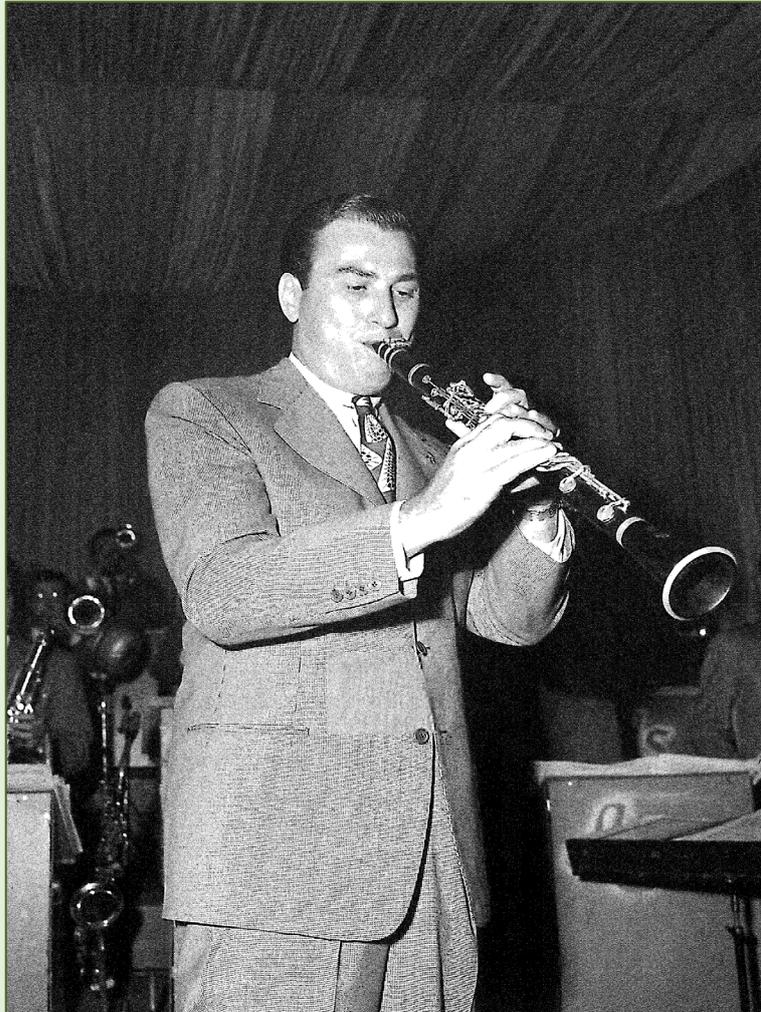


ARTIE SHAW
THE "LITTLE JAZZ" BAND

June 1944 – November 1945



Prepared by:
Reinhard F. Scheer-Hennings
and
Dennis M. Spragg

In Cooperation with the University of Arizona

Chapter 7

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Prelude



Chief Petty Officer Artie Shaw

ARTIE SHAW DUE BACK NEXT FALL

New York— Naval bandleader Artie Shaw is supposed to be set to bring his crack band back to the States sometime next fall for a bond-selling tour. When the Shaw band left Pearl Harbor for Australia not long ago, they left pianist and former bandleader Claude Thornhill behind to form an orchestra of his own.¹

BIRTHS

Mr. and Mrs. Artie Shaw, son, in Hollywood, June 30. Mother is the daughter of Jerome Kern, the composer. Father is the orchestra leader, now a Chief Petty Officer in the Navy.²

MRS. F.D.R. ENTERTAINED BY USO TALENT IN AUSSIE

Sydney, Sept. 7 - Eleanor Roosevelt, on a tour of key Australian cities and visiting Yank troops in camps, is being entertained extensively by USO performers. The First Lady showed up at a servicemen's dance at Auckland, New Zealand, attended by military biggies, with Chief Petty Officer Artie Shaw as the band leader.³

¹ Down Beat, July 1, 1943, p. 1

² Variety, July 7, 1943, p. 34

³ Variety, September 8, 1943, p. 1



“Little Jazz” – Roy Eldridge

LITTLE JAZZ IN ONYX WITH 5

New York—Roy Eldridge, former featured trumpet player with Gene Krupa’s band, brought a five-piece outfit into the Onyx Club on 52nd Street here two weeks ago, replacing the Cozy Cole Trio. Eldridge, who was out of a job when the Krupa outfit broke up several weeks ago, originally planned to organize a full orchestra, which would have been managed by Frank Verniere, Krupa’s mentor, and booked through the MCA offices. However, because the trumpet-man’s draft status has not yet been ruled on, it was decided that he had better take the Onyx combo booking for the present time.⁴

ROY ELDRIDGE SET FOR LOOP

New York—Roy Eldridge and his band, after closing at the Club Kingsway in Toronto, Canada, on October 15, move out to Chicago for a stay at the Preview nitery. Eldridge’s band, regarded in the trade as a particularly good small combo, failed to register at its last New York date, a stay at the swank Folies Bergere, which caters to tourists and the cafe society trade on the north side.⁵

⁴ Down Beat, July 15, 1943, p. 1

⁵ Down Beat, October 15, 1943, p. 4



ARTIE SHAW'S NAVAL BAND BACK IN U.S. AFTER 68,000-MILE SOUTH PACIFIC TOUR

By Bernie Woods – CPO Artie Shaw's Naval dance band spent more time in Guadalcanal foxholes ducking Japanese fire than it did entertaining the Marine flyers and Army men on that outpost during a two-week stay there last summer. The experiences of Shaw and his men during their seven-month, 68,000-mile tour of the South Pacific were varied and frequently frightening, but only at Guadalcanal did they come in direct contact with the enemy. Their jumps were from Pearl Harbor to various stops at New Zealand, New Hebrides, Australia, and where they played virtually every major camp, hospital, etc., and aboard fighting ships and planes. The band arrived back in San Francisco a short time ago, and many of its men are currently on leave. When their passes expire, they are ordered to report to the Lido Club in Long Beach, California, a Navy training station. They were out of the country for just about a year, including a stay at Pearl Harbor. Claude Thornhill, who was originally with Shaw's band, is still in Hawaii leading a band of his own.

While the experiences of such musicians as Max Kaminsky, trumpet; Sam Donahue, sax; Dave Tough, drums, and Dick Jones, arranger, were often tough to take, the only things any of them will talk freely about are the amusing incidents that took the edge off the tenseness of being under fire or the knowledge that at any time, they might find themselves as participants in a battle. While traveling from point to point, they were almost always assigned to battle stations in the event of an unexpected engagement. The numerous ants, spiders, scorpions, and centipedes on Guadalcanal were a constant source of gags, as well as annoyance. In raid-free hours, the men lived in tents, and the rats in the foxholes; during raids, the positions reversed, with the musicians diving for shelter and the rats for the food in the tents. One night, a lone Japanese plane came in unobserved, and the first inkling of danger arrived with the blast of a bomb. So fast did the tooters hit the slit trenches that they had the rats for company. Kaminsky cracked to them collectively, "Aren't you guys in the wrong place?"

During the stay on Guadalcanal, one of the men got a cake in the mail from home. To protect it from the insects and rats, it was balanced on a steel helmet inverted in a pail of water. Soon after, sirens announced a raid, and Shaw ran around in circles looking for his helmet. When he finally found it, he was all for wrapping his clarinet around someone's neck.

The most challenging task the musicians encountered on their long trip was keeping their instruments in playable condition. The humidity of the jungles cracked the bass violin open and rusted and otherwise ruined saxes and brasses. Like others returning from the South Pacific, the musicians bemoaned the lack of whiskey. Almost any kind of spirits are worth \$50 a bottle in that area, and they tell of the soldier who captured a Japanese flag. Offered various sums up to \$500 for it, the owner refused all except an outright swap for a bottle of rye, brought in by a replacement. Money is worthless to the island garrison. It's said that poker games are played for such high stakes that pots are opened with \$10 bills.

During the stay on Guadalcanal, Shaw and his men were regularly entertained by recorded music of his band and other top-name outfits via shortwave from Tokyo. The discs were used on "Zero Hour" broadcasts, interspersed with propaganda, relating imaginary troubles back home and telling soldiers they were saps to continue fighting when they could be back home with their best girls, etc. After more than two-thirds of the trip, with concerts delivered in jungles, aboard fighting ships, and in all sorts of places and weather, Shaw and one of his men got together one evening and drafted a telegram they were going to send to two booking agency friends in New York. The message, which never went out, consisted of one word – "amateur." ⁶

ARTIE SHAW BAND RETURNS

Clary Leader and Men Land on the West Coast May Get Thirty-Day Leave before Going on Navy Duty Again

San Francisco – Artie Shaw and his Navy Band 501, which has spent several months entertaining troops in the South Pacific, after a period of assignment to Hawaii, have returned to the United States, landing here a couple of weeks ago. The group had been scheduled for another six-month tour of duty, but upon arrival at Brisbane, Australia, a medical examination disclosed the fact that Shaw and his men were extremely fatigued and in need of rest. Also, many of their instruments had been ruined on their trips through the battle areas. Accordingly, they were sent back to the homeland, and there were indications that Shaw and his musicians might be accorded a thirty-day leave to visit homes and relatives.⁷

AMAZING SAGA OF SHAW BAND!

Artie and Navy Rangers May Land Home Station After Year in War Area

By Frank Stacy – New York – The Rangers, Artie Shaw's naval band, is now in this country after completing a South Pacific tour that brought them into the battle areas, will soon be placed on permanent duty here in the United States. Although no definite station yet has been selected for the band, their next base for operations will be somewhere on either the Atlantic or Pacific coasts. Meanwhile, the Rangers are enjoying a well-earned thirty-day rest. After traveling for a year through battle-scarred Pacific islands, the Rangers personnel were like youngsters beginning the summer vacation period. Foremost thought in several minds seems to be marriage.

⁶ Variety, December 8, 1943, p. 35

⁷ Down Beat, December 1, 1943, p. 1



CPO Artie Shaw with wife Elizabeth Kern and son Steven

Weddings Planned

From Detroit comes word that former bandleader Sam Donahue, now the Rangers' hot tenor man, is waiting for his bride-to-be for an early "I do" date. Sam met his future wife while he was stationed with the band in Pearl Harbor, and it is believed that she is on her way from the West Coast now to meet Sam and tie the marital note. Max Kaminsky, trumpeter, is up in Boston with Nancy Bedford-Jones, and although the jazz horn man couldn't be reached for confirmation, the word there is that an early marriage to Nancy is planned.

Shaw On Coast

Artie Shaw is with his wife in Los Angeles, and trumpeter Conrad Gozzo is with his wife in San Francisco. Frank Beach, trumpet, is with his family in Los Angeles, and the third trumpet, John Best, is staying in Detroit. From the trombone section, Tasso Harris, who was married while in Pearl Harbor, is with his wife on the coast but plans to visit his mother in Pittsburgh; Tak Takvorian is in Boston with his family; Dick Le Fave is with his wife in New York. In the sax section, Mack Pearce is with his people in Brooklyn; Ralph LaPolla is in Providence, Rhode Island; Joe Aglora is vacationing with his family in New York; Charlie Wade is in Boston; accordionist Harold Wax is in Newark, N. J., as is arranger Dave Rose. 2 Pianist Rocky Colucci is at home in Rome, N. Y.; guitarist Al Horesh is in Cleveland; and bass player Barney Spieler is home in Brooklyn. Dick Jones, arranger, is in Memphis.⁸

⁸ Down Beat, December 15, 1943, p. 1

AMAZING SAGA OF SHAW BAND IN WAR AREA

New York – Following the exclusive story in the last issue concerning the return of Artie Shaw and his Rangers to the United States, *Down Beat* herewith presents the full saga of the unit's experiences during the last year in the fighting zones of the Pacific area.

Organized during October and November of 1942 in New York, the Rangers first went to Treasure Island in San Francisco, then were sent by ship transport to Pearl Harbor. There, the band played concerts and dance dates for servicemen for some weeks. The first and only personnel change occurred in Hawaii. Former band leader Claude Thornhill, who had been playing piano and arranging for Shaw, left the group to organize his own outfit, and still is a favorite of officers and enlisted men at Pearl Harbor.



Somewhere in the South Pacific

Off To War Zone

In April of this year, the Rangers went by ship to New Caledonia for a scheduled two-month series of concerts. Anxious to see some action, Artie and the boys sped up their routine, completed the schedule in one month, and volunteered for duty in the Solomons. Military secrecy demands that the exact dates of sailings, as well as other pertinent information, must be left out of this story. Enough to say that sometime in July, the Rangers left the comparative security of New Caledonia to fly first to the Solomon Islands group, then to the Hebrides, and finally to Guadalcanal, where they landed at Henderson Field, the scene earlier of sneak Japanese bombings.

First Air Raids

It was while they were on Guadalcanal that the band experienced its first air raids. The Japanese were coming over every night, sometimes as often as three or four times, and it took the Rangers no time at all to learn how to get untangled from their mosquito netting, dash madly out of their tents, and leap into foxholes at the first warning wail of a siren. During the stay on Guadalcanal, the band heard the Japanese "Zero Hour" radio show. Aimed to create discontent and loneliness among American soldiers, the show is short-waved from Tokyo every night about 9 o'clock and features the playing of recorded swing music by popular American bands. The Rangers were never more amazed than when they first heard Artie's "Begin the Beguine" piped from Tokyo between snatches of propaganda. It was while they were on Guadalcanal, too, that word came through from the States that bandleader Shaw's wife had given birth to a baby boy. There was a celebration that night, even though it took place amid the whine and roar of Jap bombs.

Played on Ship-Board

Luckily, all the Rangers escaped injury and, after a trip back to New Caledonia, awaited transport to another spot. In August, they were transported to New Zealand. Even while on board, the band continued to play for the music-hungry soldiers, sailors, and marines, as the accompanying pictures show. Their music was the first important "live" entertainment that many of the servicemen had seen since leaving their homeland. Hearing "Back Bay Shuffle" pounded out on board a transport while en route to strange lands and even stranger experiences must have seemed odd to the boys in uniform, but there's no doubt that it was literally "music to their ears."

Not all of the Rangers' work was music-making, however. Besides beating out rhythms, all members of the band doubled battle duty while traveling, whether by battle-wagon, transport, plane, or PT boat. The Rangers were all trained for battle stations—their particular job being in Damage Control—and they all spent time doing watch duty as the huge boats ploughed their way through the dangerous, submarine-infested Pacific waters.

Visited Hospitals

In New Zealand, the band played concerts in many hospitals, and in cases where the full band found it impossible to play for the injured in wards, a small combo from within the band traveled from ward to ward playing the favorite tunes of servicemen whose only music before that had been the hum of Japanese bullets and the discordant crash of an enemy shell. There were thousands of uninjured in New Zealand, too, and for these men the band played innumerable dance dates that would draw a five or six thousand gate with many more swing fans turned away for lack of room. Other lonely men in khaki were waiting to hear the band, and though the Rangers could have stayed on indefinitely in New Zealand, Australia called, and as fall approached, the band was sent to the smallest of the continents. Here they flew from city to city, playing innumerable concerts and dances. Not only the Americans, but Australian servicemen as well, were excited by the band, and they were given wild receptions everywhere they went.

Heat Ruined Horns

If it hadn't been for the fact that the personnel of the Rangers were both mentally and physically haggard after their year-long trek, they undoubtedly would have been kept on in the down under land for another six or nine months. But they were tired, and their instruments were in tough shape. On Guadalcanal and some of the other battle zone islands, the heat would often reach 110 degrees. All of the men always carried a towel to wipe away sweat, and the extreme heat often caused the instruments to break down, cracking the metal parts of the horns and making the pads on saxes and clarinets fall off. In the latter part of October, the Rangers sailed from Brisbane for San Francisco, after completing a service camp and base tour that reached many thousands of boys in khaki. For the Rangers, the biggest kick of all was getting home for a slice of Thanksgiving Day turkey with their families.⁹

SHAW GOES ONE WAY, BAND ANOTHER VIA NAVY ORDERS

Artie Shaw may have been permanently separated from the naval band he took on an extended tour of the South Pacific fighting fronts last summer and fall. Shaw is still in San Francisco, where he was assigned after the expiration of the outfit's 30-day leave, granted to its personnel upon their return to this country late in November. The bandsmen were given orders to report to Lido Beach, L. I., where they had been for several weeks. There's nothing definite to indicate a split between the leader and his organization beyond the fact that post-leave orders sent the men in one direction and Shaw in another.¹⁰

DONOHUE TAKES OVER ARTIE SHAW'S NAVAL ORCH; OFF ON 2D TRIP

Artie Shaw is definitely separated from his Naval orchestra, with which he made a long South Pacific tour last summer. He is still on the Coast while his outfit has been shifted from Lido Beach, N.Y., to Washington. The band will remain in the capital indefinitely and then ship overseas again. It is now being conducted by Sam Donohue, tenor sax and former bandleader, who was with the band on its trip last summer through the South Pacific. Shaw's status remains pretty much a mystery. His orders following the band's return to the U. S. from the Pacific kept him in California. He is ill as a result of the trip.¹¹

SHAW REPLACED BY DONAHUE AS RANGER LEADER

Dave Tough Out As Tubman With Navy Jump Crew

New York—Sam Donahue, the former tenor playing leader who has been in the Navy for over a year, has taken over Artie Shaw's place as leader of the Rangers band, which recently returned from a tour of South Pacific bases. Shaw is rumored to be in a West Coast naval hospital, undergoing treatment and will probably be given a medical discharge. Dick Jones will assume the post of manager and chief arranger of the Ranger crew. The band will soon leave for Washington, D.C., and is anticipating a tour of European and North African bases in the future. Dave Tough will receive a medical discharge and looks set to join Tommy Dorsey, who has already been making offers. New tubman has not yet been named, but it will definitely not be Ralph Collier, ex-BG hide beater, as first reported. The rumor is that it may be Maurice "Moe" Purtill, who is now being drafted.¹²

⁹ Down Beat, December 15, 1943, p. 1

¹⁰ Variety, January 12, 1944, p. 49

¹¹ Variety, January 26, 1944, p. 45

¹² Down Beat, February 1, 1944, p. 1



NAVY RELEASES SHAW

Artie Shaw has been released from the Navy, according to word received from the musician by his mother in N. Y. Shaw has been in a Navy hospital in San Francisco since his return from the South Pacific.¹³

ARTIE SHAW IN HOLLYWOOD, IMMEDIATE FUTURE VAGUE

Hollywood, March 7 – Artie Shaw, recently discharged from the Navy, is here trying to make up his mind whether to organize a new orchestra or go into film work. He has been talking to Metro on a film deal and is also involved in negotiations with radio. Everything is too unsettled, he explained, to reach any decision just now, but he is going to do “something about music.” The bandleader will make a brief business trip to New York and return to Hollywood, where, he said, he intends to remain if possible. The leaser is under contract to the William Morris Agency, which took over his management from General Amusements Corp. just before he went into the service. His Navy band, which he left when he returned from the South Pacific with it, is currently under the baton of Sam Donahue and is on its way overseas again.¹⁴

¹³ *Variety*, March 1, 1944, p. 3

¹⁴ *Variety*, March 8, 1944, p. 43

EX-ARTIE SHAW NAVY BAND LANDS IN ENGLAND

The Naval band, now conducted by Sam Donahue, formerly led by Artie Shaw, has landed in England to tour Army and Navy bases. The outfit, composed entirely of men who worked with name bands before joining up with Shaw, had been quartered on the East Coast for months, waiting to shove off. It returned last fall from a tour of the South Pacific. Shaw was discharged from the Navy a couple of months ago and is now in California, where he plans to organize a new band.¹⁵

ARTIE SHAW FORMING 40-PIECE ORCHESTRA

Hollywood, Aug 1 - Artie Shaw today confirmed his plan to form a 40-piece orchestra in the near future, adding he has offers for several airshows and film dates upon reorganization. Top bandsmen, arrangers, and former stars of Shaw's music crew are being lined up by contact men. The maestro will take over the reins of the new group once he moves into his new home within a month.

