Robin Goes Bob, Bob, Bobbin' Along", "Scarlet Ribbons", "I'm Looking At The World Through Rose-Colored Glasses (& Everything Is Rosy Now)", "Mexicali Rose (Keep Smiling)", "Tie A Yellow Ribbon 'Round The Old Oak Tree", "Teeny, Weeny, Yellow Polka-Dot Bikini", "Silver Bells", "Purple People-Eater", "Golden Earrings", "Band of Gold", "Red Head", "Ruby", "The Yellow Rose of Texas", "The Moon Was Yellow", "Mountain Greenery", Red Allen's "Ride, Red, Ride", Neal Hefti's "Coral Reef", Basie's "Red Bank Boogie", Woody's early hit: "The Golden Wedding", two movie themes: "Goldfinger" & its parody, "Goldmember", Casa Loma's "White Heat", Kenton's "Opus in Pastels" & "Opus in Chartreuse", the jazz standards "Red Door" & "Green Onions", & Stephen Foster's "I Dream of Jeannie With The Light Brown Hair".

Speaking of old songs, I read somewhere that one of the earliest melodies ever notated, dating back to Shakespeare's day, is the one we now call "Greensleeves". We can thank the Beatles for "We All Live In A Yellow Submarine. Sinatra sang "I Bought You Violets For Your Furs" with TD. There's a college song called "Maroon & Gold" & I wracked my brain to come up with a tune with "grey" in the title (since I couldn't use "Blue, Turning Grey Over You") & finally remembered the oldie, "Put On Your Old Grey Bonnet".

"Azure-Te" isn't exactly blue, but Duke Ellington wrote "Azure" as well as "Black, Brown & Beige" (three colors in one title!), "Sepia Serenade", "Brown-Skin Gal" & "Black Beauty".

And if Joe could get away with calling "Dirt" a color, I can close with the outrageous "Orange You Glad You're You"!

That's it for now...

-Bill Spilka

PS:

I forgot to mention I bought Joe's book "The Browsers at Large" when it first came out. The film that Beverly Roberts co-starred with Humphrey Bogart was "Two Against the World".

-Lee Perlinn,
Naples, Florida

Bob:

Thanks for the newsletter. The History of musicians is quite interesting for all of us. Dave McKenna & I attended a Bears football game one year and he proved to be a real football fan! ([click here to view Dave McKenna article](#)) Thanks,

-Tom Powers
Evanston, Ill.

*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. Butterman J. Kunc 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](#)

Reminiscing

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 a paragraph or two or longer and sent to my PO Box 642012, Chicago, Illinois 60664 or by e-mail to bobknack@hotmail.com

From Warren Ketter: Re: Gay Claridge and the deflated tire

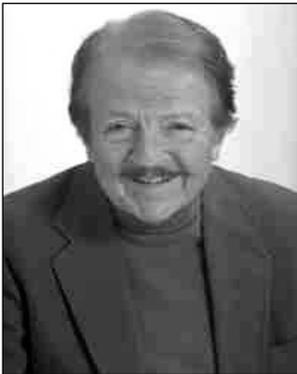
True Story: Many moons ago I took a date dancing to the Melody mill Ballroom. Music was furnished by Gay Claridge and his group. After a pleasant evening we returned to my borrowed car to be greeted by a flat tire. Gay and the band noticed our plight and proceeded to change the tire. This incident led to many Claridge performances and became my favorite band. Claridge and I became friends and remained so until his unfortunate passing.

From Ted Butterman Re: Bushkin at The Chicago Theatre

I enjoyed Joe Carlton's piece on Joe Bushkin, (Issue #16) one of my favorite piano players.

I remember vividly being at the Chicago Theater sometime in the '40s where the featured stage show performer was the Nat "King" Cole Trio. Oddly, the other act was the Joe Bushkin Trio. Even then when I was only about twelve or so, thought it was strange having two trios on the same bill. What I remember most about it was the fact that the Bushkin trio received more enthusiastic applause than Cole's.