June-August 1944

June 10, 1944 (Saturday)

AFRS Command Performance 124

Recorded for Broadcast

CBS Studio A

6121 Sunset Boulevard

Hollywood, California

(AFRS)

Bette Davis and Jimmy Durante, announcers

Armed Forces Radio Service Orchestra directed by Maj. Meredith Willson

Artie Shaw, guest

EHD: GMA AFRS-331 (USA)

RTR: GMA B-Z180-3

LONG AGO AND FAR AWAY

Artie Shaw, clarinet with the AFRS Orchestra

DIVORCING

Shaw and his wife, Betty Kern, daughter of Jerome Kern, have separated, and a divorce is imminent. The couple married in Yuma, Arizona, on March 3, 1942, and have a one-year-old son.¹⁶

ARTIE SHAW'S WIFE PLANNING DIVORCE

Los Angeles—Mrs. Betty Shaw, daughter of composer Jerome Kern, has personally confirmed the report that she is planning a divorce from husband Artie Shaw. When reached for comment at the Garden of Allah apartments here, Artie said: "We're both very unhappy about it. I have no other comment." Mrs. Shaw is staying at her father's home here. They were married in March 1942.¹⁷

¹⁵ Variety, April 26, 1944, p. 31

¹⁶ Variety, August 2, 1944, p. 31

¹⁷ Down Beat, August 15, 1944, p. 1



Artie Shaw with All-Star Band, AFRS Jubilee 98
September 25, 1944

THEATRES, 1-NITERS WILL LAUNCH NEW SHAW BAND

Artie Shaw will renew his activity as a bandleader in theatres and on one-nighters. He will begin work about Oct. 20 and is now preparing to rehearse the new combo in California. No dates are set as yet. Shaw was signed to the William Morris Agency prewar, a pact that has since expired. He will, however, remain with that agency. Since being released from the Navy, he had planned to resume work in pictures or with a radio commercial program.¹⁸

September 1944

September 25, 1944 (Monday)

AFRS Jubilee 98

Rehearsal
NBC Studio D
6285 Sunset Boulevard
Hollywood, California
(AFRS)

Issues

12" 33 Hindsight HRS-224 (USA)
CD HEP Metronome 70 (UK)

Count Basie and his Orchestra, with Artie Shaw (clarinet); Harry Edison, Al Killian, Ed Lewis, trumpet; Ted Donnelly, Eli Robinson, Louis Taylor, Dickie Wells, trombone; Earl Warren, Jimmy Powell, alto saxophone; Jimmy Keith, Buddy Tate, tenor saxophone; Rudy Rutherford, baritone saxophone; Count Basie, piano; Freddie Green, guitar; Rodney Richardson, string bass; Buddy Rich, drums

OH! LADY BE GOOD

Artie Shaw, clarinet, with Count Basie, piano; Freddie Green, guitar; Rodney Richardson, string bass; and Buddy Rich, drums

BIRD CALLS

September 25, 1944 (Monday)

AFRS Jubilee 98

Recorded for Broadcast
NBC Studio D
6285 Sunset Boulevard
Hollywood, California
Jim Lyons, announcer
Ernest Whitman, host
(AFRS)

EHD: GMA AFRS-1098 (USA)

Issues

¹⁸ Variety, August 30, 1944, p. 38

16" 33 AFRS H-11-98 (USA)
12" 33 Sounds of Swing LP-125 (USA), Kaydee-2
CD RST Records JUBCD 1013-2, Reader's Digest Music S207C (USA)

Count Basie and his Orchestra, with Artie Shaw (clarinet); Harry Edison, Al Killian, Ed Lewis, trumpet; Ted Donnelly, Eli Robinson, Louis Taylor, Dickie Wells, trombone; Earl Warren, Jimmy Powell, alto saxophone; Jimmy Keith, Buddy Tate, tenor saxophone; Rudy Rutherford, baritone saxophone; Count Basie, piano; Freddie Green, guitar; Rodney Richardson, string bass; Buddy Rich, drums

OH! LADY BE GOOD

Artie Shaw, clarinet, with Count Basie, piano; Freddie Green, guitar; Rodney Richardson, string bass; and Buddy Rich, drums

BIRD CALLS

September 30, 1944 (Saturday)
AFRS Command Performance 140

Recorded for Broadcast

CBS Studio A

6121 Sunset Boulevard

Hollywood, California

Don Wilson, announcer

Deanna Durbin, host

Armed Forces Radio Service Orchestra directed by Maj. Meredith Willson
(AFRS)

Including "All-Stars" Band, including Artie Shaw, clarinet; Tommy Dorsey, trombone; Illinois Jacquet, tenor saxophone; Sgt. Ziggy Elman, trumpet; Lionel Hampton, vibraphones; Count Basie, piano; Sgt. Ed McKinney, string bass; Les Paul, guitar; Buddy Rich, drums

EHD: GMA AFRS-745
RTR: B-Z180-4

Issues

16" 33 AFRS H-18-140 (USA)
12" 33 Sounds of Swing LP-125 (USA)
CD KEZW, Denver, Sing & Swing, Vol. 1 (USA)

HONEYSUCKLE ROSE

Notes

AFRS dubbed "Honeysuckle Rose" to H-18-210
Artie Shaw, clarinet, possibly with Count Basie and his Orchestra, One O'Clock Jump (closing theme)

SHAW IN '44

Artie's Musical Thinking Is Sound, Well-Rounded; He Forges Steadily Ahead

By Barry Ulanov

The latest word from Hollywood is that Artie Shaw is going to organize a 17-piece band without strings! That's just the latest word. By the time this appears, Artie may be back on the fiddle kick again. But whatever instrumentation Shaw uses, it is clear that he can go only one way, ahead.

When I saw Artie in Hollywood in June, those were his own words. "There's no way to go but ahead," he said. He also said he "was sick and tired of pioneering." However, he made clear that he was still going to experiment, that he was interested in the work of the young arrangers and composers who were welding the materials of so-called classical music and those of jazz into a richer, fuller, stronger, more broadly articulate art."

Artie studied composition some years ago with David Diamond, the young American composer, and has formulated a kind of musical credo emphasizing wide scoring, "rather than writing so close you lose everything." When I spoke to him, he was still interested in following the pattern set by his last outfit before the war. He intended to use strings, to use them more vigorously, to use them, along with the reeds and brass and rhythm, to implement his modern scoring conceptions, to capture the spirit of our time in "large-scale compositions." He was not going to be afraid to "use any sound, any device, as long as it's good music."

The band Artie described to me was based on a nucleus of a half dozen or so musicians. These men were to be put on a yearly salary, and everything was to be built around them. "After all, with a couple of brass, a pair of saxes, a piano, and drums, you've got all the stars you need. You can always find the other men to round out the sections. He said he was going to confine his activities to radio, pictures, recordings (if and when), and a theatre tour once a year. "I'll definitely do concerts," he said as a soloist, not with my band." And he made clear that he didn't want to get mixed up in the toil and tumult and broil of the band business. "I don't want to do a Jot of theatres," Artie said. "If you like the sound of notes," he explained, "you hate the sound of bad notes. A guy who plays six or seven shows a day must hate music. He must."

"I guess I had the healthiest attitude when I was first coming up," Artie mused. "All I cared about was that the bond sounded good to me. You've got to have a certain integrity; without it, you're dead. Play what you want to, what satisfies you, not what seems to be commercial. All these guys who figure that because Kay Kyser is a funny leader, they have to be one, because so-and-so uses tricky clarinets, they have to, are sadly mistaken. I'm critical of my work." Artie hastened to add, "I know I may not attain everything I hope for. But in the constant struggle, in the self-criticism, is progress. And progress is what we all want." Artie thought a while. "I'm cursed with serious-mindedness," he said, "and I know you can take yourself too seriously. Bix took himself too seriously; his self-concern was pathological. Unless you have the desire to live, to live a good deal apart from yourself, from that overbearing self-concern, you can't play."

We turned from music and musicians to the other arts. I said I felt there was no other art in this country so expressive of the vitality of this country, so redolent of the smell of America, so live to its touch and its sound, as jazz. Artie said no, he didn't believe "that jazz holds a mortgage on the vitality in American arts." He cited a number of American painters, Matt Barnes and the San Francisco group, and one other, Lutz by name, one of whose paintings hung behind me, on Artie's living-room wall.

Curiously, this painting was of a jazzman, a knocked-out colored trombonist, sitting, bedraggled, in an almost shapeless lump, astride a chair, his horn held loosely in hand. More than any other painting of jazz scenes, jazzmen, the jazz world, that I've seen, this one captures the atmosphere of the music and the men who play it. Artie had a point there. But it's worth commenting on that the finest painting by an American I've seen in some years should be of a jazzman.

"The American soil is still too young to yield a culture at the level of Picasso and Paul Klee," Artie said, continuing to speak of painting. "But there was much leaven in Thoreau and Emerson - theirs was the grand tradition. That tradition is not dead. It will find expression and continuity in painting, in writing, and in music in this country. And then you will find Klees and Picassos in all the American arts."

Talking about painting, music, and progress reminded Artie of a book he had been reading, Robert Henri's *The Art Spirit*. In that book, the American painter was disdainful of prize awards and juries; he questioned the arbitrariness of the judgments that determined them. Artie shares Henri's disdain of prizes. He is not impressed by choices of "the best this" or "the best that," and he isn't at all sure that these selections don't have a constraining effect upon the arts. Artie is sure, anyway, that he isn't going to try to win prizes with his new band, but is simply going to play the best music he knows. And thus we completed the circle, from music to music, via painting, aesthetic theory and many other things too far removed from the precincts of this magazine to bear repetition and elaboration here.

Artie Shaw's is a remarkably alert and provocative mind. He is a voracious reader, a stimulating thinker, a seeker after knowledge. When you combine these things with his considerable musical talent, you have the size and shape of a significant creative force. The energies of such a creative force usually contain a seemingly destructive element. Loosed upon an unsuspecting, insensitive, and thus unsympathetic world, these creative energies are falsely marked as destructive at least as often as they are cited as an expression of value and beauty. Artie Shaw has been the victim of this sort of crude appraisal at least as frequently as he has been praised as a forceful, forward-looking creator. To me, at least, the size of Artie's musical achievement, the sound of his ideas, and the shape of his plans for the future add up to something entirely constructive. Individuals who have grudges against Shaw, perhaps justified, perhaps not, should be listened to only as individuals. There may be questionable limitations, constrictions, and aberrations in the personality of Artie Shaw. But as a musician and musical thinker, he must be counted on the side of what we who look forward to great things still to come in jazz naively call "Truth and Beauty." That is the way Artie Shaw's music has always impressed me. That is the way a long talk with Artie Shaw three months ago impressed me.¹⁹

¹⁹ *The Metronome*, September 1944, p. 18

NEWS OF THE MONTH

SHAW BAND STRINGLESS

Hollywood - Artie Shaw is back in action. Apparently, he has completely recovered from an illness that he contracted more than a year ago while touring the South Pacific as the leader of a U. S. Navy band. Artie has been rounding up sidemen to form a new 17-piece jump crew, which he hopes to debut late in October in West Coast theaters.

The most surprising aspect of Shaw's plans is that he will not employ strings. The instrumentation instead will comprise five reeds, four rhythm, four trumpets, and four trombones. Dave Matthews on tenor is a certainty, Shaw said, and a deal with Buddy Rich (drums) is cooking but may be consummated only if Rich breaks his contract with Tommy Dorsey, his present boss. John Guarnieri has been offered the piano post, but at press time, he had not accepted. Shaw has also been trying to secure the services of Charlie Barnet's singer, Kay Starr, but it was reported that she is under contract and would not be available.

Shaw will be booked on one-nighters by William Morris and in theaters by MCA. Dave Hawkins, Artie's longtime associate and former drummer, is assisting with lining up musicians and arrangers. Rehearsals were set to begin about September 5, Artie told *Metronome*.²⁰

NEWEST ARTIE SHAW BAND SET TO TEE-OFF IN 6 WKS.

Artie Shaw's new orchestra is being submitted for bookings by the William Morris Agency. It will embark on a theatre tour of the Midwest and East around December 1, preceded by a week or two of one-night shows en route to the East. The Morris West Coast office will handle these bookings. Theatres are being set up out of New York. Shaw will use a band composed of 18 musicians plus singers. It will be road managed by Freddy Goodman, Benny Goodman's brother.²¹

²⁰ *The Metronome*, September 1944, p. 9

²¹ *Variety*, September 27, 1944, p. 37

October 1944

AGENT INKS PACT WITH ARTIE SHAW

Los Angeles—Johnny Hyde of the William Morris agency has negotiated a new pact with Artie Shaw for that office. However, it reliably reported that the pact gives Shaw considerable freedom and won't prevent him from accepting radio and picture deals set by other firms. Shaw plans a theater tour with an 18-piece band but is in no hurry to get started. The Indication is that he's standing by in the hope of landing a radio commercial here.²²

MRS. ARTIE SHAW GRANTED DECREE

Los Angeles—Betty Shaw, wife of Bandleader Artie, was granted a divorce here on Sept. 28 before Judge Stanley Mosk. The couple separated two months ago. Under the terms of the decree, Mrs. Shaw is to receive not less than \$1,000 per month for the support of herself and their child, Steven Kern Shaw. Should the bandleader's income become more than \$70,000 per year, she is to receive \$2,000. Mrs. Shaw will have sole custody of their son until he is six years old. Shaw is to have visitation privileges. Following the separation, Mrs. Shaw returned with the child to her father's home, composer Jerome Kern. Shaw moved into the new house he had planned to share with his wife in the latter part of September.²³

A GOODMAN ISN'T SO HARD TO FIND

Los Angeles—Freddie Goodman, brother of Benny and ex-manager of the latter's band, has been signed as personal manager by Artie Shaw. Dave (Ace) Hudkins, who was first to go on the payroll of the new Shaw organization, will continue to handle personnel and other matters. Goodman will function as the general business manager. Shaw held his first rehearsal at the RCA-Victor studios here on Oct. 1. The occasion was really an audition rather than a rehearsal, as the purpose was to hear musicians in sections to secure a proper blend of tone quality. Among those present were musicians from bands of Tommy Dorsey, Harry James, Freddy Martin, and other name combos.²⁴

FLASH!

Roy Eldridge left New York last Monday (Oct. 23) to join the new Artie Shaw band on the Coast.²⁵

²² Down Beat, October 1, 1944, p. 1

²³ Down Beat, October 15, 1944, p. 2

²⁴ Down Beat, October 15, 1944, p. 7

²⁵ The Metronome, November 1944, p. 8



“Artie Shaw Rehearses His New Band At Beverly Hills Home”
(From Down Beat Publicity Photo Session)



November 1944

NEWS OF THE MONTH

SHAW ROARS AGAIN

Hollywood—The new Artie Shaw band is a reality. After many months of planning and several in-the-flesh rehearsals, Artie has welded together a crack combination featuring arrangements by Eddie Sauter, Buster Harding, and band members. It now appears definite that the Shaw troupe will leave the West Coast this month to play one-nighters before a Nov. 18 opening at a Minneapolis theatre. New York will see the band in December, according to Artie's new manager, the trumpet-playing brother of BG, Freddy Goodman. The William Morris office here was set to sign contracts this week and refused to disclose which theatre would offer Shaw, pending the return of signed binders.

As *Metronome* rolled on the presses, Shaw was still searching for an alto saxist, a trumpeter, and two trombonists. Members of the band who are definite and already on the payroll include Ray Linn, Jimmy Pupa, Tony Fazzo, trumpets; Harry Rodgers, Ray Conniff, trombones; Les Clark, alto; Chuck Gentry, baritone; Herb Steward, Jon Walton, tenors; Lou Fromm, drums; Dodo Marmorosa, piano; Barney Kessel, guitar, and Morris Rayman, bass.

Fazzo was just released from the Navy, Gentry just got an Army discharge, Marmorosa quit Tommy Dorsey and Kessel, rated as the best ofay plucker on the coast, quit jobbing to go under the Shaw banner. With Sauter and Harding as staff arrangers, and with additional scores forthcoming from Rodgers, Conniff, and Artie himself, the paper situation looks especially promising. Shaw said he would use "not too much" of the music featured by his previous bands.²⁶

HOLLYWOOD

Artie Shaw moved into his new home, where he will complete organizing his new band.²⁷

SHAW COLLECTS ACES – LITTLE JAZZ ON

Los Angeles—Artie Shaw's new band sans violins will go into rehearsal Nov. 1, preparatory to two weeks of one-nighters followed by a theater date at the Orpheum, Minneapolis, beginning Dec. 1. Shaw has contracted Morris Rayman, bass, Dodo Mamarosa, piano; Lou Freeman, drums; Chuck Gentry and Herb Stewart, saxes, Ray Linn, trumpet and Barney Kessel, guitar. Plans call for Roy Eldridge to be billed as a solo star with the band. Imogene Lynn will handle the vocals. Eddie Sauter and Buster Harding shared scoring chores. Following the Minneapolis date, the band's itinerary includes Chicago. Theater, Dec. 8; Palace, Akron, Dec. 15; Palace, Columbus, Dec. 19; Palace, Cleveland, Dec. 22; Downtown, Detroit, Dec. 29. The Shaw band opens in Gotham Jan. 12 for six weeks at the Strand.²⁸

²⁶ *The Metronome*, November 1944, p. 9

²⁷ *Variety*, October 4, 1944, p. 43

²⁸ *Down Beat*, November 1, 1944, p. 1

ARTIE SHAW HAVING DIFFICULTY ROUNDING UP SIDEMEN FOR NEW BAND

Hollywood, Oct. 31 - Artie Shaw has been having difficulty rounding up musicians for his new band. He has been making overtures to men in almost every one of the top-name outfits, and up until last week still had not managed to corral a complete outfit. Shaw is using 17 men besides himself, dispensing with strings for the present. Reluctance of men to throw in with Shaw is based, according to the conversation of musicians who have been approached by him, on his notorious habit of disbanding quickly. There are other factors, too, stemming from his days in the Navy as head of a uniformed combo. Roy Eldridge, Negro trumpeter, broke up his band and pulled out of N.Y. to join Shaw here. He's assertedly drawing \$750 weekly, but that seems high.²⁹

SHAW'S 12 ½ G FOR NEW BAND AT N.Y. STRAND

Artie Shaw's new orchestra was finally sold on Friday (10) to the New York Strand Theatre for a date beginning late in January. The price is a flat \$12,500 per week, with no reductions for successive weeks, and the theatre pays standbys and extras. Shaw debuts his new band this Friday (17) on a one-nighter in Fresno, Cal., following on successive days with similar bookings in Stockton, Sacramento, St. Joe, San Francisco, and three days at Pacific Square Ballroom. San Diego, starting the 22d. Shaw's first theatre date is at the Orpheum. Minneapolis. Dec. 1.³⁰

SHAW SETS BAND LINEUP; SCORING FEATURES KESSEL

Los Angeles—With the exception of two unfilled spots in the slyphorn section, the entire personnel of new Artie Shaw band, which will feature Roy Eldridge on trumpet and Imogene Lynn on vocals, was set as follows at this writing: Eldridge, Tony Fazzo, George Schwartz, Ray Linn, trumpets; Harry Rogers, Ray Coniff, trombones (two spots to fill); Tommy Mace, Les Clark, altos; Jonny Walton, Herb Stewart, tenors; Chuck Gentry, baritone; Dodo Marmorosa, piano; Barney Kessel, guitar; Lou Fromm, drums; Morris Raymond, bass. Arrangers are Eddie Sauter, Buster Harding, and Ray Coniff. Shaw's theater tour opens in Minneapolis Dec. 1. It's reported that theaters are paying him an average of around \$12,000 per week. Guitarist Barney Kessel has been hailed here for some time as the greatest guitar discovery since the late Charlie Christian. Shaw will feature him as a soloist in several numbers. Freddy Goodman, brother of Benny, and Dave (Ace) Hudkins share management duties with the Shaw band, which is under the general management of Andrew Weinberger of New York.³¹

PERSONALITIES IN THE NEWS

Artie Shaw was divorced last month in Los Angeles by Elizabeth Kern, the daughter of Jerome Kern. Shwe will receive \$2,000 a month to support herself and her son, Steven, and will have full custody of him until he is six, when she and Artie will share custody. The pair was married on March 3, 1942, in Yuma and separated on July 10, 1944. Mrs. Shaw told Judge Stanley Monk that Artie told her, "We make no sense together."³²

²⁹ Variety, November 1, 1944, p. 35

³⁰ Variety, November 15, 1944, p. 38

³¹ Down Beat, November 15, 1944, p. 1

³² The Metronome, November 1944, p. 12

November 23-24, 1944 (Thursday-Friday)

10:30 pm – 3:00 am

Victor Recording Session³³

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpet	Roy Eldridge, Ray Linn, Jimmy Pupa, George Schwartz
Trombones	Ray Conniff (arranger), Charles Coolidge; Pat McNaughton, Harry Rodgers
Reeds	Artie Shaw, clarinet (leader/arranger), Les Clark, Tommy Mace, alto saxophones; Jon Walton, Herbie Steward, tenor saxophones; Charles Gentry, baritone saxophone
Rhythm	Dodo Marmarosa, piano; Barney Kessel, guitar; Morris Rayman, string bass; Lou Fromm, drums
Vocalist	Imogene Lynn

D4VB 1052-1

AC-CENT-TCHU-ATE THE POSITIVE

(From the 1944 Paramount film "Here Come the Waves")

(Harold Arlen-Johnny Mercer)

Harry Rodgers arrangement

Vocal refrain by Imogene Lynn

Issues

10" 78: Victor 20-1612-A (USA), Victor 20-1612-A (Canada), His Master's Voice NE. 826 (India)
12" 33: Bluebird AXM2-5579 (USA), RCA NL 45129 (Italy), Deja Vu DVLP 2013 (Italy),
Sounds of Swing LP-117 (USA)
CD: Classics 1242 (France), Hep Metronome CD 70 (UK), Membran Music 222738-10 (EU)



³³ RCA Victor documents do not contain information about rehearsal or breakdown takes.

D4VB 1053-1

LADY DAY

(Jimmy Mundy)

Jimmy Mundy arrangement

Issues

- 10" 78: Victor 20-1620-B (USA), Victor 20-1620-B (Canada), His Master's Voice B.9431 (UK)
7" 45: RCA Victor EPA-767 (USA)
12" 45: Doxy Dox 857 (EU)
12" 33: Bluebird AXM2-5579 (USA), RCA FXM1 7336 (France), RCA Victor LPM-1201 (USA),
RCA Victor LPV-582 (USA), Jazz Heritage 913254T (USA), Quintessence QJ-25191
(USA)
CD: Bluebird 09026-63808-2 (USA), Bluebird 09026-63998-2 (USA), Bluebird 09026-
63998-2 (EU), Bluebird 09026-63998-2 (Brazil), Bluebird 82876 51419 2 (EU),
BMG/Bluebird 2432-2-RB (USA), BMG France ND 89914 (France), Classics 1242
(France), Fabulous FADCD2048 (UK), Hep Metronome CD 70 (UK), Mosaic MD-7 244
(USA), Properbox 85 (UK)

D4VB 1054-1

LET'S TAKE THE LONG WAY HOME

(From the 1944 Paramount film "Here Come the Waves")

(Harold Arlen-Johnny Mercer)

John Thompson arrangement

Vocal refrain by Imogene Lynn

D M S

Issues

- 10" 78: Victor 20-1620-A (USA), Victor 20-1620-A (Canada)
12" 33: Bluebird AXM2-5579 (USA), Sounds of Swing LP-117 (USA)
CD: Classics 1242 (France), Hep Metronome CD 70 (UK), Membran Music 222738-10 (EU)

D4VB 1055-1

JUMPIN' ON THE MERRY-GO-ROUND

(Pickin' A Chicken)

(Ray Coniff)

Ray Coniff arrangement

Issues

- 10" 78: Victor 20-1612-B (USA), Victor 20-1612-B (Canada), His Master's Voice B.9431 (UK),
His Master's Voice NE. 826 (India)
12" 33: Bluebird AXM2-5579 (USA), RCA PM 42403 (France), RCA RMP-5114 (Japan), Sounds
of Swing LP-101 (USA)
CD: BMG France ND 89914 (France), Classics 1242 (France), Hep Metronome CD 70 (UK),
Membran Music 222738-10 (EU), Jasmine JASMCD 2585 (UK), Mosaic MD-7 244
(USA), Properbox 85 (UK)



RCA Victor Publicity Image

December 1944

ARTIE SHAW RACES EAST

NEW SHAW BAND OPENS THIS WEEK IN MINNEAPOLIS

Artie Shaw and his stringless jump band, with Roy Eldridge featured on horn, were to open Dec. 1 in Minneapolis for their first theatre engagement. Shaw has been breaking in his new aggregation on West Coast one-nighters. Shaw goes into the Strand Theatre, New York, in January. With Imogene Lynn definitively set as vocalist, the new A.S. combo lines up with Roy Eldridge, Ray Linn, Tony Faso, George Schwartz, trumpets; Ray Conniff, Harry Rodgers, Skip Moore, Pat McNaughton, trombones; Les Clark, Tom Mace, altos; Herb Steward, Jon Walton, tenors; Charles Gentry, baritone; Dodo Marmarosa, piano; Morey Raymond, bass; Barney Kessel, guitar, and Lou Fromm, drums. Freddy Goodman is managing the group, and William Morris is booking. Eldridge junked his own band in N.Y. to accept the Shaw berth at a reported salary of \$ 600 weekly. Shaw's weekly payroll is said to be about \$5,000, an all-time high considering the size of his combination."³⁴

December 1, 1944 (Friday) – December 7, 1944 (Thursday)

Stage Shows

Artie Shaw and his Orchestra appeared at the Orpheum Theater in Minneapolis, Minnesota.

ARTIE SHAW'S BAND ON 52-WEEK BASIS

MEN GET 10 TO 20G

NEW YORK, Oct. 28. - Artie Shaw, whose band started rehearsals Saturday (28), will have a sky-high payroll for his outfit. All men are under contract for a year, with salaries on a "play or pay" basis, which means that some 18 men will receive their dough 52 weeks a year. Salaries Shaw is paying is anywhere from \$10,000 to \$15,000 a year per man, with Roy Eldridge getting between \$15,000 and \$20,000. That means that Shaw's pay roll alone for men will be far over the \$5,000 mark per week. Roy Eldridge gave up his band to join Shaw, while the leader signed 11 men here in New York, with five of them heading westward last Tuesday (24). Imogene Lynn is to be the band vocalist. The opening date, December 1, may be moved back a day, as Minneapolis wants the band to play an eight-day week. Shaw will probably play at army camps for a break-in. Shaw's high salary for sidemen, men he recruited from other name bands, is one reason for his asking top prices in the theaters, around \$13,000 guaranteed against a percentage. He's been offered to New York theaters, with a deal now in the works.³⁵

³⁴ The Capitol, News From Hollywood (Capitol Records), December 1944, p. 1 (Image) & 10

³⁵ The Billboard, November 4, 1944, p. 21



Strand Theater, New York, New York, January-February 1945 (top)
Orpheum Theater, Minneapolis, Minnesota, December 1944 (bottom)

REVIEWS

ORPHEUM, MPLS.

Minneapolis, Dec. 2

Artie Shaw Orch (18) with Imogene Lynn, Sunny Rice, Ross Wynn and June Mann.

"Sensations of 1945" (UA)

"Artie Shaw has gotten together for his re-entry into the orchestra field a sufficiently hot swing outfit which, supplemented by his own superior clarinet virtuoso talents and Roy Eldridge's ace trumpeting, should lift him back quickly to his previous preeminence in this field. It's five saxophones, eight brass, and four rhythm sections are handled by first-rate musicians, and pleasant musical results ensue. Although Shaw has been out of orchestra circulation due to his Navy stint, his reception here indicates he has been far from forgotten and still occupies a high place in swing lovers' affections.

Band leads off " with the lively "Tune Town, Shuffle," which is brassy but, thanks to the Shaw handling, nevertheless boasts melodic overtones. First of the two acts supplementing the band is Sunny Rice, a petite dancer whose combination of ballet and triple rhythm tap is difficult and unusual. "Solid Sam" features a livelier swing by the orchestra, permitting some individual soloing. Imogene Lynn, the band's singer, is an attractive blonde with the right vocal style for her numbers, "Together," "It Had to Be You," and "The Trolley Song." The customers like her.

Eldridge, with his comedy singing and scorching trumpeting, raises jive to the utmost heights, and his "Jumpin' in a Jeep" is socko. His interpretations of "Body and Soul" and "After You've Gone" are also smash hits. The band's most musical effort is a corking swing arrangement of "Begin the Beguine" with Shaw scintillating on the clarinet. The Show's other act, Ross Wynne and June Mann, delivers the laughs as usual. Their comedic talents and dancing are still sure-fire.

The band concludes with a rousing rendition of "Saint Louis Blues," which finds Shaw giving his clarinet its biggest and best work out of the entire performance and stirring the customers to a frenzy of enthusiasm. Lower floor pretty much filled at Saturday noon show – Rees."³⁶

December 8, 1944 (Friday) – December 14, 1944 (Thursday)

Stage Shows

Artie Shaw and his Orchestra appeared at the Chicago Theater in Chicago, Illinois.

SHAW FINDS OPS NO LIKE 3G AGAINST 50%

CHIOAGO, Dec. 2.-Artie. Shaw's new Ork Is meeting with \$\$ resistance on part of some one-night promoters in the Midwest to book band at what they call a stiff price of \$3,000 a night against 50 per cent. Dates, which are still being dickered over, occur sometime in January when Shaw does a split week in his theater tour and has three open days. William Morris execs admit that the price Is high but say that they have been "pressured" Into asking for that amount of dough. They feel that probably Shaw will take \$3,000 against 60 percent, with promoters saying that Shaw has been out of the picture too long to talk that much dough. Also, they point out that last time they played hint, before he went into service, he didn't do so hot. Shaw is getting \$3,000 in New England, at Worcester, Mass., for example, after he plays New York Strand next year, and is also being lined up for concerts at same

³⁶ Variety, December 6, 1944, p. 43

price. Promoters point out that the recent Gene Krupa one-nighter tour, which didn't fare well at many of the spots, is at least part of the reason for hesitancy to pay that much dough for Shaw. Krupa got \$2,000 against a percentage on most of his dates. Shaw opened in Minneapolis on Friday (1) for the first theater date on his tour. He's reported getting \$15,000 in theaters.³⁷

VAUDEVILLE REVIEWS

CHICAGO, CHICAGO

(Reviewed Friday Afternoon, Dec. 8)

With a week of stage bows under its belt at the Orpheum, Minneapolis, Artie Shaw and his new crew presented a well-balanced, 57-minute bill here this week that was top entertainment and left no doubt that he's out to regain his former place in the band world. Nor have the fans forgotten him. A better than half-full house gave him a warm reception from bow-on to closer.

With Roy Eldridge and Tony Fargo holding down trumpet chairs and Ray Conniff on trombone, ork (five reed, eight brass, and four rhythm) has plenty of lift and rhythmic drive. Precision, too, is surprisingly strong for such a new crew and tho not up to the heights of Shaw's band of 1938-39, gives plenty of indication that it soon will be with a few more weeks' work under its belt. Against this backdrop, Shaw's clarinet work is as brilliant, electrifying, and technically proficient as of yore.

The band opened with a jumper, in which Shaw immediately went to work with his clarinet. Also presents *Stardust* in relaxed tempo, *Begin the Beguine* as only Shaw can play it, and *Saint Louis Blues*, the wind-up number, in which the maestro steps out with the most brilliant work of the show. Roy Eldridge is featured in two numbers, *Body and Soul* and *Jump in the Jeep*. His torrid trumpeting in both tunes and scat singing in the second clicked solidly. The thrush, Imogene Lynn, is an eye-filling blonde with pipes that fit well into the band's musical pattern. Opened with *Together*, followed by *It Had To Be You*, with *Trolley Song* for an encore. Band arrangements in backing up soloists have plenty of sparkle, especially in *Trolley Song*. Shaw and Miss Lynn do some clarinet-voice duetting on her numbers that adds further luster and variety to their presentation. Two acts are interspersed between the band numbers, to each of which the sidemen give excellent backing. First is Sunny Rice, who scored easily with her Interpretative tap work. Did a Spanish number, followed by a ballet and triple-tap combo to *18th Century Drawing Room*, which drew her a well-deserved hefty mitting. Not only is her footwork top-drawer stuff, but she sells with her hands, shoulders, eyes, etc., in a manner that really put her numbers across. The second act is Ross Wynn Jr with June Mann in a knockabout dance turn that supplies laughs for the bill. Guy works hard, and with his oversized partner, has several bits of business that scored handily. Drew three bows and could have encored had there been time. Pic, *The Canterville Ghost*. - R. L.³⁸

³⁷ The Billboard, December 9, 1944, p. 17

³⁸ The Billboard, December 16, 1944, p. 26

EX-G.I. ARTIE SHAW 22G ON FIRST DATE

Minneapolis Dec. 9.- Artie Shaw and his Ork, making their first appearance since Shaw shed his G.I.'s for civvies again, hit the jackpot at the Mort H. Singer Orpheum. Theater here (3,000 accts, house average stage show, \$17,000) for the week ended December 7, when he racked up a neat \$22,000 gross. Shaw's initial performance ran 82 minutes but was cut to 68 minutes per show for the rest of the week, as he drew not only bobby-soxers but also staid adults. He received excellent press notices, along with a few notable mentions in the news column during the week.³⁹

RECORD POSSIBILITIES

Ac-cent-Tchu-Ate The Positive – Artie Shaw – Victor 20-1612-A

New Artie Shaw Ork gets off to a good commercial start with the selection of this novelty. He has plenty of fans around who'll go for his interpretation, and Imogene Lynn's vocal is plenty listenable. Shaw is plenty b. o. for jukes most any time, and this side is no different.⁴⁰

POP RECORD REVIEWS

ARTIE SHAW (Victor)

Ac-Cent-Tchu-Ate the Positive - FT; VC.

Jumpin' on the Merry-Go-Round - FT.

This isn't the kind of Artie Shaw music you used to get in the good old days, and it will take more schooling than these sides show for his band to get back to that even and easy style that made the rhythm roll and rock so succinctly to make for swing. Nor has the Shaw clarinet been warmed up to the degree that it attained before he went into uniform. The band instrumentation follows the standard setting, carrying on without a string section, and with Shaw's clarinet out in the lead. The band never hits a beat that makes for exciting movement, despite the torrid tonsiling of Imogene Lynn, for *Ac-Cent- Tchu-Ate the Positive*. Shaw whips it out like a Wolverine stomper rather than as a swing spiritual, with the result that the selling is oil center for the side, Ray Coniff's *Jumpin' On the Merry-Go-Round* is the conventional riff opus, with nothing to distinguish it from the dozens of others continually being pressed at the platter factories. On the strength of the band's following, the jump fans will find *Jumpin' On the Merry -Go -Round* easy enough to digest without getting excited about it one way or another.⁴¹

³⁹ The Billboard, December 16, 1944, p. 28

⁴⁰ The Billboard, December 23, 1944, p. 20

⁴¹ The Billboard, December 23, 1944, p. 66

December 15, 1944 (Friday)

Stage Shows

Artie Shaw and his Orchestra appeared at the Palace Theater in Akron, Ohio.

December 19, 1944 (Tuesday)

Stage Shows

Artie Shaw and his Orchestra appeared at the Palace Theater in Columbus, Ohio.

December 22, 1944 (Friday) – December 28, 1944 (Thursday)

Stage Shows

Artie Shaw and his Orchestra appeared at the Palace Theater in Cleveland, Ohio.

December 29, 1944 (Friday) – January 4, 1945 (Thursday)

Stage Shows

Artie Shaw and his Orchestra appeared at the Hughes Downtown Theater in Detroit, Michigan.



Announcer Harry Von Zell, Artie Shaw, and Tommy Dorsey



IMOGENE LYNN Featured with
ARTIE SHAW and his Orch

XXXX
Exclusive Management
WILLIAM MORRIS AGENCY
INC.
NEW YORK CHICAGO LONDON HOLLYWOOD

January 1945

ROY'S A SECRET

New York—Roy Eldridge may be the star trumpeter with Artie Shaw, but the Victor disc company doesn't see it that way. If you take a look at Shaw platters featuring Roy's horn work, you'll notice that no mention is made on the label of Eldridge, though this is customary. The reason is that Eldridge still has a recording contract with Decca and Victor, either can't or doesn't want to give him billing.⁴²

SHAW'S VICTOR PAPER CALLS FOR 50 SIDES IN '45

NEW YORK, Dec. 30. - Artie Shaw's contract with Victor calls for 50 sides a year, or the same number that he plattered previous to the ban. However, it's pretty well assumed that he won't get that many sides out. The average number of sides in most contracts with disk companies is 24. This number is prevalent with all major diskers and means one record a month. Shaw will cut eight sides in New York on January 9. An unusual feature of the date is that he'll do four of them with a small group, like his old Gramercy Five. Shaw is guaranteed \$100,000 a year in royalties from Victor and got at least that sum during the ban.⁴³

POPULAR RECORD REVIEWS

ARTIE SHAW (Victor)

Let's Take The Long Way Home – FT; VC. *Lady Day* – FT.

The new Artie Shaw band presents quite a contrast for this coupling. For the new Johnny Mercer ballad "Let's Take the Long Way Home" from the new Bing Crosby flicker "Here Come the Waves," it's exactly the way you won't like to hear the song. The Shaw clarinet, both on starting when he fingers it along strict melodic lines, or later, when he adds variations to the melody, is totally lacking in luster. The band background for Imogene Lynn's singing, lacking sympathetic projection in itself, is most unattractive and totally lacking in appreciation of the tune. However, the maestro and his men acquit themselves admirably for "Lady Day," a power-packed dish of jump and jive music centred around a lazy blues strain. From the wailing trumpet to start, bringing on the screaming brasses and then the Shaw clarinet that sells until the finish of the side, it's more in keeping with the capabilities of this clan. For the righteous jump music, music operators should enjoy a field day with Artie Shaw's "Lady Day."⁴⁴

⁴² Down Beat, January 1, 1945, p. 1

⁴³ The Billboard, January 6, 1945, p. 17

⁴⁴ The Billboard, January 13, 1945, p. 21

January 9, 1945 (Tuesday)

1:30 p.m. - 09:00 p.m.

Victor Recording Session⁴⁵

Victor Studio #2

155 East 24th Street

New York, New York

ARTIE SHAW AND HIS ORCHESTRA

Personnel the same as November 23, 1944, except:

Tony Faso and Paul Cohen, trumpet, replace Ray Linn and Jimmy Pupa.

D5VB 28-1/1A-5/5A

I'LL NEVER BE THE SAME

Not processed

D5VB 28-6

I'LL NEVER BE THE SAME

(Matty Malneck-Frank Signorelli-Gus Kahn)

Ray Conniff arrangement

Issues

10" 78:

Victor 20-1638-A (USA)

12" 78:

V-Disc 412A (USA)

16"33

AFRS Basic Music Library P-282 (USA)

12" 33:

Bluebird AXM2-5579 (USA), RCA Victor LPM-1570 (USA), RCA Victor LPV-582 (USA), RCA RD 27065 (UK), RCA LPM-1570 (Germany), RCA NL 45129 (Italy), RCA Victor DPM 2041 (UK), RCA FXM1 7336 (France), Quintessence QJ-25191 (USA)

CD:

Bluebird BVJC-7022 (Japan), BMG France ND 89914 (France), Classics 1242 (France), Hep Metronome CD 70 (UK), Membran Music 222738-10 (EU), Mosaic MD-7 244 (USA), Past Perfect 220326-203 (Germany), Victor Family Club VFD-2140 (Japan)

D5VB 28-6A

I'LL NEVER BE THE SAME

Status Unknown

D5VB 29-1/1A-10/10A

CAN'T HELP LOVIN' DAT MAN

Not processed

D5VB 29-11

CAN'T HELP LOVIN' DAT MAN⁴⁶

Hold

⁴⁵ The RCA Victor recording sheets indicate that numerous takes for the titles were recorded during this session. They were all marked "NP" (not processed). The authors assume that these were rehearsal, or breakdown takes and that they have not been preserved. This applies to the band's remaining recording sessions with Victor.

⁴⁶ According to RCA Victor documents, take 1A of CAN'T HELP LOVIN' DAT MAN is the issued master.

D5VB 29-11A**CAN'T HELP LOVIN' DAT MAN**

(From the 1927 musical production "Show Boat")

(Jerome Kern-Oscar Hammerstein II)

Vocal refrain by Imogene Lynn

Issues

10" 78: RCA Victor 20-1931-B (USA), Victor Test Pressing (USA)
 12" 33: Bluebird AXM2-5579 (USA), RCA Camden CAL-515 (USA), RCA Camden
 RCA DPM 2041 (UK), CDN-137 (UK), RCA PM 42403 (France),
 Déjà vu DVLP-2013 (Italy)
 CD: Classics 1242 (France), Hep Metronome CD 70 (UK), Membran Music
 222738-10 (EU)

D5VB 30-1/1A

'S WONDERFUL⁴⁷

Not processed

D5VB 30-2**'S WONDERFUL**

(From the 1927 musical production "Funny Face")

George Gershwin-Ira Gershwin

Ray Conniff arrangement

Issues

10" 78: Victor 20-1638-B (USA), Victor Test Pressing (USA)
 12" 78: V-Disc 412A (USA)
 16" 33: AFRS Basic Music Library P-282 (USA)
 12" 33: Bluebird AXM2-5579 (USA), RCA Victor LPM-6701 (USA), RCA Victor
 LPT-1020 (USA), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648-RE
 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany),
 RCA LPM-1648-C (Germany), RCA Camden ACL1-0590 (USA), RCA
 Camden ACL1-0590 (Australia), RCA International TCL1 7004 (Italy),
 RCA International TJL 1-7004 (INTS) (Germany), RCA NL 45129 (Italy),
 RCA Records DMM 4-0321 (USA), RCA Victor DPM 2041 (UK), RCA Star
 Call (UK) DHY-0001-2, RCA FXM1 7336 (France), Reader's Digest RD4-
 89 (USA), Reader's Digest RDS 6913 (UK), Déjà vu DVLP 2013 (Italy),
 Everest Records CBR 1013 (UK), Franklin Mint Record Society 75 (USA),
 Pickwick ACL-0590 (USA)

⁴⁷ According to RCA Victor documents, take 1A of S'WONDERFUL is the issued master.

CD: Bluebird 09026-63808-2 (USA), RCA Victor/BMG 09026-63753-2 (USA), Bluebird Legacy 82876 68226 (EU), Sony Legacy 82876 68226 (USA), BMG France ND 89914 (France), Classics 1242 (France), Mosaic MD-7 244 (USA), RCA Special Products DMC3-1117 (USA), Hep Metronome CD 70 (UK), Jasmine JASMCD 2585 (UK), Membran Music 222738-10 (EU), Properbox 85 (UK), Chestnut (Germany), Past Perfect 220326-203 (Germany), Century CECC-00005 (Japan), WG LATA 193 (Netherlands), Collector's Choice CCM-412 (USA)

D5VB 31-1/1A-9/9A
BEDFORD DRIVE

Not processed

D5VB 31-10
BEDFORD DRIVE
(Buster Harding)
Buster Harding arrangement

Issues

10" 78: Victor 20-1696-A (USA), Victor Test Pressing (USA), Victor 20-1696-A (Canada), His Master's Voice B.9454 (UK), His Master's Voice E.A. 3547 (Australia), His Master's Voice A.L.S. 5002 (Norway), His Master's Voice SAB 108 (South Africa)⁴⁸, RCA Victor 68-0743-B (Argentina)

16" 33: AFRS Basic Music Library P-365, P-1113 (USA)

12" 33: Bluebird AXM2-5579 (USA), RCA Victor LEJ-11 (USA), RCA Victor DPM 2028 (UK), RCA FXM1 7336 (France), RCA NL-89914(2)-1 (Germany), Properbox 85 (UK)

CD: Bluebird 09026-63808-2 (USA), Bluebird 09026-63845-2 (USA), Sony Legacy 82876 68226 (USA), Bluebird Legacy 82876 68226 (EU), BMG France ND 89914 (France), Classics 1242 (France), Hep Metronome CD 70 (UK), Membran Music 222738-10 (EU), Mosaic MD-7 244 (USA), Properbox 85 (UK), Sunflower SUN 2131 (UK)

D5VB 31 10A
BEDFORD DRIVE

Status Unknown

Editor's note: 906 North Bedford Drive was Artie Shaw's Beverly Hills home address.

⁴⁸ The reverse side has BOOGIE WOOGIE by Wingy Manone and His Orchestra.

January 9, 1945 (Tuesday) – January 10, 1945 (Wednesday)

10:00 p.m. - 1:00 a.m.