Next: Eddie Hubbard recalls his days on Chicago Radio (reprinted from Browsers Notes #97)



I remember when the Beatles and Elvis and rock took over the record industry, many stations simply threw away the Glenn Miller, Perry Como, and Tommy Dorsey records. When I say threw away, I mean that literally. At the time I worked at WIND in Chicago. The studios were in the Wrigley Building on the second floor. The music room was on the south end overlooking the Chicago River. As the new sounds arrived some

of the jocks and station employees took turns hurling the now out of date records into the Chicago River as if they were Frisbees. I'm sure anyone with scuba gear who searched that water between the Wrigley and Wacker Drive would find a treasure trove of music we lost.



From Browser Eddie Gold on Chicago's Oriental Theatre:

As a teenager, my brother, Mickey, and I worked as ushers (remember those?) at the renowned Oriental Theatre in Chicago. In the heart of "The Loop," my brother and I saw some of the most famous music people performing there in the forties.

I remember watching in awe the likes of George Jessel, who one night introduced his good friend, Al Jolson. He hammed it up for two straight hours. The theatre had to cancel

the last screening because Jessel never left the stage. That was a memorable night at the Oriental.

Another night I won't forget was when Gene Autry appeared on stage with his beloved horse, Champion. Our janitor, Otto, had to clean up the stage after the act.

When Jane Russell starred on that stage and sang a few songs, everyone in the audience was amazed to see and hear such a great pair of lungs! I brought a corned beef sandwich and potato pancake from Elfman's delicatessen up to her dressing room. She gave me a kiss on the cheek and a five dollar tip. Nice lady.

Duke Ellington and Benny Goodman blew the house down when they appeared. The audience jitterbugged in the aisles. The vocalists I saw were Bob Eberle, Vaughn Monroe and a young Mel Torme' singing with the Chico Marx band. Watching Lena Horne sing "Stormy Weather" was a big thrill as was listening to Helen O'Connell singing "All of Me" with the Jimmy Dorsey band.

I never got to see Sinatra because he always appeared at the Chicago Theatre and they charged 75 cents for a ticket; too rich for my blood!

Editor's note: Both Eddies are gone now. It was our pleasure to know and spend time with them and to be able to share these memories with you.

A Jazzman by Any Other Name Answers...

| | Pseudonym | Real name | Recording |
|----|---------------------|-----------------------|--|
| 1 | Bill Bailey | Count Basie | Joe Newman & Boys in the Band Storyville, 1954 |
| 2 | Blue Bells | Louie Bellson | Sam Most Debut, 1953 |
| 3 | Blockbuster | "Cannonball" Adderley | Jon Hendricks "A Good Get Together," Pacific Jazz, 1959 |
| 4 | G. Reat Dane | Kai Winding | Tony Scott "Septet", RCA 1955 |
| 5 | Phil Forest | Phil Woods | Nat Pierce "Jazz Romp", Keynote, 1955 |
| 6 | Jimmy Gloomy | James Moody | Tubby Hayes "Tubby's Back in Town" Smash, 1962 |
| 7 | Roy Green | Ray Brown | Joyce Collins "Girl Here plays Mean Piano", Jazzland, 1960 |
| 8 | Carleton Harkins | Coleman Hawkins | "Varsity Seven", Varsity 1939 |
| 9 | Little Brother | Nat Adderley | King Curtis "The New Scene" New jazz, 1960 |
| 10 | Richard Lowman | Dick Hyman | Barbara Lea, 1956 |
| 11 | Jimmy O'Heigho | Jimmy Cleveland | Manny Album Drum Suite, RCA, 1956 |
| 12 | Buddy Poor | Buddy Rich | Harry James, "Wild About Harry" Capital, 1957 |
| 13 | Frankie Ross | Frank Rosolino | Gene Krupa "Lemon Drop", Columbia 1949 |
| 14 | Herbie Verde | Urbie Green | "Impact Brass", Time 1960 |
| 15 | Cinderella G. Stump | Jo Stafford | Red Ingle, Capital, 1947 |