Victor Recording Session

Victor Studio #2

155 East 24th Street

New York, New York

ARTIE SHAW AND HIS GRAMERCY FIVE

Clarinet	Artie Shaw
Trumpet	Roy Eldridge
Piano	Dodo Marmarosa
Guitar	Barney Kessel
String Bass	Morris Rayman
Drums	Lou Fromm

D5VB 32 1/1A-3/3A

THE GRABTOWN GRAPPLE

Not processed

D5VB 32-4

THE GRABTOWN GRAPPLE

(Artie Shaw-Buster Harding)

Issues

10" 78:	Victor 20-1647-A (USA)
7" 45:	RCA Victor EPBT-3013 (USA), RCA Victor EPBT-3013 (Canada), RCA EPC-1241-1 (Germany)
10" 33:	RCA Victor LPT-30 (USA), RCA Victor LPT-30 (Canada), RCA Italiana A10V 0082 (Italy)
12" 33:	Bluebird 7637-1-RB (USA), Bluebird AXM2-5579 (USA), RCA Victor LPM-1241 (USA), RCA Victor LPM-6701, RCA Victor LPT-3013 (USA), RCA LPM-1241-C (Germany), RCA Victor LPV-582 (USA), RCA Victor LSA 3087 (UK), Archives of Jazz 101.671 (Italy), Time Life STBB 26 (USA) Quintessence QJ-25351 (Canada), Reader's Digest RD4-89 (USA), Reader's Digest RDM 2173, RDS 6913 (UK)
CD:	Bluebird 09026-63808-2 (USA), Bluebird 82876-60092-2 (USA), Bluebird 7637-2-RB (USA), Bluebird BVCI-5116 (Japan), BMG France ND 89914 (France), RCA CD 90128 (Germany), Mosaic MD-7 244 (USA), Classics 1242 (France), Hep Metronome CD 70 (UK), ASV Living Era CD AJAS 2007 (UK), Fabulous FADCD2048 (UK), Membran Music 222738- 10 (EU), Jasmine Jasbox 20-5 (UK), Pegasus PGDCD 049 (UK), Properbox 85 (UK), Vocalion CDVS 1943 (UK)

D5VB 32-4

THE GRABTOWN GRAPPLE

Status unknown

D5VB 32 1/1A-3/3A

THE SAD SACK

Not processed

D5VB 33-4

THE SAD SACK⁴⁹

(What Happened To Ace)

(Artie Shaw-Buster Harding)

Issues

10" 78: Victor 20-1647-B (USA), His Master's Voice B.9443 (UK)
7" 45: RCA Victor EPBT-3613 (USA), RCA Victor EPBT-3013 (Canada),
RCA EPC-1241-1 (Germany)
10" 33: RCA Victor LPT-3013 (USA), RCA Victor LPT-3013 (Canada)
12" 33: Bluebird 7637-1-RB (USA), Bluebird AXM2-5579 (USA), RCA LPM-
1241C (Germany), RCA Victor LPM-1241 (USA), RCA Victor LPM-6701
(USA), RCA Victor LPT-3013, RCA Victor LPV-582 (USA), RCA Victor LSA
3087 (UK), Quintessence QJ-25351 (Canada), Reader's Digest RD4-89
(USA), Reader's Digest RDM 2173, RDS 6913 (UK,
CD: Bluebird 09026-63808-2 (USA), Bluebird 7637-2 (USA), Bluebird BVCJ-
5118 (Japan), BMG France ND 89914 (France), RCA CD 90128
(Germany), ASV Living Era CD AJAS 2087 (UK), Mosaic MD-7 244 (USA),
Hep Metronome CD 70 (UK), Classics 1242 (France), Membran Music
222738-10 (EU), Jasmine Jasbox 20-5 (UK), Pegasus PGCD 049 (UK),
Properbox 85 (UK)

D5VB 33-4A

THE SAD SACK

Status Unknown

D5VB 33-5/5A

THE SAD SACK

Not processed

January 12, 1945 (Friday) – January 18, 1945 (Thursday) (Stage Shows)

Artie Shaw and his Orchestra appeared at the RKO Theater in Boston, Massachusetts.

HOUSE REVIEWS

RKO, Boston, January 12

Artie Shaw's return to Boston after three years in the service revealed a noticeable contrast in audience reaction compared to his last appearance here. He was nicely received and all that, but there was little of the old-time hysteria, and it brought up the thought that returning bandleaders, confronted by an entirely new crop of youngsters, will have to dig to achieve their former status, especially in cases where few records have been available in recent seasons. The band, practically all new in terms of personnel, is cut from the usual contemporary pattern, going in for heavy, high-pressure arrangements, massed effects, and excellent performance precision. Does "Avenue C," "Stardust," "S'Wonderful," and "St. Louis Blues" in this fashion, a couple of them smartly arranged by Ray Conniff. In all of these, Shaw takes off on clarinet, while Tony Faso and Roy Eldridge are featured on trumpet and Conniff on trombone.

⁴⁹ THE SAD SACK was originally entitled WHAT HAPPENED TO ACE. This is also the name shown in the recording files of RCA Victor.

The Gramercy Five – trumpet, piano, drums, bass, and guitar with Shaw on clarinet, does a more intimate chore on “Sad Sack,” etc., and it all clicks very big. So Shaw’s comeback won’t be too tough. Imogene Lynn does the vocals capably, and Roy Eldridge does his trumpet specialty on “Body and Soul” for a wow. – Elie.⁵⁰

January 19, 1945 (Friday) – January 25, 1945 (Thursday)
Stage Shows

Artie Shaw and his Orchestra appeared at the Earle Theater, Philadelphia, Pennsylvania.

ARTIE SHAW 38G IN PHILLY

Philadelphia, Jan. 27 - Artie Shaw received a royal welcome from his host of followers in Philadelphia, making for one of the fattest gates of the season at the Earle Theater (seating capacity, 3,000; house average, \$20,000; prices, 45 to 95 cents) for the week ended Thursday (25). Making it a royal return, the register rang up a resounding \$38,200. Sunny Rice, Ross Wyse Jr., and June Mann, with Roy Eldridge and Imogene Lynn out of the band, rounded out the bill. The screen is filled with *Girl Rush*.⁵¹

January 26, 1945 (Friday) – March 1, 1945 (Thursday) (Stage Shows)

Artie Shaw and his Orchestra appeared at the Strand Theater in New York, New York.



⁵⁰ Variety, January 17, 1945, p. 21

⁵¹ The Billboard, February 3, 1945, p. 29

HOUSE REVIEWS

EARLE, PHILLY

Philadelphia, Jan. 19 - Artie Shaw Orch (17) with Imogene Lynn, Roy Eldridge, Sunny Rice, Ross Wyse, Jr., and June Mann. Film, "Girl Rush" (RKO)

The truant officers are set for a big headache this week with Artie Shaw, and his magic liquorice stick back in town after an absence of three years. The bobbysox brigade is coming out in division strength to get an earful of Shaw's new outfit – and they're not disappointed by the sound of the reception at the initial show on Friday. Shaw gives them what they want—plenty of jive with the accentuation of his clarinet tootling. His stage manners have improved perceptibly. He doesn't act annoyed by the shrill whistling and stomping, by which the younger Philly set shows its appreciation.

The band tees off with a flourish with a combo of "Bedford Drive" and "Star Dust," with the leader pacing things. Other band numbers include "S'Wonderful," "Begin the Beguine," and "St. Louis Blues." The Gramercy Five (Shaw, trumpeter Roy Eldridge, guitar, piano, and bass) beat out "Sad Sack" to the delight of the assemblage, while Eldridge takes the spot for a trumpet solo stint on "Body and Soul."

Imogene Lynn, blonde canary, is as nice to watch as she is to listen to as she proves her package of tunes, "Accentuate the Positive," "Can't Help Lovin' Dat Man," and "Trolley Song." Two standard acts round out the bill. Ross Wyse, Jr., tiny, zany hoofer, and his huge gal partner, June Mann, get lots of laughs with their antics. Sunny Rice, cute terps expert, fills her slot nicely as usual. Miss Rice remains one of the top technicians of tapology. Standees three and four deep when reviewed (Friday afternoon). *Shai*.⁵²

VAUDEVILLE REVIEWS

D M S

Strand, New York

(Reviewed Friday, January 26)

New show brings back Artie Shaw and his ork to Broadway for the first time in a couple of years. To prove that the guy is still plenty box office by virtue of having plenty of good disks around while he was in the service for over a year, the place was mobbed all day. And the 45-minute show Shaw dishes up won't disappoint his fans in the least. For, wisely enough, Shaw has selected tunes that feature himself throughout, and when backed by a band that hitting plenty solid considering how new it is - some four months - stage stint comes off for the most part.

Outside of his music, Shaw does little to help with the goings-on, sticking mainly to playing the clarinet and closely watching the solos taken by each man. The latter point is especially disconcerting on stage, for it seems as if Shaw is listening and judging at the same time, rather than getting behind the sidemen and helping sell his instrumentalists to payees. He exhibits little enthusiasm, which is bad. Musically, the outfit walks off with honors. Wisely enough, Shaw has included plenty of old-timers made by disks in his tune lineup. There's *Stardust* and *Begin the Beguine*, the latter especially a favorite. And to link all the tunes together, Shaw is in there all the time, throwing in licks, behind instrumentalists, his singer, Imogene Lynn, and altogether giving payees their money's worth. And, it's assumed that most of the standees paid to get in to see Shaw and his new band.

⁵² *Variety*, January 24, 1945, p. 18

Outside of Roy Eldridge, the negro trumpeter, Shaw is by far the most outstanding man in the band. When he's on his instrument, the band has a beat, and although there's still a stiffness about the outfit, there's little doubt that Shaw will again wind up with one of the big outfits around today. His tone and style are unmistakable, and his arrangements are in keeping with the style that made him famous before he disbanded.

Then again, he's a very appreciative guy on the stage, and while not exhibiting much enthusiasm for what's going on, he's obviously a more subdued guy than he once was. And he still plays plenty of music on his stick, enough to satisfy any of his fans who plunk down their dough. Miss Lynn opens with *Ac-Cent, etc.*, is not a good choice for the gal, but the closer, *Must Have That Man*, is a winner. *Ac-Cent* is for a novelty singer, who can frolic around on stage and sell the lyrics and the general feeling of the song. Miss Lynn, gal with a nice voice and keen on the eyes, warbles a good ballad but doesn't hit it off on the rhythm stuff. Shaw's Gramercy Five, a combo of piano, drums, guitar, trumpet, bass, and himself, does a quickie that sells. The finale is strictly an instrumental that sells sidemen in the band, but it's not a rousing walk-off. The two acts with him are standard: Sunny Rice, enthusiastic fern tapster, and comedy team, Ross Wyse Jr. and June Mann. The latter pair have been seen here on many occasions, but they get plenty of laughs and walk off to a big hand. The little guy is a showy dancer and smartly hides it behind laugh routines with the girl. However, he lets it out at the end, and they come back to plenty of claps. Miss Rice is a cute and saucy tapster and sells smartly. Plc is WB's *Objective Burma*. Paul Secon.⁵³

HOUSE REVIEWS STRAND, N. Y.

Artie Shaw Orch (18) with Imogene Lynn, Roy Eldridge; Sunny Rice, Ross Wyse & June Mann; "Objective Burma" (WB), reviewed in current issue of "Variety."

There's no question that Artie Shaw's first appearance in front of a band in N. Y. in about two years is contributing strongly to the overflow crowds at the Strand. Still, there's also no question that once inside, stub holders are not getting the performance they might have expected from Shaw's new band. The film is "Objective Burma," which drew rave notices. This is Shaw's first shot at Broadway since his Naval service. He was honorably discharged about a year ago, and after months on the Coast, organized this band. It has been working for close to two months.

With two months or so under its belt. Shaw's combo should shape up given his fine musicianship. However, its performance during the two shows proves otherwise. It's an ordinary outfit that plays without even a semblance of the spark of prewar Shaw organizations. It goes through number after number, even the leader's click arrangement of "Begin the Beguine," and nothing happens to make an ear perk up and take notice. Nothing happens with the audience, either, aside from polite applause. And when caught the first time (Friday night), the pews were packed with teenagers.

⁵³ The Billboard, February 10, 1945, p. 27

It's difficult to figure this- Shaw band. It's a bit rough occasionally, a fault that probably won't continue long, but that has nothing to do with the band's lack of spark. It has been said that bands reflect a leader's personality. Could be that that's what's wrong here; Shaw, too, gives the impression he's just going through the motions. His playing lacks the drive and punch it once displayed. At any rate, he's leading musicians who can put on a better performance. He has four trombones, four trumpets, five saxophones, and four rhythm sections with him.

Imogene Lynn is the band's vocalist. She's badly spoiled between the two accompanying acts, doing, in a fair voice. "Accentuate the Positive" and "Can't Help ' Lovin' That Man." Nice hand. Sunny Rice, tapstress, is on up front following the band's two opening numbers. A cute and capable performer, she goes over nicely with two interpretative routines which the band handles well for her. Ross Wyse and June Mann with their comedy material arc. The show's boff act. Their standard work goes over with a bang, and when caught, they could have done more, but Shaw cut 'em off with the blowoff tune. *Wood*.⁵⁴



⁵⁴ *Variety*, January 31, 1945, p. 31

INSIDE STUFF – ORCHESTRAS- MUSIC

Artie Shaw heads right back for the Coast after his current stint at the Strand Theatre, N.Y. He is planning one-nighters between here and Chicago on the way west, however. Several tentative deals have already been set up in Canada at \$3,000 per against the usual 60%. When he gets back to the Coast, Shaw expects to play theatres and one-nighters in that territory before possible picture work. There's a film deal in the making.⁵⁵

ARTIE SHAW TANGLES WITH STAGEHANDS UNION

Artie Shaw had trouble with the stagehands union at the Strand Theatre, N. Y., last week. The leader has a habit of allowing his band boy to bring his clarinet down to the stage and installing it in the pit before each show. When he sought to do the same thing at the Strand, the stagehands stopped him and refused permission for the boy to go into the pit. A stagehand had to tote the clarinet that far. Shaw got so steamed over the situation after a dispute with a stagehand rep that he assertedly threatened to pull his band out of the theatre, which the stagehands told him to go ahead and do. He didn't.⁵⁶

UPBEAT

Artie Shaw and his "Gramercy Five" recorded "Sad Sack" recorded "Sad Sack" last week for Victor. The title was cleared by Sgt. George Baker, originator of the Yank cartoon strip.⁵⁷

RECORD REVIEWS

ARTIE SHAW

Jumpin' on the Merry-go-Round

Ac-Cent-Tchu-Ate the Positive

Lady Day

Let's Take The Long Way Home

Victor 20-1612 & 20-1620

D M S

The new Shaw aggregation sounds no better than his other bands, but no worse. The ensemble work, for the most part, is cleanly executed if rather unfortunately conceived. The soloists, and Shaw has a number, play in the high-fast tradition. Maybe that sort of thing appeals to you. I pass. *Jumpin'* is an instrumental, a Ray Conniff original. Arti solos and so do others. *Positive*, from *Here Come the Waves*, finds Imogene Lynn facing the mike. *Lady Day*, perhaps an orchestral tribute to Billie Holiday, comes from the pen of Jimmy Mundy. Shaw and Roy Eldridge blow their respective tops. *Long Way Home*, another Mercer-Arlen number from *Here Come the Waves*, brings Imogene back to the microphone.⁵⁸

GRAMERCY 5 CUTS FOR VICTOR AGAIN

New York—Artie Shaw, now at the Strand Theater here for his first local date with his new band, has resurrected his Gramercy 5 for recording work ... Shaw has announced his willingness to make friends with jitterbugs and will grant them interviews during his theater run as part of a reconciliation program. After closing the Strand, Shaw's band returns to Hollywood for indefinite movie plans.⁵⁹

⁵⁵ *Variety*, January 31, 1945, p. 26

⁵⁶ *Variety*, February 7, 1945, p. 40

⁵⁷ *Variety*, February 21, 1945, p. 44

⁵⁸ *Down Beat*, February 1, 1945, p. 8

⁵⁹ *Down Beat*, February 1, 1945, p. 15

February 1945

Bands Dug By the Beat

ARTIE SHAW

(Reviewed at the Strand Theater, New York)

This is a difficult show to re-watch because, while it had some good moments, it was disappointing overall. Anyway, it was disappointing to this reviewer, who regards Shaw as one of the truly creative musical minds of the day and has come to expect more from him than was on display at the Strand. On the other hand, in all fairness, the audience at the show that I caught seemed plenty satisfied with what it heard, and the lines at the box office were still a mile long when I last saw them. The band opened with a so-so flag-waver called *Bedford Drive*, followed by *Star Dust*, whose opening notes were greeted with great cries of recognition from the crowd. It wasn't until the program reached a terrific arrangement of Gershwin's "S'Wonderful (scored by trombonist Ray Conniff) that the band seemed to wake up. The muted brass writing on this piece was particularly striking. Vocalist Imogene Lynn, one of the prettiest and best-dressed chirps I've ever seen, came out next and made little impression with her pipes. In fact, her *Ac-Cent-Tchu-Ate the Positive* was pretty dreary, though she did a little better with a Jo Stafford-ish *Can't Help Loving That Man*. The new Gramercy Five brightened the atmosphere with a couple of well-played originals, and while I missed Johnny Guarnieri's harpsichord, Dodo Marmarosa's piano work was great. He's an outstanding young musician and a guy you should hear a lot from Roy Eldridge's solo spot on the bill was a fine *Body and Soul*, after which the band broke into *Begin the Beguine*, which all the musicians must be heartily sick of playing. They certainly sounded that way. Another jumper closed the show, offering a nice but short Barney Kessel guitar break, a few solo notes from the tenor saxes, and brief choruses from Dodo, Roy, and Shaw's matchless clarinet. The show had some good moments, as I said, and registered socko at the box office. I suppose it's ridiculous on my part to ask for more than that. But, from Artie Shaw, I'm asking for more than that. —*tac*⁶⁰

STATE OF CONFUSION EXISTS ABOUT ARTIE

New York—Artie Shaw and/or his press agents are working overtime. During the past couple of weeks, columnists and confidantes of the bandleader have reported that: 1—He's not seeing any girls. 2—He has proposed to Ava Gardner but is in love with Gloria Vanderbilt Di Cicco. 3—He has been psychoanalyzed recently and has straightened himself out with life. 4—He's brooding over the state of the world generally and music specifically. 5—He will hire girl musicians to play in his band. 6—He'll make up with jitterbugs and grant them stage-door interviews. 7—He's convinced that "jitterbugs are obsolete" but also that they've been replaced by the bobbysoxers, who are every bit as bad. 8—He denounced radio programs, publicists, fan magazines, and fan club promoters. 9—He called jazz a duck."⁶¹

⁶⁰ Down Beat, February 15, 1945, p. 12

⁶¹ Down Beat, March 1, 1945, p. 2



Ray Conniff

Editor's note: Artie Shaw had astutely tapped Ray Conniff as his chief arranger and for his trombone section. Conniff's writing skills and original scores had greatly impressed Shaw when he employed the talented musician in his 1940-42 bands. In addition to Conniff, Shaw collaborated with other gifted arrangers in 1944-45, including Dick Jones, Johnny Thompson, Harry Rodgers, Jean Stevenson, and George Schwartz (who played trumpet in the band), who also played trumpet in the band. He also contracted with Jimmy Mundy and Buster Harding to provide jazz originals. Later, Artie reached out to Eddie Sauter, and he hired George Siravo. But at the heart and soul of the 1944-45 band was Ray Conniff, who possessed the unique ability to interface brilliantly with the temperamental and meticulous Artie Shaw, to create some of the brightest music of the era. But fate would intervene. Ray Conniff's number was up, literally, when he was called into uniform. Although his arrangements continued to grace the Shaw repertoire, his presence in the trombone section and daily writing activity for Artie Shaw came to an end by February 28. Conniff was assigned to work with the Armed Forces Radio Service, where he served under Meredith Willson and Walter Schumann. When he was discharged in February of 1946, Ray Conniff joined Harry James.

NO SIXTH WEEK FOR SHAW; PIC BERLIN BLAMED

New York, Feb 10. - Artie Shaw, now current at the Strand and doing sensational business - his first week was \$70,000, second week \$84,000, the first figure representing the second highest figure in the house's history for a non-holiday week - will only stay five weeks at the theater. The reason the theater did not pick up his sixth week option is to rush into WB's *Hotel Berlin*, taking advantage of the European situation. *Berlin* moves in with Carmen Cavallaro's orchestra. Shaw is collecting \$12,500 per at the place.⁶²

PETER LORRE TO N. Y. STRAND

NEW YORK. Feb. 17. - Peter Lorre will be the Strand's bid for Stem biz when he opens at the house March 2 for three weeks. Up the street, the Capitol show, which premieres on March 1, will feature Xavier Cugat, Robert Walker, and Lena Horne. The Strand show, with Artie Shaw ork, was originally planned to run six weeks, including options, but with the war taking the current turn, plc wants to put in *Hotel Berlin* to take advantage of news headlines. Lorre, who is in the pic, is a natural for the p.a. in the house. It is understood that Lorre will get \$4,000 for the Strand date.⁶³



⁶² [The Billboard](#), February 17, 1945, p. 17

⁶³ [The Billboard](#), February 24, 1945, p. 33

March 1945

SHAW'S P.A.s BUSY

Artie Shaw and his press agents and RCA-Victor's p.a.'s have been doing everything possible to get him national space the past week or two. Shaw's own p.a.s sent out statements a fortnight ago, purportedly made by Shaw, condemning fans, contemporary band leaders (whom he called a lot of incompetents) who have found a market for mediocrity in the wartime appetite for music, fan publications, radio programs, fan club promoters, etc. Briefly, he swiped at everything in sight, in what seemed to be an attempt to duplicate the stir caused a few years ago by labelling of his fans as "morons." Last week, Victor's p.a.'s sent out statements attributed to Shaw under the caption, "Artie Shaw has only praise for former jitterbugs." It went on to relate how the guys who were "morons" when they were prewar Shaw fans were revealed in a different light to the leader during his sojourn in the Navy and trip to the South Pacific. Their exploits "changed his mind about kids and raised his faith in the future of swing music."⁶⁴

RECORD REVIEWS

ARTIE SHAW (Victor)

***I'll Never Be the Same* - FT.**

***'S Wonderful* - FT.**

Taking two standards. Artie Shaw fashions them in rhythmic dress to give the hot horns in the band a chance to blow off some steam. Some of it is good, particularly the maestro's own playing of the clarinet with abandon, which is far superior to the efforts of the others. Beyond an exposition of hot choruses, there is little musical satisfaction out of the band's sock blowing, nor is there any of that youthful enthusiasm expressed in the arrangements. *Never Be the Same*, ballad fate of an earlier day, is taken at a moderate tempo, with the jump beats more pronounced for Gershwin's *'S Wonderful*. Both sides are instrumentals. The music box appeal for the solid sides is limited.⁶⁵

TWO SPOTS CLAIM ARTIE SHAW FOR SAME WEEKEND

Hollywood, March 3. —A situation in which Tommy Dorsey's Casino Gardens and the Casa Manana both state that they have Artie Shaw booked into their spots for consecutive weekends in May has the William Morris Agency pretty much on the spot. According to Bernie Cohan, operator of the Gardens in Dorsey's absence, Shaw is positively set for three weekend dates at that spot, starting in the middle of May. However, Frank Zucca, of the Manana, states that he has definite commitments beginning May 11 for four weekends. The Morris office states that both spots are up for consideration. It is understood that Shaw initially approved Casa Manana, but when the curfew went into effect, new negotiations arose, and he then approved the deal for Casino Gardens. As it now stands, both spots are under the impression that Shaw is coming in. When Shaw notified Casa Manana of the curfew and change of hours, the spot sent a revised hour schedule to Shaw, but a new contract is said not to have been inked as yet. Dorsey still owns Casino Gardens 100 per cent, although talk in the East is that he's trying to unload it. Shaw just closed at the New York Strand Thursday (1).⁶⁶

⁶⁴ *Variety*, February 28, 1945, p. 36

⁶⁵ *The Billboard*, March 3, 1945, p. 96

⁶⁶ *The Billboard*, March 10, 1945, p. 13

GROSSES-ROUTES

Strand (2,779 seats; house average, \$45,000) finished its five-week run by getting \$49,000 for the final stanza with Artie Shaw, Imogene Lynn, Roy Eldridge and *Objective Burma* for a total of \$265,500. The bill opened with \$70,000. The second week brought \$64,000. The third and fourth weeks were \$60,000 and \$55,000 each. The new attraction which came in Friday (2) has Peter Lorre, Carmen Cavallaro, Nip Nelson, Sondra Barrett, Marcella Hendricks, and *Hotel Berlin*.⁶⁷

March 4, 1945 (Sun.)

6:00-7:00 p.m.

Philco Radio Hall of Fame

Broadcast

NBC Radio City

Rockefeller Center

New York

(Blue) (WJZ)

Beatrice Lillie and Paul Whiteman, hosts
Artie Shaw and his Gramercy Five, guests

Artie Shaw personnel are the same as of January 9, 1945.

THE SAD SACK

THE GRAPTOWN GRAPPLE

Issues

THE SAD SACK

THE GRAPTOWN GRAPPLE

CD Jasmine Jasbox 20-5 (UK)

Artie Shaw and his Orchestra returned to the West Coast between March 5 and March 14, 1945.

March 15, 1945 (Thursday)

NBC Hollywood

Kraft Music Hall

Rehearsal

ARTIE SHAW AND HIS GRAMERCY FIVE

The personnel are the same as on January 9, 1945, omitting Roy Eldridge, trumpet.

I WAS DOING ALL RIGHT

YOU TOOK ADVANTAGE OF ME

⁶⁷ The Billboard, March 10, 1945, p. 28

Issues

I WAS DOING ALL RIGHT

16" 33 AFRS Basic Music Library P-305

12"33 Artie Shaw Club 13 (UK)

YOU TOOK ADVANTAGE OF ME

16"33 AFRS Basic Music Library P-305

12" 33 Artie Shaw Club 13 (UK)

CD HEP Metronome 70 (3) (UK), Jasmine Jasbox 20-5 (UK)

March 15, 1945 (Thursday)

9:00 – 9:30 p.m. (PWT)

Kraft Music Hall 363

Broadcast

NBC Hollywood

(NBC) (KFI)

Ken Carpenter, Announcer

Bing Crosby, host

With Eugenie Baird, the Charioteers, John Scott Trotter, his Orchestra, and vocal chorus

Artie Shaw and the Gramercy Five, guests

WHERE THE BLUE OF THE NIGHT - Opening theme)

MACNAMARA'S BAND – Bing Crosby and Chorus, vocal

Commercial

I DIDN'T KNOW ABOUT YOU – Eugenie Baird, vocal

Conversation between Bing Crosby and Artie Shaw

I WAS DOING ALL RIGHT - Artie Shaw Gramercy Five

YOU BELONG TO MY HEART – Bing Crosby, vocal

I'M BEGINNING TO SEE THE LIGHT – The Charioteers, vocal

YOU TOOK ADVANTAGE OF ME - Artie Shaw Gramercy Five

Commercial

BEAUTIFUL LOVE – Bing Crosby, vocal

Medley:

Music from the 1937 Paramount film "Double or Nothing"

SMARTY – Bing Crosby, vocal

ALL YOU WANT TO DANCE – Bing Crosby, vocal

THE MOON GOT IN MY EYES – Bing Crosby, vocal

CLOSING REMARKS (Closing theme)

Complete Broadcast

EHD/RTR: GMA NBC-61

Edited Broadcast

16" 33: AFRS Music Hall 119

SHAW SIGNS FOR DORSEY DANCERY

Los Angeles — Artie Shaw has been signed to inaugurate the summer season at the Dorsey Brothers' Casino Gardens ballroom at Ocean Park, L.A. beach resort. Shaw will play a series of six weekend dates (Friday, Saturday, Sunday) starting May 11. Shaw will follow Bob Wills, who took the spot over for a series of Saturday-Sunday dates starting Mar. 31. An indication of some booking tangle in Shaw's engagements was seen in the fact that Casa Manana's Joe Zucca had been advertising Shaw to play his Culver City spot starting the same date, May 11. Zucca said Shaw's commitment there had been cancelled with his consent. Shaw had seven new men in his band when he arrived here from his cross-country tour. He said he'd lost some to draft calls and had had to make some changes to attain specific musical results. The new men are Lou Prisby and Rudy Panza, altos; Paul Cohen and Bernie Glow, trumpets; Bob Swift, Ollie Wilson, and Gus Dixon, trombones.⁶⁸

RCA VICTOR EYES DOUGH FROM DOUBLES DUKE TO TEAM WITH LENA

New York, March 19 - In what is undoubtedly a stab at the higher price bracket for disk sales, RCA - Victor is now playing with the idea of doubling artists, now consistently being done by Decca. Understood, and this was confirmed by James Murray, Victor's head, that Duke Ellington will likely do double sides with Lena Horne. This, of course, would allow Victor to charge \$0.75 for disks, whereas now they are getting \$0.50 per Victor side. Bluebird retails for \$0.35. Another Victor possibility is Dinah Shore recording albums with top bands on the label. Mentioned were Artie Shaw, Tommy Dorsey, Freddy Martin, and David Rose. Plans are only in the talking stage, but it's understood that if artists are amenable to the plan, doubling won't be too long off. Decca has had plenty of success with doubling, not only from the artist's point of view, but also in sales. Their Ink Spots and Ella Fitzgerald disks have got plenty of sales, as have the Andrews Sisters and Bing Crosby duets. Decca has doubled practically every artist at some point. In this way they were able to get a higher price and at the same time, help give production to two artists instead of using up production by giving individual disks to each artist. In some cases, they have put three artists on one disk. They had this in mind with Jimmy Dorsey, Ella Fitzgerald, and Louis Jordan, but Dorsey nixed the deal. Columbia hasn't doubled any artists as yet.⁶⁹

T. D. BALLROOM NOT FOR SALE, MGR. SEZ

NEW YORK, March 17 - Tommy Dorsey's Casino Gardens Ballroom is definitely not for sale, said Arthur Michaud, T. D's personal manager, last week on arriving in N. Y. from the West Coast. Artie Shaw is booked into the spot weekends of May 11-13, 18-20, and 25- 27. He follows Bob Wills, who goes in March 31 weekend for six consecutive weekends. After Shaw, Jimmy Dorsey, around the middle of June, will play weekends and will be followed by T. D. Also, according to Michaud. T. D. is not going into the Palladium, although the spot has offered substantial coin for the band.⁷⁰

⁶⁸ Down Beat, April 1, 1945, p. 7

⁶⁹ The Billboard, March 24, 1945, p. 12

⁷⁰ The Billboard, March 24, 1945, p. 12

ZUCCA BEEFING TO AFM ON SHAW NIXING

Hollywood, March 17 - Joe Zucca, operator of Casa Manana in Culver City, has filed a complaint with the AFM and directed it to James C. Petrillo, concerning the cancellation of Artie Shaw's weekend booking for next May at his venue. Zucca relates that the band was definitely committed to his spot by the William Morris Agency, but instead, Shaw inked a pact with Tommy Dorsey-owned Casino Gardens. Zucca notes that Shaw should have been aware of his contract, as the operator had received confirmation from the office. As mentioned in *The Billboard* two weeks ago, both Casa Manana and Casino Gardens had Shaw booked for the same weekend dates. The reason for Shaw's shifting from one spot to another is said to be due to the curfew, which necessitated an alteration of the Manana contract. During that time, Shaw is said to have inked with Gardens. Shaw will play Dorsey's spot unless AIM reverses his decision.⁷¹

RECORD REVIEWS

ARTIE SHAW (Victor)

The Grabtown Grapple – FT.

The Sad Sack – FT.

With these sides, Artie Shaw revives his Gramercy Five for a brand of Chamber Music Jam that makes for genuine Jan excitement. While the emphasis is on the individual efforts of the maestro's clarinet plus piano, guitar, trumpet, and string bass. Their collective effort provides a framework that is just as interesting. For both of these compositions, Shaw has borrowed a minor blues strain, with the most contagious riffing, creating a feverish pitch in the plattering of "The Sad Sack." A livelier pace is maintained for "The Grabtown Grapple," for which the unison riffing is kept to minimum levels as each of the five sends out with the strain. The jukebox fans will find plenty of hop, skip, and jump appeal in "The Sad Sack," plus a popular milk page name to attract attention to the phonograph sticker.⁷²

VICTOR SEEKS TO DOUBLE ARTISTS

RCA Victor is going in for doubling artists on recordings along the lines that Decca has worked for some time. Victor, however, has succeeded in getting only the King Sisters to work with Freddy Martin. In other cases, it drew emphatic rejections of the plan. Recently, the company sought to get Perry Como to work with Charlie Spivak. He wouldn't go. It's also said that Victor approached Dinah Shore on the idea of making a couple of sides with Artie Shaw, only to run into the same negative answer. Cutting two artists on the same disc, as Decca has been doing for some time, has its pros and cons. Decca does it to strengthen new or fading artists by coupling them with personalities who are hot at the box office. Of course, there's also the idea that such a procedure allows better circulation of the secondary talent involved, since if they didn't cut double, they might not cut at all, or at least very little. When Decca couples two outstanding names like Bing Crosby and the Andrews Sisters, however, they put the pressings out with 75c labels, whereas either alone sells at 50c. This has brought beefs from coin machine operators who figure that either one has the strength to carry a disc at 50 cents per. The rebuttal to this, however, is that the two names, singly, would cost operators more than they do together.⁷³

⁷¹ *The Billboard*, March 24, 1945, p. 13

⁷² *The Billboard*, March 31, 1945, p. 23

⁷³ *Variety*, April 11, 1945, p. 39



Artie Shaw and Roy Eldridge

April 1945

April 5, 1945 (Thursday)⁷⁴

8:00 p.m. - 11:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets	Roy Eldridge, Bernie Glow, Paul B. Cohen, George Schwartz
Trombones	Augustino Ischia, Robert G. Swift, Oliver Wilson, Harry Rodgers
Reeds	Artie Shaw, clarinet (leader/arranger); Louis Prissy, Rudolph Tanza, alto saxophones; Jon Walton, Herbie Steward, tenor saxophones; Charles Gentry, baritone saxophone
Rhythm	Dodo Marmarosa, piano; Barney Kessel, guitar; Morris Rayman, string bass; Lou Fromm, drums.

D5VB 1045-1

SEPTEMBER SONG

(Kurt Weill-Maxwell Anderson)

Ray Conniff arrangement

Issues

10" 78:	Victor 20-1668-A (USA), RCA Victor Test Pressing (USA), RCA Victor 420-0057 (USA), His Master's Voice B.9462 (UK), La Voce Del Padrone HN 2254 (Italy)
16" 33:	AFRS Basic Music Library P-305 (USA)
7" 45:	RCA 447-0057 (USA) (Red Label), RCA Victor EPA-5006 (USA), RCA Victor EPBT-3003 (USA), His Master's Voice 7EG 8166 (UK), RCA 7E-MF7 (France), RCA EPA-5006 (Germany), RCA EP-RC-9067 (Yugoslavia), RCA Italiana A72V 0194 (Italy)
10" 33:	RCA Victor LPT-3003 (USA), RCA Italiana A10V 0006 (Italy)
12" 33:	Bluebird AXM2-5579 (USA), RCA Victor LPM-1217 (USA), RCA Camden CAL-908/CAS-908(e) (USA), RCA ANL 1-2151 (e) (USA), RCA Victor LPM-1217-C (Germany), RCA FXM1 7336 (France), RCA NL 45129 (Italy), RCA Victor 430.599 (France), RCA Victor 430.692 (France), RCA 31.053 (South Africa), RCA International INTS11055(e) (UK), (Deja Vu DVLP 2013 (Italy)
CD:	Mosaic MD-7 244 (USA), Classics 1242 (France), Hep Metronome CD 70 (UK), Membran Music 222738-10 (EU), Properbox 85 (UK), Chestnut CN1001 (Germany)

D5VB 1045-1A/1L

SEPTEMBER SONG

Not processed/Status Unknown

D5VB 1046-1

⁷⁴ On April 5, Victor-Hollywood started to master recordings directly to 33rpm acetates, which were transferred to 78rpm masters for commercial issue.

LITTLE JAZZ⁷⁵

Hold

D5VB 1046-1A

LITTLE JAZZ

Not processed/Status Unknown

D5VB 1046-2

LITTLE JAZZ

(Buster Harding)

Buster Harding arrangement

Issues

10" 78: Victor 20-1668-B (USA), RCA Victor Record Prevue (no number)⁷⁶, RCA Victor Test Pressing (USA), His Master's Voice B.9443 (UK)

16" 33 AFRS Basic Music Library P-305 (USA)

7" 45: RCA Victor EPB-1201 (USA), RCA Victor EPB-1201 (Germany)

12" 45: Doxy Dox857 (EU)

12" 33: Bluebird AXM2-5579 (USA), RCA Victor LPM-1201 (USA) RCA Victor LPV-582 (USA), RCA FXM1 7336 (France), Bluebird NL-82432 (Germany), RCA NL-89914 (Germany), RCA NL 45129 (Italy), RCA Victor DPM 2028 (UK), Jazz Heritage 913254T (USA), Quintessence QJ-25191 (USA)

CD: Bluebird 0783-2432-2 (USA), BMG/Bluebird 2432-2-RB (USA), BMG Classics/RCA Victor 09026-63127-2 (USA), RCA Victor 74321 63127 2 (EU), BMG France ND 89914 (France), Bluebird BVCI-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1242 (France), Hep Metronome CD 70 (UK), Fabulous FADCD2048 (UK), Gallerie GALE 453 (UK), Membran Music 222738-10 (EU), Properbox 85 (UK). WG LATA 193 (Netherlands)

April 8, 1945 (Sunday)

4:30 - 5:00 p.m. (PWT)

"Fitch Bandwagon"

San Diego Marine Base

San Diego, California

NBC (KFI)

Broadcast

Don Pardo, announcer

Dick Powell, host

⁷⁵ There are no commercial issues of LITTLE JAZZ, take one. It is not known if the master still exists. The Victor recording sheets mark the title as HOLD.

⁷⁶ Reverse side has RHYTHM IN THE BREEZE by John Greer and His Rhythm Rockers.

SMILE FOR ME (opening theme)
EVALINA
BEGIN THE BEGUINE
NIGHTMARE
LITTLE JAZZ⁷⁷
LIMEHOUSE BLUES
SONG OF THE MARINES

Issues

LITTLE JAZZ

12" 33: Joyce Lp-1148 (USA)

LIMEHOUSE BLUES

12" 33: Golden Era GE-15006 (USA), Joyce LP-1148 (USA),
Swing Era ASC-5 (UK)

April 10, 1945 (Tuesday) – April 16, 1945 (Monday)

Orpheum Theater, Los Angeles

Stage Shows

Artie Shaw and his Orchestra appeared at the Orpheum Theater in Los Angeles, California.

LOS ANGELES BAND BRIEFS

Artie Shaw is the first of a string of names set for summer stints at the Dorsey Brothers' Casino Gardens. Shaw starts a series of weekenders there on May 11, replacing Bob "Texas Playboys" Wills.⁷⁸

EX-SHAW NAVY ORCH BACK FROM ENGLAND

Sam Donahue's Navy orchestra, formerly batoned by Artie Shaw, got back into N. Y. last week after almost a year in England. Before that, the orchestra, under Shaw, had spent eight months or so in the South Pacific. The men in the band are currently on a 30-day leave, after which they will be reassigned, probably to playing camps in this country.⁷⁹

⁷⁷ Title not shown on NBC radio log.

⁷⁸ Down Beat, April 15, 1945, p. 8

⁷⁹ Variety, April 18, 1945, p. 40

April 17, 1945 (Tuesday)
2:00 - 11:50 p.m.
Victor Recording Session
Victor Studios
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Same personnel as April 5, except Ralph E. Rosenlund, tenor saxophone, replaces Herbie Steward.⁸⁰

D5VB-1047-1
BUT NOT FOR ME

Status Unknown

D5VB 1047-1A
BUT NOT FOR ME⁸¹
(From the 1930 musical production "Girl Crazy")
(George Gershwin-Ira Gershwin)
Jean Stevenson arrangement

Issues

10" 78: Master/Hold
12" 33: Bluebird AXM2-5579 (USA), RCA PM 42403 (France)
CD: Mosaic MD-7 244 (USA), Classics 1242 (France),
Hep Metronome CD 70 (UK), Membran Music 222738-10 (EU)

D5VB 1048-1

TEA FOR TWO

(Vincent Youmans-Irving Caesar)
Jimmy Mundy arrangement

Issues

10" 78: RCA Victor Test Pressing (USA)
12" 33: Bluebird AXM2-5579 (USA), RCA Victor DPM 2041 (UK), RCA PM 42403
(France)
CD: BMG France ND 89914 (France), Mosaic MD-7 244 (USA), Classics 1242
(France), Hep Metronome CD 70 (UK), Membran Music 222738-10
(EU), Past Perfect 220326-203 (Germany), Star Entertainment PC 639
(UK), WG LATA 193 (Netherlands)

⁸⁰ This is according to the RCA session sheets. However, several historians have insisted that Herbie Steward was present for the recordings made on April 17 and was with the band for some period beyond.

⁸¹ BUT NOT FOR ME was scheduled for release on Victor 20-1745-A, but it was not issued. See also D5VB 1047-2, recorded on July 30, 1945.

D5VB 1048-1A
TEA FOR TWO

Status Unknown
D5VC 1091-1
SUMMERTIME

D5VC 1091-1A⁸²
SUMMERTIME

(from the 1935 operatic production “Porgy and Bess”)
(George Gershwin-Du Bose Heyward)

Issues

12” 78: Victor 28-0406-A (USA), Victor Test Pressing (USA), V-Disc 731A (USA), His Master’s Voice FKX 104 (Switzerland)

16” 33: AFRS Basic Music Library P-1113 (USA)

10” 33: RCA Italiana A10V 0013 (Italy)

7” 45: RCA Victor EPA-599 (USA)

12” 33: RCA Victor LPM-6701 (USA), RCA Victor LPT-1020 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), RCA FXM1 7336 (France), RCA NL 45129 (Italy), Archives of Jazz 101.671 (Italy), Bluebird AXM2-5579 (USA), Jazz Heritage 913254T (USA), Time Life STBB 26 (USA)

CD: Bluebird 09026-63808-2 (USA), Bluebird 09026-63845-2 (USA), Bluebird 82876-60092-2 (USA), BMG/Bluebird 2432-2-RB (USA), Bluebird 82876 60093-2 (EU), Bluebird 07863-2432-2 (USA), RCA 74321 26367-2 (UK), BMG France ND 89914 (France), RCA Bluebird ND 62432 (Germany), Mosaic MD-7 244 (USA), Classics 1242 (France), Hep Metronome CD 70 (UK), Properbox 85 (UK), Past Perfect 220326-203 (Germany)

⁸² A handwritten note on the label states that Artie Shaw approved of Take 1, on April 27, 1945. The length of Take 1A is 5:04.

D5VC 1091-2⁸³
SUMMERTIME

Issues

12" 78: Victor Test Pressing
 12" 33: Bluebird AXM-5579-2 (USA), RCA Victor LPT-1020 (USA), RCA LPM-1648-C (Germany), RCA Victor LPM-1648 (USA), RCA Victor LPT-6701 (USA), RCA Victor LPM-1648 RE (USA), RCA ANL1-2151 (e) (USA), RCA 2628039 (Germany), RCA NL 88914-2 (Germany), RCA Victor LJ 50017 (Italy), Deja Vu DVLP 2013 (Italy), Everest BR 1013 (UK), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (UK), Membran Music 222738-10 (EU), WG LATA B103 (Netherlands)
 CD: Bluebird 09026-63998-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 09026-63998-2 (Brazil), Bluebird 82876 51419 2 (EU), Hep Metronome CD 70 (UK), RCA Victor/BMG 09026-63753-2 (USA)

April 25, 1945 (Wednesday) – May 2, 1945 (Tuesday)

Stage Shows

Artie Shaw and his Orchestra appeared at the Golden Gate Theater in San Francisco, California.



⁸³ Alternate Take 2 does not appear in the RCA Victor documents. The length of Take 2 is 4:30

VAUDEVILLE REVIEWS

Orpheum, Los Angeles

(Reviewed Tuesday Afternoon, April 10)

Making his first appearance here, Artie Shaw and his Orchestra take over for the usual band-patterned program. Shaw's aggregation is strong, and the youngsters go for the hot music and the adults for the few slow ones offered. SRO after the first show. The pic is *Fashion Model*. Shaw's outfit is plenty competent. Opens with *Swing Shift* and follows with a sock treat, *Dancing in the Dark*. *Tea for Two* and *Summertime*, the latter arranged by Eddie Sauter and featuring Roy Eldridge on trumpet, bring down the house. The Gramercy Five – which features Shaw on clarinet, Eldridge, trumpet, Morris Raymond, bass, Barney Kessel, guitar, and Dodo Marmarosa, piano – on two tunes, is a showstopper. However, the fact that Eldridge was up next on *Body and Soul* was the reason for the cats to subside. Imogene Lynn, the thrush, is fair on three tunes. The band wind-up includes *Beguine the Beguine* and *Limehouse Blues*. Both are solid. Luckily, nothing new has been added. Señor Wences, with his dummy, made by throwing a wig over his fist, puts the audience in the aisles. His material is clever. He combines plate juggling with voice-throwing. A nice continuity makes 'em beg for more. Dixie Roberts, tapster, is spotted near the beginning of the show and does an okay job of terping. *Sam Abbott*.⁸⁴

HOUSE REVIEWS

Orpheum, L. A.

Los Angeles, April 12

Artie Shaw's Orch. (17) with Roy Eldridge, Gramercy Five, Imogene Lynn, Señor Wences, Dixie Roberts, "Fashion Model" (Mono)

It's practically all music on this week's bill, with Artie Shaw, his band, and vocalist delivering a total of 13 numbers at the show. Some of the tunes sold well, particularly Shaw's "Begin the Beguine," but he misses on others by too tricky arrangements and completely ignoring the basic melody. This was a definite fault to be found with such numbers as "Summertime" and the Roy Eldridge trumpet solo of "Body and Soul." Both are melodies that are too standard to benefit from Shaw's musical treatment. The band deals out "Swing Shift" for opener, follows up with "Dancing in the Dark" before the first break in the music is brought on in the person of Dixie Roberts, a tap dancer with pep, which she uses to sell her routines. The band is back for "Tea for Two" and "Summertime," and then vocalist Imogene Lynn takes over for "I'm Beginning to See the Light," "You Go to My Head," and "Tabby, the Cat" to modest results. Shaw's Gramercy Five, made up of Eldridge, trumpet; Lou Fromm, drums; Morris Raymond, bass; Barney Kessel, guitar; and Dodo Momarosa, piano, heats up on "Summit Ridge Drive" and "Grabtown Grapple," with the latter tune awakening the best response. Eldridge then gets the solo spot for "Body and Soul" and also shares "Little Jazz" with the orchestra. The latter tune sells, but the first gets too fancy a treatment from the trumpeter. "Begin the Beguine" is a solid seller, and the band's finale of "Limehouse Blues" also kicks. Señor Wences, ventriloquist and juggler, has the next-to-last spot and rates the biggest hand of the show. His voice, thrown between a head in a box and a dummy constructed from his hand and a wig, is high-class comedy. The act is fast and a sure clicker. Wences begged off after well-earned encores at the show caught. *Brog*.⁸⁵

⁸⁴ *The Billboard*, April 21, 1945, p. 31

⁸⁵ *Variety*, April 18, 1945, p. 46

May 1945

May 3, 1945 (Wednesday) – May 9, 1945 (Tuesday)

Stage Shows

Artie Shaw and his Orchestra appeared at the Orpheum Theater in Oakland, California.

May 11, 1945 (Friday) - June 17, 1945 (Sunday)

(Dancing and Entertainment)

Artie Shaw and his Orchestra played six weekend engagements (three nights per week – Friday, Saturday, and Sunday) at the Casino Gardens, Ocean Beach, Santa Monica, California, which was the venue owned by Tommy and Jimmy Dorsey.

MEN, MAIDS & MANNERS

Ava Gardner is carrying a terrific torch for Artie Shaw ... Artie and his men could not get rooms while playing at San Francisco's Golden Gate Theater during the United Nations Conference and had to commute daily from 25 miles away in Berkeley.⁸⁶

SHAW GETS NETWORK HOTFOOT ON TUNES, COAST REMOTE PULLED AFTER WRANGLE

Artie Shaw and Columbia Broadcasting got into a dispute last week, which resulted in the pulling of remote wires by the net from the Casino Gardens, Ocean Beach, Cal., where Shaw is playing. It asserted that never again would it allow the leader the opportunity for a remote broadcast on its facilities. The dispute began, it's claimed, when Shaw insisted on turning in lists of songs to be performed too late, for proper clearance procedure; then, to top it off, when he was informed that certain lyrics would have to be replaced because others had already cleared, then, he answered he would play them or not go on the air. CBS took him at his word and 'yanked the wires. Both shots taken from Shaw were turned over to Charlie Barnet at the Trianon, near L.A. When Shaw moves out and is replaced by Tommy Dorsey on June 1, CBS will move the pickups back into the Casino Gardens.⁸⁷

Diggin' The Discs

ARTIE SHAW

Little Jazz

September Song

Victor 20-1668

Little Jazz exhibits Roy Eldridge to fine advantage, and Roy puts down, with open and muted trumpet, some of the best he has recorded in some time. The band gets a good beat here. Buster Harding's original is an exceptionally well-done score. There's some un-Shaw-like stuff in the arrangement (possibly a Dizzy Gillespie influence here?), and at times the tune is melodic, even cute. There's no screaming, exhibitionistic horn here, either. *September Song*, an unusually attractive melody from *Knickerbocker Holiday*, receives a nice Shaw treatment, band and clarinet. The arrangement is subdued and wisely draws much from the melody. There's a nice, if brief, baritone sax and guitar interlude. These sides are as good, if not better, than any Shaw's new band has cut.⁸⁸

⁸⁶ Down Beat, May 15, 1945, p. 7

⁸⁷ Variety, May 23, 1945, p. 43

⁸⁸ Down Beat, June 1, 1945, p. 8

June 1945

KAYE & SHAW GET YANKED; SLIPPED CLEARANCES ACHE

New York, May 26 – The second major incident regarding name bands not clearing tunes for remotes happened last week in New York when Sammy Kaye was yanked off his Mutual wire shot at 11:30-12 Tuesday (22) right in the midst of a half-hour show. The reason for it was that Kaye had neglected to clear the tune Candy, and is reported to have refused to do so when told to by the control man covering the remote. As a result, the remote was pulled off and filled in by E.T.'s. Kaye and Mutual had strained relations for a few days, but finally settled their differences. A week before, Artie Shaw, from Casino Gardens, California, didn't clear his tunes on time, so CBS yanked his wire. The situation was later straightened out.⁸⁹

June 5, 1945 (Tuesday)

8:00 p.m. - Midnight

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Personnel are the same as April 5, but Stan Fishelson, trumpet, replaces Paul Cohen, trumpet.

D5VB 1054-1

KASBAH

(Ray Conniff)

Ray Conniff arrangement

D M S

Issues

CD: Mosaic MD7-244 (USA)

D5VB-1054-1A

KASBAH

Status Unknown

D5VB 1054-2

KASBAH

Status Unknown

D5VB 1055-1

LAMENT⁹⁰

(Ray Conniff)

Ray Conniff arrangement

Hold

D5VB 1055-2

LAMENT

Destroyed

⁸⁹ The Billboard, June 2, 1945, p. 16

⁹⁰ LAMENT was previously titled NOSTALGIA; this is also the title shown in the RCA Victor recording sheets.

June 7, 1945 (Thursday)
8:00 p.m. - Midnight
Victor Recording Session
Victor Studios
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Personnel are the same as June 5.

D5VB 1056-1

EASY TO LOVE

(From the 1936 MGM motion picture "Born to Dance")

(Cole Porter)

Issues

10" 78: RCA Victor 20-1934-A (USA)
7" 45: RCA Victor EPBT-3003 (947-0057), RCA Victor DTB0-3010 (USA)
10" 33: RCA Victor LPT-3003 (USA), RCA Italiana A10V 0006 (Italy)
12" 33: Bluebird AXM2-5579 (USA), RCA Victor LPM-1217 (USA), RCA Victor
VPM-6062 (USA), RCA Camden CAL-908/CAS-908 (e) (USA), RCA
International INTS 1055 (e) (UK), RCA FXM1 7336 (France), RCA Victor
430.599 S (France), RCA Victor LPM-1217-C (Germany), RCA Victor
VPS-6062-2 (Germany), RCA 2628039 (Germany), RCA NL 45129 (Italy),
RCA 31.053 (South Africa),
CD: Mosaic MD-7 244 (USA), Classics 1242 (France), Hep Metronome CD
70 (UK), Membran Music 222738-10 (EU), Vocalion CDVS 1943 (UK)

D5VB 1056-1A
EASY TO LOVE

Status unknown

D5VB 1056-2
EASY TO LOVE

Not processed

D5VB 1057-1

TIME ON MY HANDS

(Vincent Youmans-Harold Adamson-Mack Gordon)

Jean Stevenson arrangement

Issues

10" 78: RCA Victor 20-1930-B (USA)
7" 45: RCA Victor DTB0-3010 (USA)
12" 33: Bluebird AXM2-5579 (USA), RCA Victor LPT-1020 (USA), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Victor VPM-6062/VPS-6062 (USA), RCA Records DMM 4-0321 (USA), RCA Victor DPM 2041 (UK), RCA PM 42403 (France), RCA Victor VPS-6062 (Germany), RCA International TJL 1-7004 (Germany), RCA LPM-1648-C (Germany), RCA NL 45129 (Italy), RCA International TCL1 7004 (Italy), RCA Victor RFC-0907 (Japan), Everest BR 1013 (UK), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (UK)
CD: RCA Special Products DMC1-1003 (USA), BMG France ND 89914 (France), RCA Bluebird BVCI-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1242 (France), Hep Metronome CD 70 (UK), Membran Music 222738-10 (EU), Past Perfect 220326-203 (Germany), Star Entertainment PC639 (UK), Victor Family Club VFD-22140 (Japan), Vocalion CDVS 1943 (UK)

D5VB 1057-1A
TIME ON MY HANDS

Status Unknown

D5VB 1057 2
TIME ON MY HANDS

Not processed/Status unknown

D M S

D5VB 1058-1
TABU

Destroyed

D5VB 1058-1A
TABU

Status Unknown

D5VB 1058-1B⁹¹
TABU

Status Unknown

⁹¹ D5VB 1058-1B is a dub of D5VB 1058-1 made July 12, 1945

D5VB 1058-1C⁹²

TABU

(Margarita Lecuona)

Artie Shaw arrangement

Issues

- 10" 78: Victor 20-1696-B (USA), Victor Test Pressing (USA), His Master's Voice B.9454 (UK), His Master's Voice E.A. 3547 (Australia), His Master's Voice A.L.S. 5002 (Norway), RCA Victor 68-0743-A (Argentina), Victor 20-1696-B (Canada)
- 16" 33: AFRS Basic Music Library P-365, P-1113, P-1115 (USA)
- 12" 33: Bluebird AXM2-5579 (USA), RCA LEJ-12 (USA), RCA NL 45129 (Italy), Sounds of Swing LP-101 (USA), Time Life STBB 26 (USA)
- CD: Bluebird 09026 63808 2 (USA), Bluebird 82876 692392 (USA), Bluebird Legacy 82876 692392 (USA), Sony Legacy 82876 68226 2 (USA), Bluebird Legacy 82876 68226 2 (EU), Mosaic MD-7 244 (USA), Classics 1242 (France), Hep Metronome CD 70 (UK), Membran Music 222738-10 (EU), Sunflower SUN 2131 (UK), Time-Life Music TCD-0018 (USA)

June 8, 1945 (Friday)

2:00 -5:30 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

D M S

Personnel are the same as June 5.

D5VB 1059-1

A FOGGY DAY

(From the 1936 RKO motion picture "Damsel in Distress")

(George Gershwin-Ira Gershwin)

George Siravo arrangement

Issues

- 10" 78: RCA Victor 20-1933-B (USA)
- 16" 33: AFRS Basic Music Library P-1115 (USA)
- 12" 33: Bluebird AXM2-5579 (USA), RCA Victor LPV-582 (USA), RCA Camden CAL-465/CAS-465 (e) (USA), RCA Camden CAS-465(e) (Germany), RCA Camden CAS-465(e) (PCRS-5305) (USA), RCA Special Products PDL2-1012-2 (USA), RCA DPM-2041 (UK), RCA Camden CDN-127 (UK), RCA NL-89914 (Germany), RCA Bluebird NL-82432 (Germany), RCA PM 42403 (France), RCA NL 45129 (Italy), RCA Victor RFC-0907 (Japan), RCA RMP-5114 (Japan), Victor Camden CL-5046 (Japan), RCA Camden RCL 107 (New Zealand), Deja Vu DVLP 2013 (Italy), Jazz Heritage 913254T (USA), Quintessence QJ-25191 (USA)

(continued ...)

⁹² D5VB 1058-1C is a dub of D5VB-1048-1, made July 12, 1945

CD: Bluebird 09026-63808-2 (USA), BMG/Bluebird 2432-2-RB (USA), BMG Special Products 44890-2 (USA), RCA Camden CAD1-465 (USA), BMG France ND 89914 (France), RCA Bluebird ND-82432 (Germany), RCA Bluebird BVCJ-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Past Perfect 220326-203 (Germany), Aile Disc GRN-34, GRN-2060 (Japan), B&C Records 74072-2 (USA), Collectables COL-CD-9638 (USA), Fic EX-3079 (Japan), Gallerie GALE 453 (UK), Madacy DPS2.51179 (Canada), Pegasus PGNCD890 (UK), Pitz 44 2052-2 (Germany), Star Entertainment PC639 (UK), That's Jazz TJ 026 (EEC), WG LATA 193 (Netherlands), Victor Family Club VFD-2139 (Japan)

D5VB 1059-1A
A FOGGY DAY
Status unknown

D5VB 1059-2
A FOGGY DAY

Not processed

D5VB 1060-1
THESE FOOLISH THINGS REMIND ME OF YOU
(Holt Marvell-Eric Mashwitz-Jack Strachey)

Issues

10" 78: RCA Victor 20-1930-A (USA), His Master's Voice B.9652 (UK), His Master's Voice E.A. 3755 (Australia), His Master's Voice B.9652 (India)

16" 33: AFRS Basic Music Library P-670 (USA)

12" 33: Bluebird AXM2-5579 (USA), RCA Victor LPM-1570 (USA), RCA Victor VPM-6062 (USA), RCA RD-27065 (UK), RCA Victor DPM 2041 (UK), RCA LPM-1570 C (Germany), RCA 2628039 (Germany), RCA Victor VPS-6062 (Germany), RCA NL 45129 (Italy), Deja Vu DVLP 2013 (Italy)

CD: BMG Special Products 44890-2 (USA), RCA Special Products DMC1-1003 (USA), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Collectables COL-CD-9638 (USA), Jasmine JASMCD 2585 (UK), Vocalion CDVS 1943 (UK)

D5VB 1060-1A
THESE FOOLISH THINGS REMIND ME OF YOU

Status unknown

D5VB 1060-2
THESE FOOLISH THINGS REMIND ME OF YOU

Not processed/Status Unknown

D5VB 1061-1
LUCKY NUMBER
(Ray Conniff)

Issues

10" 78: Victor Test Pressing (USA)
12" 33: Bluebird AXM2-5580 (USA), RCA NL-89914 (Germany)
CD: Bluebird 09026 63808 2 (USA), Sony Legacy 82876 68226 2 (USA),
Bluebird Legacy 82876 68226-2 (EU), RCA ND-89914 (France), Mosaic
MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK),
Properbox 85 (UK)

D5VB 1061-1A
LUCKY NUMBER

Status Unknown

June 9, 1945 (Saturday)
2:00 -5:00 p.m.
Victor Recording Session
Victor Studios
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Personnel are the same as June 5, but add Dorothy Allen, vocalist.

D5VB 1061-2
LUCKY NUMBER⁹³

Destroyed

⁹³ The RCA Victor documents mark this title as "NP" (not processed), but also as "HOLD" showing playing time of 2:52 minutes.

D5VB 1062-1

YOU GO TO MY HEAD

(Howard Gillespie-J. Fred Coats)

Vocal refrain by Dorothy Allen

Issues

10" 78: Victor Test Pressing (USA)
12" 33: Bluebird AXM2-5579 (USA)
CD: Classics 1277 (France), Hep Metronome CD 70 (UK)

D5VB 1062-1A
YOU GO TO MY HEAD

Status Unknown

June 12, 1945 (Tuesday)

2:00 -5:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Personnel are the same as June 5.

D M S

D5VB 1067-1

THE MAN I LOVE

(George Gershwin-Ira Gershwin)

Jean Stevenson arrangement

Issues

10" 78: Victor Test Pressing (USA)
7" 45: RCA Victor EPBT-1020 (USA), His Master's Voice 7EG8115 (UK), His Master's Voice 7EG8115 (Denmark), RCA Victor EPBT-1020 (Germany), RCA Victor EPBT-1020 (Scandinavia)
12" 33: RCA Victor LPT-1020 (USA), Bluebird AXM2-5579 (USA), RCA NL-89914 (Germany), Jazz Heritage 913254T (USA), Time Life STBB 26 (USA)
CD: Bluebird 09026-63808-2 (USA), Bluebird 07883-2432-2 (USA), Bluebird 09026-63998-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 09026-63998-2 (Brazil), Bluebird 82876 51419 2 (EU), BMG/Bluebird 2432-2-RB (USA), BMG France ND 89914 (France), Bluebird ND-82432 (Germany), RCA Bluebird BVCI-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Gallerie GALE 453 (UK), Past Perfect 220326-203 (Germany), Time Life TCD-0018 (USA)

D5VB 1067-1A
THE MAN I LOVE

Status Unknown

D5VB 1068-1

I COULD WRITE A BOOK

(From the 1940 musical production "Pal Joey")

(Richard Rogers-Lorenz Hart)

Issues

10" 78: RCA Victor 20-1933-A (USA)
16" 33 AFRS Basic Music Library P-680, P-1115 (USA)
12" 33: Bluebird AXM2-5579 (USA), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Victor LPV-582 (USA), RCA ANL1-2151 (USA), RCA Special Products PDL2-1012-2 (USA), RCA LPM-1648-C (Germany), RCA NL-89914 (Germany), RCA PM 42403 (France), Everest BR 1013 (UK), Quintessence QJ-25191 (USA),
CD: BMG Special Products 44890-2 (USA), BMG France ND 89914 (France), RCA Bluebird BVCI-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Collectables COL-CD-9638 (USA), Past Perfect 220326-203 (Germany)

D5VB 1068-1A

I COULD WRITE A BOOK

Status Unknown

June 13, 1945 (Wednesday)

3:00 -6:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

D M S

ARTIE SHAW AND HIS ORCHESTRA

Personnel are the same as on June 5.

D5VB 1061-3

LUCKY NUMBER⁹⁴

Not processed/Hold

⁹⁴ The RCA Victor recording sheets mark this title as "NP" (not processed), but also as "HOLD" with playing time of 2:45 minutes.

D5VB 1069-1

THRILL OF A LIFETIME⁹⁵

(From the 1937 Paramount motion picture "Thrill of a Lifetime")

(Fred Hollander-Sam Coslow-Carmen Lombardo)

Issues

10" 78: RCA Victor 20-1937-A (USA)
16" 33: AFRS Basic Music Library P-680, P-1117 (USA)
12" 33: Bluebird AXM2-5579 (USA), RCA NL-89914 (Germany), Sounds of Swing LP-101 (USA)
CD: BMG France ND 89914 (France), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK)

D5VB 1069-1A
THRILL OF A LIFETIME

Status Unknown

June 14, 1945 (Thursday)

12:30 -3:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

VICTOR RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

D M S

Personnel are the same as June 5.

D5VB 1054-3

KASBAH

(Native War Dance) (Tom Tom)

(Ray Conniff)

Ray Conniff arrangement

Issues

10" 78: RCA Victor 20-1932-A (USA)
16" 33: AFRS Basic Music Library P-680 (USA)
12" 33: Bluebird AXM2-5579 (USA), Sounds of Swing LP-101 (USA)
CD: Mosaic MD7-244 (USA), Classics 1277 (France),
Hep Metronome CD 70 (UK)

D5VB 1054-3A
KASBAH

Hold/Status Unknown

⁹⁵ The RCA Victor recording sheets contain the following note for THRILL OF A LIFETIME: "Artie Shaw was unwilling to cut this again to increase tempo for time. Therefore, it was decided to let it run over rather than have the Artist walk out."

D5VB 1055-3**LAMENT**

(Rabbi) (Nostalgia) (In A Low Down Mood)

(Ray Conniff)

Ray Conniff arrangement

Issues

10" 78: RCA Victor 20-1932-B (USA)
 12" 33: Bluebird AXM2-5579 (USA), Sounds of Swing LP-101 (USA)
 CD: Mosaic MD7-244 (USA), Classics 1277 (France),
 Hep Metronome CD 70 (UK)

D5VB 1055-3A^a

LAMENT

Hold/Status Unknown

D5VB 1061-4**LUCKY NUMBER⁹⁶**

(Ray Conniff)

Ray Conniff arrangement

Issues

10" 78: RCA Victor 20-1937-B (USA), Victor Test Pressing (USA)⁹⁷
 16" 33: AFRS Basic Music Library P-464 (USA)
 12" 33: Bluebird AXM2-5579 (USA), RCA Victor LPV-582 (USA), RCA PM 42403
 (France), RCA Bluebird NL-82432 (Germany), RCA 2628039 (Germany),
 Jazz Heritage 913254T (USA), Quintessence QJ-25191 (USA), Sounds of
 Swing LP-101 (USA)
 CD: Bluebird 2432-2-RB (USA), RCA Bluebird 07863-2432-2 (USA), Bluebird
 09026-63808-2 (USA), RCA Special Products PDL2-1012-2 (USA), BMG
 France ND 89914 (France), RCA Bluebird BVCJ-7022 (Japan), Mosaic
 MD7-244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK),
 Jasmine JASMCD 2585 (UK), Gallerie GALE 453 (UK), Past Perfect
 220326-203 (Germany), Smithsonian RC 108 (USA)

D5VB 1061-4A/4L

LUCKY NUMBER

Status Unknown

June 29, 1945 (Friday) – July 1, 1945 (Sunday)

(Dancing and Entertainment)

Artie Shaw and his Orchestra appeared at the Pacific Square Ballroom in San Diego, California.

⁹⁶ This is the fourth and final attempt at LUCKY NUMBER.

⁹⁷ The label has a handwritten note: "O.K. AS."



At an RCA Victor Recording Session



July 1945

HORNE, GUIZAR, T. D., BORGE SET FOR H'W'D BOWL

Hollywood, June 18 - H. D. Hover, owner of Ciro's and head man of the popular concerts at Hollywood Bowl this summer, relates that contracts have been signed for Tommy Dorsey band augmented to 50 pieces, Lena Horne, Victor Borge, and very likely Tito Guizar to appear at his first concert June 27. Line-up of talent is among the most impressive to be booked for any popular concert to date, and Hover plans on keeping up this caliber of big names for his Bowl concerts in July, August, and September. Hover has already penned Carmen Miranda and Frank Sinatra to contracts for July and August appearances. Dorsey, Borge, and Guizar's booking was worked out with MCA. Lena Horne was secured through MGM Studios. Artie Shaw's band will likely perform at one of the concert dates for Hover. Tickets for the concerts will be popularly priced, ranging from \$3 top to \$0.75.⁹⁸

SHAW NEWEST OF BMI PUB ORGS

New York, June 30 – The newest leader to ink a deal with BMI is Artie Shaw, whose firm, Winfield Music, will soon come into existence. An unusual aspect of the deal is that not only is Shaw going to license his tunes through BMI, but the latter organization is also going to act as his selling agents. This is a departure, in the main, from most of the deals that BMI has made with other leaders in the past. Shaw's firm will be in existence on paper, as BMI is acting as selling agents. The new type of deal is made with the idea of specializing in instrumentals and educational music, which is also a departure from other inkings, which are made up strictly for performances. It is not known how much advance Shaw was given for his works, or if any was given at all. The fact that the firm has already set up European distribution through Bosworth in England suggests that this is probably one of the more critical BMI deals to have come through to date. At present, four tunes are being printed in England for European distribution.⁹⁹

July 3, 1945 (Tuesday)

2:00 -5:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Personnel are the same as on June 5.

⁹⁸ The Billboard, June 23, 1945, p. 1

⁹⁹ The Billboard, July 7, 1945, p. 17

D5VB 1070-1**LOVE WALKED IN**¹⁰⁰

(From the 1938 Samuel Goldwyn motion picture "Goldwyn Follies")

(George Gershwin-Ira Gershwin)

George Siravo arrangement

Issues

10" 78: Victor Test Pressing (USA)
 16" 33: AFRS Basic Music Library P-516 (USA)
 12" 33: Bluebird AXM2-5579 (USA), RCA NL-89914 (Germany)
 CD: BMG France ND 89914 (France), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Aile Disc GRN-34, GRN-2060 (Japan), Past Perfect 220326-203 (Germany), Star Entertainment PC639 (UK), WG LATA 103 (Netherlands)

D5VB 1070-1A
LOVE WALKED IN

Status Unknown

D5VB 1070-2
LOVE WALKED IN

Not processed/Status Unknown

D5VB 1071-1**SOON**¹⁰¹

(From the 1927 musical production "Strike Up The Band")

(George Gershwin-Ira Gershwin)

George Siravo arrangement

Issues

7" 45: RCA Victor EPBT 3003 (USA), RCA Victor 447-0057 (USA)
 16" 33: AFRS Basic Music Library P-499, P-1117 (USA)
 10" 33: RCA Victor LPT-3003 (USA)
 12" 33: Bluebird AXM2-5580 (USA), RCA Victor LPM-1217 (USA), RCA Victor LPV-582 (USA), RCA Special Products PDL2-1012-2 (USA), RCA Victor LPM-1217-C (Germany), RCA NL-89914 (Germany), RCA NL-82432 (Germany), RCA PM 42403 (France), RCA Victor 430.599 S (France), RCA NL 45129 (Italy), RCA 31.053 (South Africa), Jazz Heritage 913254T (USA), Quintessence QJ-25191 (USA), Time Life STBB 26 (USA)
 CD: Bluebird 07863-2432-2 (USA), BMG Bluebird 2432-2-RB (USA), BMG France ND 89914 (France), RCA Bluebird ND-82432 (Germany), RCA Bluebird BVCJ-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Chestnut CN1001 (Germany), Past Perfect 220326-203 (Germany), Pegasus PGDCD049 (UK)

¹⁰⁰ Scheduled for release on Victor 20-1745-B but not issued.

¹⁰¹ Scheduled for release on Victor 20-1742-A but not issued.

D5VB 1071-1A
SOON

Status Unknown

D5VB 1071-2
SOON

Not processed/Status Unknown

July 6, 1945 (Friday)
2:00 -5:30 p.m.
Victor Recording Session
Victor Studios
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Personnel are the same as on June 5.

D5VB 1072-1
KEEPIN' MYSELF FOR YOU
(Sidney Clare-Vincent Youmans)
George Siravo or Jean Stevenson arrangement

D M S

Issues

10" 78:	RCA Victor 20-1936-B (USA)
12" 33:	Bluebird AXM2-5580 (USA), RCA Victor LPM-1570 (USA), RCA RD-27065 (UK), RCA LPM-1570 C (Germany)
CD:	Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK)

D5VB 1072-1A
KEEPIN' MYSELF FOR YOU

Status Unknown

D5VB 1072-2
KEEPIN' MYSELF FOR YOU

Not processed/Status Unknown

D5VB 1073-1**NO ONE BUT YOU¹⁰²**

(Artie Shaw-Nat Leslie-George Siravo)

George Siravo arrangement

Issues

10" 78: Victor Test Pressing
 12" 33: RCA Victor LPV-582 (USA), Jazz Heritage 913254T (USA), Quintessence QJ-25191 (USA)
 CD: BMG Bluebird 2432-2-RB (USA), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK)

D5VB 1073-1A
NO ONE BUT YOU

Status Unknown

D5VB 1074-1**NATCH¹⁰³**

(Artie Shaw-Nat Leslie)

Vocal refrain by Roy Eldridge

George Siravo arrangement

Issues

10" 78: Victor Test Pressing
 12" 33: Bluebird AXM2-5580 (USA), RCA Victor LPV-582 (USA), RCA PM 42403 (France), RCA NL-89914 (Germany), RCA Bluebird NL-82432 (Germany), Jazz Heritage 913254T (USA), Quintessence QJ-25191 (USA)
 CD: RCA Bluebird 0783-2432-2 (USA), BMG Bluebird 2432-2-RB (USA), RCA Special Products PDL2-1012-2 (USA), BMG France ND 89914 (France), RCA Bluebird ND-82432 (Germany), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK)

D5VB 1074-1A
NATCH

Status Unknown

July 6, 1945 (Friday) – July 29, 1945 (Sunday)

Artie Shaw and his Orchestra appeared for four weekend engagements at the Rendezvous Ballroom, Los Angeles, California.

¹⁰² The RCA Victor recording sheets show this title as "Untitled Original." The title NO ONE BUT YOU was assigned on November 21, 1945.

¹⁰³ The RCA Victor recording sheets contain the following note: "This record was held up as per instructions of Mr. Kuhl, pending acceptance of Herb Hendler. Mr. Kuhl decided, however, to put the record through for processing - July 6, 1945."

July 11, 1945 (Wednesday)

2:00 -5:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Personnel are the same as June 5, except for the addition of Hal Stevens, vocalist.

D5VB 1075-1

THAT'S FOR ME

(From the 1945 Twentieth Century-Fox motion picture "State Fair")

(Richard Rogers-Oscar Hammerstein II)

Vocal refrain by Hal Stevens

George Siravo arrangement

Issues

10" 78: Victor 20-1716-A (USA), Victor Test Pressing (USA), His Master's Voice B.9462 (UK), La Voce Del Padrone HN 2254 (Italy)
16" 33: AFRS Basic Music Library P-464 (USA)
12" 33: Bluebird AXM2-5580 (USA)
CD: Classics 1277 (France), Hep Metronome CD 70 (UK), Memoir CDMOIR 528 (UK)

D5VB 1075-1A
THAT'S FOR ME

Status Unknown

D5VB 1075-2
THAT'S FOR ME

Not processed

D5VB 1076-1

THEY CAN'T TAKE THAT AWAY FROM ME

(From the 1937 RKO motion picture "Shall We Dance")

(George Gershwin-Ira Gershwin)

George Siravo arrangement

Issues

10" 78: Victor Test Pressing
12" 33: Bluebird AXM2-5580 (USA)
CD: Classics 1277 (France), Hep Metronome CD 70 (UK)

D5VB 1076-1A
THEY CAN'T TAKE THAT AWAY FROM ME

Status Unknown

ORCHESTRAS AND MUSIC

Artie Shaw has cancelled his 10-day tour of the Northwestern states because of transportation difficulties.¹⁰⁴

July 14, 1945 (Saturday)

2:00 -5:30 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5.

D5VB 1076-2

THEY CAN'T TAKE THAT AWAY FROM ME¹⁰⁵

(From the 1937 RKO motion picture "Shall We Dance")

(George Gershwin-Ira Gershwin)

George Siravo arrangement

D M S

Issues

16" 33:	AFRS Basic Music Library P-1115 (USA)
12" 33:	Bluebird AXM2-5580 (USA), RCA Camden CAL-908/CAS-908 (e) (USA), RCA International INTS 1055 (e) (UK), RCA NL-89914 (Germany), RCA NL 45129 (Italy), Deja Vu DVLP 2013 (Italy)
CD:	RCA Special Products DMC1-1003, DMC3-1117 (USA), BMG France ND 89914 (France), RCA Bluebird BVCI-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Aile Disc GRN-34 (Japan), Fic EX-3079 (Japan), Past Perfect 220326-203 (Germany), WG LATA 193 (Netherlands), Victor Family Club VFD-2139 (Japan)

D5VB 1076-2A
THEY CAN'T TAKE THAT AWAY FROM ME

Status Unknown

¹⁰⁴ *Variety*, July 11, 1945, p. 40

¹⁰⁵ Scheduled for release on Victor 20-1743-A but not issued. Take 2 is the master.

D5VB 1079-1**OUR LOVE IS HERE TO STAY¹⁰⁶**

(From the 1938 Samuel Goldwyn motion picture "Goldwyn Follies")

(George Gershwin-Ira Gershwin)

George Siravo arrangement

Issues

10" 78:	Victor Test Pressing (USA) ¹⁰⁷
16" 33:	AFRS Basic Music Library P-516, P-1115 (USA)
12" 33:	Bluebird AXM2-5580 (USA)
CD:	RCA Special Products DMC3-1117 (USA), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK)

D5VB 1079-1A

OUR LOVE IS HERE TO STAY

Status Unknown

D5VB 1080-1**I WAS DOING ALL RIGHT¹⁰⁸**

(George Gershwin-Ira Gershwin)

George Siravo arrangement

Issues

10" 78:	Victor Test Pressing (USA)
16" 33:	AFRS Basic Music Library P-499, P-1117 (USA)
12" 33:	Bluebird AXM2-5580 (USA)
CD:	Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK),

D5VB 1080-1A

I WAS DOING ALL RIGHT

Status Unknown

D5VB 1080-2

I WAS DOING ALL RIGHT

Not processed

Editor's Note: The number of Gershwin compositions recorded by Artie Shaw during this period would appear to indicate a plan by RCA Victor to issue a Gershwin 78rpm album by Arie Shaw. This would have fit a pattern of similar albums of show tunes recorded (and released) by Tommy Dorsey. Shaw's handwritten note "ok for album" on "Our Love Is Here To Stay" would appear to indicate that there was an intended Gershwin album.

¹⁰⁶ Scheduled for release on Victor 20-1743-B but not issued.

¹⁰⁷ Handwritten note by Artie Shaw on label: "OK for Album AS"

¹⁰⁸ Scheduled for release on Victor 20-1742-B but not issued

Editor's Note: There is a note on the 4a trumpet part of "Someone to Watch Over Me" stating that 57 masters were made (and destroyed) of the score on July 16, 1945.¹⁰⁹ There is no corroboration of a July 16 session in RCA Victor documents. However, any such difficulty (perhaps on July 17) is additional evidence of growing tension between Artie Shaw and the producers and engineers at Victor Studios in Hollywood.

July 17, 1945 (Tuesday)
2:00 -5:00 p.m.
Victor Recording Session
Victor Studios
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5.

D5VB 1081-1
SOMEONE TO WATCH OVER ME¹¹⁰
(George Gershwin-Ira Gershwin)
George Siravo arrangement

Issues

10" 78:	Victor Test Pressing (USA)
16" 33:	AFRS Basic Music Library P-1117 (USA)
12" 33:	Bluebird AXM2-5580 (USA), RCA NL-89914 (Germany)
CD:	RCA Special Products DMC1-1003, DMC3-1117-3 (USA), BMG Special Products 44890-2 (USA), BMG France ND 89914 (France), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Collectables COL-CD-9638 (USA), Past Perfect 220326-203 (Germany)

D5VB 1081-1A
SOMEONE TO WATCH OVER ME

Status Unknown

D5VB 1082-1
THINGS ARE LOOKING UP¹¹¹
(From the 1937 RKO motion picture "Damsel in Distress")
(George Gershwin-Ira Gershwin)
George Siravo arrangement

¹⁰⁹ Shaw Music Library, University of Arizona

¹¹⁰ Scheduled for release on Victor 20-1744-B but not issued

¹¹¹ Scheduled for release on Victor 20-1744-B, but not issued

Issues

10" 78: Victor Test Pressing (USA), His Master's Voice E.A. 3755 (Australia)
16" 33: AFRS Basic Music Library P-516, P-1117 (USA)
12" 33: Bluebird AXM2-5580 (USA), RCA NL-89914 (Germany)
CD: BMG France ND 89914 (France), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Past Perfect 220326-203 (Germany)

D5VB 1082-1A

THINGS ARE LOOKING UP

Status Unknown

Diggin' the Discs

ARTIE SHAW

Bedford Drive

Taboo

Victor 20-1696

Drive is another well-scored Buster Harding original, featuring the Shaw clarinet and nice guitar work by Barney Kessel. The band is at last beginning to sound like the Shaw of old, though with less emphasis on solo work and more on arrangements. Both sides are good examples of well-played and arranged big band swing of the present day.¹¹²

D M S

RECORD REVIEWS

ARTIE SHAW (Victor)

***Bedford Drive*-FT. *Tabu*-FT.**

An appraisal of this new Artie Shaw platter is confined to the exposition of Buster Harding's "Bedford Drive," this reviewer's copy drawing a blank for the Blumau setting, as compared to Margarita Lecuona's "Tabu." Nonetheless, there's enough musical excitement on one side to suffice for any platter. It's a moaning -low lick that Harding fashioned for this opus. With the maestro applying a righteous Jump rhythm to its frame and playing with all the youthful enthusiasm once displayed, the "Drive" is a real driver. Shaw picks up the releases as the unison saxes tee off. Blowing his clarinet blues for a second stanza shared with the guitar picker, with the band laying it on like MacDuff to drive out the spinning. It's Harlem Jazz all the way, but put through a Shavian refining process that is highly potent. The Jump fans will discover "Bedford Drive" in short order and keep it spinning for a long time to come.¹¹³

¹¹² Down Beat, July 15, 1945, p. 9

¹¹³ The Billboard, July 21, 1945, p. 23

July 19, 1945 (Thursday)

3:00 -6:30 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5.

D5VC 1101-1

THE MAID WITH THE FLACCID AIR

(Eddie Sauter)

Eddie Sauter arrangement

Issues

12" 78: Victor 28-0406-B (USA), V-Disc 650-B (USA), Test Pressing V-Disc 650 (USA), His Master's Voice FKX 104 (Switzerland)

16" 33: AFRS Basic Music Library P-1113 (USA)

7" 45: RCA Victor EPA-599 (USA)

12" 33: Bluebird AXM2-5580 (USA), RCA Victor LPT-1020 (USA), RCA Victor LPM-6701 (USA), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA LPM-1648-C (Germany), RCA Victor RMP-5114 (Japan), Everest Records CBR 1013 (UK), Franklin Mint Record Society FM-8075 (USA), Franklin Mint Record Society FM-8075 (Sweden), Time Life STBB 26 (USA)

CD: RCA Bluebird 07863 61099-2 (USA), Bluebird 061099-2 (USA), Bluebird 09026-63808-2 (USA), RCA Victor-BMG 09026-63753-2 (USA), BMG France ND 89914 (France), RCA Bluebird 74321 10154 2 (Germany), Mosaic MD-7 244 (USA), Classics 1277 (France), Hep Metronome CD 70 (UK), Collector's Choice CCM-412 (USA), Past Perfect 220326-203 (Germany), Stardust Records CLP-1063-2 (USA), Start Entertainment PC639 (UK), Time Life TCD-0018 (USA)

D5VC 1101-1A

THE MAID WITH THE FLACCID HAIR

Status Unknown

July 20-21, 1945 (Friday-Saturday)

9:00 p.m. - 12:30 a.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5.

D5VB 1073-2

NO ONE BUT YOU

(Artie Shaw-George Siravo-Nat Leslie)

George Siravo arrangement

Issues

10" 78:	RCA Victor 20-1935-A (USA), Victor Test Pressing (USA)
16" 33:	AFRS Basic Music Library P-1115 (USA)
12" 33:	Bluebird AXM2-5580 (USA), RCA Special Products PDL2-1012-2 (USA), RCA PM 42403 (France), RCA NL-89914 (Germany), RCA Bluebird BVJC-7022 (Japan), Quintessence QJ 25191 (USA), Sounds of Swing LP-101 (USA)
CD:	Bluebird 07863-2432-2 (USA), BMG France ND 89914 (France), RCA Bluebird ND-82432 (Germany), Mosaic MD-7 244 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), Past Perfect 220326-203 (Germany)

D5VB 1073-2A

NO ONE BUT YOU

Status Unknown

July 21, 1945 (Saturday)

8:45 - 11:45 a.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5.

D5VB 1089-1

THEY DIDN'T BELIEVE ME

(From the 1914 musical production "The Girl From Utah")

(Jerome Kern-Herbert Reynolds)

Eddie Sauter arrangement

Issues

10" 78: RCA Victor 20-1931-A (USA), Victor Test Pressing (USA)
16" 33: AFRS Basic Music Library P-1115 (USA)
12" 33: Bluebird AXM2-5580 (USA), RCA Victor VPM-6062 (USA), RCA Camden CAL-515 (USA), RCA Camden CDN-137 (UK), RCA Victor VPS-6062 (Germany), RCA Bluebird NL-82432 (Germany), RCA 2628039 (Germany), Jazz Heritage 913254T (USA)
CD: Bluebird 07863-2432-2 (USA), BMG Bluebird 2432-2-RB (USA), RCA Bluebird ND-82432 (Germany), RCA Bluebird BVCJ-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK)

D5VB 1089-1A

THEY DIDN'T BELIEVE ME

Status Unknown

July 24, 1945 (Tuesday)

2:00 - 5:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

D M S

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5.

D5VB 1080-1

DANCING ON THE CEILING

(From the 1936 MGM motion picture "Ziegfeld Follies")

(Ira Gershwin-Vernon Duke)

George Siravo arrangement

Issues

7" 45: RCA Victor EPBT-1020 (USA), His Master's Voice 7EG8115 (UK), His Master's Voice 7EG8115 (Denmark), RCA Victor EPBT-1020 (Germany), RCA Victor EPBT-1020 (Scandinavia)
12" 33: Bluebird AXM2-5580 (USA), RCA Victor LPT-1020 (USA), RCA NL-89914 (Germany), Tulip TLP-106 (USA)
CD: RCA Special Products DMC3-1117-3 (USA), BMG France ND 89914 (France), RCA Bluebird BVCJ-7022 (Japan), Classics 1330 (France), Hep Metronome CD 70 (UK), Mosaic MD-7 244 (USA), Past Perfect 220326-203 (Germany)

D5VB 1090-1A
DANCING ON THE CEILING

Status Unknown

D5VB 1091-1

I CAN'T GET STARTED WITH YOU

(From the 1936 MGM motion picture "Ziegfeld Follies")

(Ira Gershwin-Vernon Duke)

Lennie Hayton-Harry Rodgers arrangement

Issues

10" 78: RCA Victor 20-1934-B (USA), Victor Test Pressing (USA), His Master's Voice B.9652 (UK), His Master's Voice B.9652 (India)

16" 33: AFRS Basic Music Library P-1117 (USA)

12" 33: Bluebird AXM2-5580 (USA), RCA Camden CAL-465/CAS-465 (e) (USA), RCA Camden CDN-127 (UK), RCA Camden CAS-465(e) (Germany), RCA Victor DPM 2041 (UK), RCA PM 42403 (France), RCA NL-89914 (Germany), RCA Victor RFC-0907 (Japan), Victor Camden CL-5046 (Japan), RCA Camden RCL 107 (New Zealand)

CD: RCA Camden CAD1-465 (USA), BMG France ND 89914 (France), RCA Bluebird BVCI-7022 (Japan), Mosaic MD-7 244 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), B&C Records 74071-2 (USA), Delta Music 33314 (UK), Madacy DPS2 51179 (Canada), Nimbus NI 2018 (UK), Past Perfect 220326-203 (Germany), Pegasus PGNCD890 (UK), Pitz 44 2052-2 (Germany), That's Jazz TJ 026 (EEC), WG LATA 153 (Netherlands), Victor Family Club VFD-2139 (Japan)

D5VB 1091-1A

I CAN'T GET STARTED WITH YOU

Status Unknown

ELI OBERSTEIN RETURNS TO RCA VICTOR AS HEAD OF ARTISTS AND REPERTOIRE

Ell Oberstein has concluded a deal with Radio Corp. of America under which he will return to the company's Victor Recording Division under Jim Murray, its head. Negotiations between Oberstein and RCA executives were completed last week, and he moves into Victor's New York headquarters either August 1 or 15. He replaces Herb Hendler, who has been running the artists and repertoire division for the past couple of years. Hendler stays with the company in N. Y., presumably as chief of its publicity division.

Hendler had displaced Leonard Joy, now head of Decca recording on the Coast, who in turn had previously replaced Oberstein. The latter only a couple of months ago disposed of his Hit and Classic Recording companies to Majestic Radio. The two disc outfits had been built up by Oberstein from scratch after a previous recording organization, the United States Recording Co., had passed out of existence. Oberstein was with Victor years ago, leaving it in February 1939. He was then under Frank Walker, who recently severed connections with Victor himself to take over the top spot in the recording company plans of Metro films. Walker joins Metro next week (1).

While with Victor, Oberstein, as recording director, was instrumental in the development of Larry Clinton, who became the top band of the country in that period, and Artie Shaw, whose recording of "Begin the Beguine" skyrocketed him past Benny Goodman into the top slot. He was instrumental, too, in providing Victor with such top personalities as Tommy Dorsey, Glenn Miller, and others.

Oberstein pulled out of Majestic about a month ago after severing, by mutual consent, a contract that would have held him there two years beyond the date he sold the company to Majestic Radio interests. He started the company literally on a shoestring, and in the course of its development came up with Louis Prima, who is now in great demand because of his Hit recordings. Oberstein and his two partners: drew approximately \$135,000 apiece out of the sale of the firm after all taxes. One of his cooperators, Al Middleman, announced last week the inception of a disc company of his own on the Coast, titled Sterling Records.¹¹⁴

Editor's Note: Eli Oberstein had become something of a notorious person in the eyes of bandleaders due to his erratic and litigious behaviour beginning circa 1939. At that time, Oberstein famously departed from RCA Victor-Bluebird under questionable circumstances to embark on an entrepreneurial quest to establish his independent record labels. At the time, Oberstein famously claimed to have binding personal agreements with RCA artists Glenn Miller and Artie Shaw, whom he had signed to RCA Victor-Bluebird. Oberstein audaciously maintained that he had both leaders, and others, under contract to record for his new US Records label. What ensued were expensive and extended legal proceedings during 1939 and 1940 for both Miller and Shaw. Although the essentially nuisance proceedings were settled, the major bandleaders were left with an understandably negative view of Oberstein. And so, presumably, RCA. When Oberstein failed to succeed on his own, he somehow managed to repair his burned bridge with RCA and finagle his return. Many people in the business considered Oberstein to be a mediocre producer and questionable judge of good musical taste. Therefore, Oberstein's return was toxic concerning Artie Shaw, who despised him. Furthermore, Shaw's already problematic 1944-45 recording status with RCA had set the table for a reckoning. Oberstein's return only threw gasoline on a simmering fire. Since his return, Shaw's output for RCA had only included a few pop tunes. He focused on faultless instrumental musical standards and jazz originals. Although his music was of superb quality, Artie was not connecting with the public. In the future, his 1944-45 repertoire would come to be respected as classic. But not so at the time. In short, Artie was not delivering the record sales that he had before joining the Navy in 1942. Moreover, public taste was moving away from the big bands. Artie Shaw and RCA Victor appeared to be headed for a divorce.

¹¹⁴ Variety, July 25, 1945, p. 41

July 26, 1945 (Thursday)

3:00 - 6:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5.

D5VB 1096-1

JUST FLOATIN' ALONG¹¹⁵

(Just A Riff)

(Artie Shaw-George Siravo)

George Siravo arrangement

Issues

10" 78:	RCA Victor 20-1935-B (USA), Victor Test Pressing (USA)
16" 33:	AFRS Basic Music Library P-680 (USA)
12" 33:	Bluebird AXM2-5580 (USA), RCA NL-89914 (Germany), RCA Bluebird NL-82432 (Germany), Jazz Heritage 913254T (USA), Sounds of Swing LP-101 (USA)
CD:	RCA Bluebird 07863-2432-2 (USA), BMG Bluebird 2432-2-RB (USA), BMG France ND 89914 (France), BMG Bluebird ND-82432 (Germany), Mosaic MD-7 244 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), Past Perfect 220326-203 (Germany)

D5VB 1096-1A

JUST FLOATIN' ALONG

Status Unknown

July 28, 1945 (Saturday)

2:00 - 5:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5, with the addition of Hal Stevens, vocalist.

¹¹⁵ JUST FLOATIN' ALONG was originally entitled COMIN' AT YOU. In the RCA Victor recording sheets the title is shown as UNTITLED ORIGINAL.

D5VB 1097-1

DON'T BLAME ME

(Dorothy Fields-Jimmy McHugh)

George Siravo arrangement

Issues

10" 78: Victor Test Pressing (USA)
12" 33: Bluebird AXM2-5580 (USA)
CD: Mosaic MD-7 244 (USA), Classics 1330 (France),
Hep Metronome CD 70 (UK)

D5VB 1097-1A
DON'T BLAME ME

Status Unknown

D5VB 1098-1

YOLANDA

(From the 1945 MGM motion picture "Yolanda and the Thief")

(Arthur Freed-Harry Warren)

Vocal refrain by Hal Stevens

George Siravo arrangement

Issues

10" 78: Victor 20-1716-B (USA), Victor Test Pressing (USA), His Master's Voice
B.9476 (UK)
16" 33: AFRS Basic Music Library P-464 (USA)
12" 33: Bluebird AXM2-5580 (USA)
CD: Classics 1330 (France), Hep Metronome CD 70 (UK)

D5VB 1098-1A
YOLANDA

Status Unknown

July 30, 1945 (Monday)

1:00 - 4:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

The personnel are the same as on June 5.

D5VB 1047-2

BUT NOT FOR ME¹¹⁶

(From the 1930 musical production "Girl Crazy")

(George Gershwin-Ira Gershwin)

Jean Stevenson arrangement

Issues

10" 78: Victor Test Pressing (USA)

CD: Classics 1330 (France)

D5VB 1047-2A

BUT NOT FOR ME

Status Unknown

D5VB 1099-1

I CAN'T ESCAPE FROM YOU

(From the 1936 Paramount motion picture "Rhythm On The Range")

(Leo Robin-Richard Whiting)

George Siravo arrangement

Issues

10" 78: RCA Victor 20-1936-A (USA), Victor Test Pressing (USA)

12" 33: Bluebird AXM2-5580 (USA), RCA PM 42403 (France), RCA NL-89914 (Germany), Sounds of Swing LP-101 (USA)

CD: BMG France ND 89914 (France), Mosaic MD-7 244 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), Past Perfect 220326-203 (Germany)

D5VB 1099-1A

I CAN'T ESCAPE FROM YOU

Status Unknown

¹¹⁶ First recorded April 17, 1945. There is some confusion among different sources about subsequent issues of Takes 1 and 2. See also April 17, 1945 for issues of Take 1.

July 31, 1945 (Tuesday)
1:00 - 4:00 p.m. and 4:10-7:00 p.m.¹¹⁷
Victor Recording Session
Victor Studios
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS GRAMERCY 5

The personnel are the same as on January 9.

D5VB 1102-1

SCUTTLEBUTT

(Artie Shaw-John Carleton)

Issues

10" 78: RCA Victor 20-1929-A (USA), Victor Test Pressing (USA),
Victor 20-1929-A (Canada), His Master's Voice X 7474 (Sweden)

16" 33: AFRS Basic Music Library P-670 (USA)

7" 45: RCA Victor 547-0937 (USA) EPBT-3013 (947-0033) (USA), RCA Victor T
21052 (USA), RCA Victor EPBT-1241 (Canada), RCA Victor EPBT-3013
(Canada), RCA EPC-1241-3 (Germany)

10" 33: RCA Victor LPT-3013 (USA), RCA Victor T-21052 (USA), RCA Victor LPT-
3013 (Canada)

12" 33: Bluebird 7637-1-RB (USA), Bluebird AXM2-5580 (USA), RCA Victor
LPM-1241 (USA), RCA Victor LPM-6701 (USA), RCA Victor LPV-582
(USA), RCA Camden CAL-465/CAS-465 (e) (USA), RCA Camden CAL-465
(Canada), RCA Victor LSA 3087 (UK), RCA Camden CDN-127 (UK), RCA
LPM1241C (Germany), RCA Camden CAS-465(e) (Germany), RCA NL
45129 (Italy), RCA RMP-5114 (Japan), Victor Camden CL-5046 (Japan),
Hallmark 702232 (Netherlands), Quintessence QJ-25351 (Canada),
Reader's Digest RD 6915 (USA)

CD: RCA Bluebird 7637-2-RB (USA), Bluebird 82876 692392 (USA), RCA
Camden CAD1-465 (USA), BMG France ND 89914 (France), RCA CD
90128 (Germany), RCA Bluebird BVCJ-5118 (Japan), Mosaic MD-7 244
(USA), Classics 1330 (France), Hep Metronome CD 70 (UK), ASV Living
Era CD AJAS 2007 (UK), Hallmark 310892 (UK), Properbox 85 (UK), Star
Entertainment PC639 (UK)

¹¹⁷ These session times appear extraordinary considering only one tune is referenced as recorded.

August 1945

T. D., SHAW SEARCH FOR NEW SINGERS

Los Angeles — Tommy Dorsey and Artie Shaw are both looking for a girl singer. Carolyn Grey left the Dorsey band after a brief term to join Anson Weeks at a Big Bear Lake resort rather than sign a long-term contract. Tommy was reportedly talking terms with Margie Carle, daughter of bandleader Frankie, at this writing. Imogene Lynn, who Shaw has featured since he formed his new band, was still with the unit, though Shaw was auditioning singers. Shaw is stymied by transportation problems and is only doing recordings. Both Dorsey and Shaw have turned down name singers whose managerial contracts are held by agents. Both leaders insist on unencumbered singers.¹¹⁸

August 2, 1945 (Thursday)

2:00 - 5:00 p.m.

Victor Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS GRAMERCY FIVE

The personnel are the same as on January 9.

D5VB 1103-1/1A

THE GENTLE GRIFTER

D M S

Destroyed

D5VB 1103-1C

THE GENTLE GRIFTER¹¹⁹

(Artie Shaw-John Carleton)

Issues

10" 78:	RCA Victor 20-1929-B (USA), Victor 20-1929-B (Canada), His Master's Voice X 7474 (Sweden)
7" 45:	RCA EPC-1241-3 (Germany)
10" 33:	RCA Italiana A10V 0082 (Italy)
12" 33:	Bluebird 7637-1-RB (USA), Bluebird AXM2-5580 (USA), RCA Victor LPM-1241 (USA), RCA Victor LPM-6701 (USA), RCA Victor LPV-582 (USA), RCA Victor LSA 3087 (UK), RCA LPM-1241C (Germany)
CD:	RCA Bluebird 7637-2-RB (USA), BMG France ND 89914 (France), RCA CD 90128 (Germany), RCA Bluebird BV CJ-5118 (Japan), Mosaic MD-7 244 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), ASV Living Era CD AJAS 2007 (UK), Jasmine JASBOX 20-5 (UK), Past Perfect 220326-203 (Germany), Properbox 85 (UK)

¹¹⁸ Down Beat, August 1, 1945, p. 8

¹¹⁹ D5VB 1103-1C is a dub of D5VB 1103-1 made on November 26, 1945

D5VB 1104-1
MYSTERIOSO
(Artie Shaw-John Carleton)

Issues

10" 78: Victor 20-1800-B (USA), Victor Test Pressing (USA), His Master's Voice E.A. 3588 (Australia)
16" 33: AFRS Basic Music Library P-547, P-1113 (USA)
12" 33: RCA Bluebird 7637-1-RB (USA), Bluebird AXM2-5580 (USA), RCA Victor LPV-582 (USA), RCA Victor LSA 3087 (UK), RCA NL-87637 (UK), RCA 87637 (Germany), RCA NL 45129 (Italy)
CD: RCA Bluebird 7637-2-RB (USA), RCA ND-87637 (EU), RCA CD 90128 (Germany), RCA Bluebird BVCJ-5118 (Japan), Mosaic MD-7 244 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), Fabulous FADCD2048 (UK), Jazz Greats JAZZ CD 016 (UK), Past Perfect 220326-203 (Germany)¹²⁰

D5VB 1104-1A
MYSTERIOSO

Status Unknown

D5VB 1104-2
MYSTERIOSO

Issues

12" 33: RCA Bluebird 7637-1-RB (USA), Bluebird AXM2-5580 (USA), RCA Victor LPV-582 (USA), RCA NL-89914 (Germany)
CD: RCA Bluebird 7637-2-RB (USA), Bluebird ND-87637 (EU), BMG France ND 89914 (France), RCA Bluebird BVCJ-5118 (Japan), Mosaic MD-7 244 (USA), Hep Metronome CD 70 (UK), Jasmine JASBOX 20-5 (UK), Properbox 85 (UK)

D5VB 1105-1
HOP, SKIP AND JUMP

Destroyed

¹²⁰ To be confirmed.

D5VB 1105-1

HOP, SKIP AND JUMP

(Artie Shaw-John Carleton)

Issues

10" 78: Victor 20-1800-A (USA), Victor Test Pressing (USA), His Master's Voice E.A. 3588 (Australia)
16" 33: AFRS Basic Music Library P-547 (USA)
12" 33: RCA Bluebird 7637-1-RB (USA), Bluebird AXM2-5580 (USA), RCA RMP-5114 (Japan), RCA Victor LPV-582 (USA), RCA Victor LEJ-4 (USA), RCA Victor LSA 3087 (UK), RCA NL-89914 (Germany), Reader's Digest RDM 2181, RDS 6100 (UK)
CD: RCA Bluebird 7637-2-RB (USA), BMG France ND 89914 (France), RCA CD 90128 (Germany), RCA Bluebird BVCJ-5118 (Japan), Mosaic MD-7 244 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), Fabulous FADCD2048 (UK), Jasmine JASBOX 20-5 (UK), Past Perfect 220326-203 (Germany), Properbox 85 (UK), Vocalion CDVS 1943 (UK)

D5VB 1105-1A

HOP. SKIP AND JUMP

Status Unknown

Editor's note: August 2 would turn out to be Artie Shaw's final recording session for RCA Victor, ending a relationship with RCA Victor and Bluebird Records that started in 1938.

Personnel

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: George Schwartz, Bernie Glow, Stan Fishelson, Roy Eldridge
Trombones: Robert G. Swift, Oliver Wilson, Harry Rodgers (arranger), Gus Dickinson
Reeds: Artie Shaw (clarinet, leader, arranger), Louis Prisby (alto saxophone, clarinet), Rudolph Tanza (alto saxophone, clarinet), Jon Walton (tenor saxophone, clarinet), Herbie Steward (tenor saxophone, clarinet), Charles Genty (baritone saxophone, clarinet)
Rhythm: Dodo Marmarosa (piano), Morris Rayman (string bass), Barney Kessel (guitar), Lou Fromm (drums)
Vocalist: Imogene Lynn

ARTIE SHAW AND HIS GRAMERCY FIVE:

Trumpet: Roy Eldridge
Clarinet: Artie Shaw (leader, arranger)
Rhythm: Dodo Marmarosa (piano), Morris Rayman (string bass), Barney Kessel (guitar), Lou Fromm (drums)

ARTIE SHAW ROMANCE RUMORS



New York—Artie Shaw, on his New York trip as in Hollywood of late, was in the company of Ava Gardner of the movies a good amount of the time. A tricky couple, too—dig the tricky neckline of Ava's dress and Artie's ditto tie. Shaw is now back on the West Coast with his band and Ava.¹²¹

¹²¹ Down Beat, August 15, 1945, p. 8

TIME OFF

NEW YORK. Aug. 13 - Artie Shaw won't be batoning until Labor Day, it was revealed today. Shaw is taking it easy for the rest of the Summer. He starts a two-month trek of one-nighters through the Western territory on September 3.¹²²

ARTIE SHAW SWITCHES AGENCY AFFILIATION FROM WILLIAM MORRIS TO MUSIC CORP.

Artie Shaw is on the verge of completing a management deal with Music Corporation of America, which would take his orchestra to that agency for the next two years. The details of the agreement are now before Jules Stern, MCA President on the Coast. It is expected to be completed by today (Wed.). Shaw got loose from the William Morris Agency last week. He had a contract with them that is said to have several months to run. He asked for a release from it and got it without argument. Excepting an agreement that specific commissions in the near future be waived in favor of that agency.

There is no money involved in Shaw's switch to MCA. There had been reports last week that MCA was paying Morris \$45,000 for the leader's contract. This is claimed to be untrue; that it is just a clean switch from one agency to another. What induced Shaw's shift to MCA is not known. What caused Morris to let him go is also unknown, aside from the fact that the leader hasn't shown much inclination lately to work and hasn't been selling too many RCA Victor recordings. He turned down a bid for the 400 Club in N. Y. recently.

This is the third time Shaw has shifted agencies. He was initially with MCA. When he shot to the top with "Begin the Beguine," he was with General Amusements. Just before he went into the Navy a couple of years ago, Morris bought his contract from GAC for \$15,000, which probably was never completely earned back in commissions from the leader since he fulfilled only a few dates before entering the service.

Shaw's exit from the Morris Agency, plus the disappearance late last year of Glenn Miller over the English Channel, puts that agency right back where it started before the war, except for the acquisition of Charlie Spivak, who moved to Morris from GAC at the same time that Miller's contract went, and as part of that deal. When the deal was made, and Benny Goodman was fighting to get out of his MCA contract, presumably to go to Morris, it looked like Morris might come up with a bevy of name bands postwar. Goodman has since gotten his MCA release but remains a free agent.¹²³

¹²² The Billboard, August 18, 1945, p. 13

¹²³ Variety, August 29, 1945, p. 39

September 1945

SHAW SAID TO HAVE MORRIS RELEASE NOW SKEDDED FOR MCA STABLE?

Hollywood, Aug. 27 - Artie Shaw is understood to have secured his release from his contract with the Wm. Morris Agency and, in all probability, will move over to MCA. Shaw apparently dissatisfied with the bookings that the Morris Agency has been offering him still had about a year to do on his contract. Details of the release were worked out between the Morris Agency in New York and Andrew Weinberger, Shaw's attorney. Not known exactly what Shaw's plans are for this fall, but in all likelihood, he will take to the road shortly and also do some Coca-Cola Spotlight Bands dates. Meanwhile, Shaw is negotiating for a motion picture which he would like to do, but soon.¹²⁴

ARTIE SHAW SWITCH TO MCA SAID TO COST AGENCY 45G

New York, Sept. 1 - Artie Shaw's switch to Music Corporation of America, effected last week, is said to have been brought about with MCA buying his contract from William Morris Office for a reported \$45,000. However, Andy Weinberger, Shaw's attorney, denies this. Meanwhile, Shaw, who's been laying off for some time, will do a series of one-nighters starting September 7. The tour will be in the Midwest and the West, and then Shaw will do a picture. Shaw was only doing weekend dates on the West Coast recently, having played the New York Strand last year after coming out of the service.¹²⁵

MEX 4TH OF JULY SHINDIG IN L. A. COSTS 10G PLUS

Los Angeles, Sept. 10 - More than \$10 G will be spent for one day's entertainment here at the Shrine Auditorium September 18 when Paul Mirabal, owner-operator of Club Brazil, Club Babalu, and Club Cobra, puts on an event commemorating Mexican Independence Day. There will be dancing and entertainment for 11 hours, Mirabal said, and all for a buck and a half. Already signed are Artie Shaw and orchestra with Roy Eldridge, Carmen Cavallaro and orchestra, Miguelito Valdez, Chino Ortiz and the Club Brazil ork, Nestor Amaral, Joe Carioca and orchestra, and Chano Martinez. Martinez follows Valdez at the Club Brazil.¹²⁶

¹²⁴ The Billboard, September 1, 1945, p. 14

¹²⁵ The Billboard, September 8, 1945, p. 14

¹²⁶ The Billboard, September 15, 1945, p. 17

September 12, 1945 (Wednesday)

6:30 - 7:00 p.m. (Pacific)

Coca-Cola Spotlight Bands 894

U. S. Naval Hospital

San Diego, California

(Mutual-Don Lee) (KGB)

Broadcast

Michael Roy, announcer

COCA COLA SIGNATURE- program open

NIGHTMARE - opening theme

TABU

IF I LOVED YOU – Imogene Lynn, vocal

PLAY ON AND OFF - Fanfare

LITTLE JAZZ

OUT OF THIS WORLD – Imogene Lynn, vocal

BEGIN THE BEGUINE

SUMMIT RIDGE DRIVE - Gramercy Five

TOGETHER – Imogene Lynn, vocal

LUCKY NUMBER

NIGHTMARE - closing theme

COCA COLA SIGNATURE – Program Close

Dubbed in part as 16" 33 AFRS Spotlight Bands 741

Issues

COCA COLA SIGNATURE

16" 33:

Radio Recorders (USA), AFRS Spotlight Bands 741 (USA)

CD

Jazz Unlimited 201 2088 (Denmark) (partial)

Joyce Record Club JRCDRG-1016 (USA) (partial)

Cassette:

Radio Yesteryear 2CMR-178179 (USA) (partial)

NIGHTMARE

16" 33:

Radio Recorders (USA), AFRS Spotlight Bands 741 (USA)

12" 33:

Joyce LP-1003 (USA)

CD:

Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Soundcraft SC-5017-5018 (USA), Joyce Record Club JRCDRG-1016
(USA)

Cassette:

Radio Yesteryear 2CMR-178179 (USA)

TABU

16" 33:

Radio Recorders (USA), AFRS Spotlight Bands 741 (USA)

12" 33:

Joyce LP-1003 (USA)

CD:

Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Soundcraft SC-5017-5018 (USA), Joyce Record Club JRCDRG-1016
(USA)

Cassette:

Radio Yesteryear 2CMR-178179 (USA)

IF I LOVED YOU

16" 33: Radio Recorders (USA)
CD: Hep Metronome CD 84/85 (UK)

PLAY ON AND OFF (Fanfare)

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 741 (USA)
12" 33: Joyce LP-1003 (USA)
CD: Jazz Unlimited 201 2088 (Denmark), Joyce Record Club JRCDRG-1016 (USA)

LITTLE JAZZ

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 741 (USA)
AFRS New Year's Eve Dancing Party 14 (USA)
12" 33: Joyce LP-1003 (USA), Radiola MR-1031 (USA)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark), Soundcraft SC-5017-5018 (USA), The Golden Age of Jazz JZCD 355 (Italy), Joyce Record Club JRCDRG-1016 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)

OUT OF THIS WORLD

16" 33: Radio Recorders (USA)
CD: Hep Metronome CD 84/85 (UK)

BEGIN THE BEGUINE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 741 (partial) (USA)
12" 33: Joyce LP-1003 (USA) (part only)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark) (part only), Joyce Record Club JRCDRG-1016 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA) (partial)

SUMMIT RIDGE DRIVE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 741 (USA)
12" 33: Joyce LP-1003 (USA), Artie Shaw Club 13 (UK)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark), Soundcraft SC-5017-5018 (USA), Joyce Record Club JRCDRG-1016 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)

TOGETHER

16" 33: Radio Recorders (USA)
CD: Hep Metronome CD 84/85 (UK)

LUCKY NUMBER

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 741 (USA)
12" 33: Joyce LP-1003 (USA)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark), Soundcraft SC-5017-5018 (USA), Joyce Record Club JRCDRG-1016 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)

NIGHTMARE

16" 33: Radio Recorders (USA)
CD: Hep Metronome CD 84/85 (UK)

COCA COLA SIGNATURE

16" 33: Radio Recorders (USA)

ARTIE SHAW'S MUSIC CORP. PACT OKAYED

Arrangement by which Artie Shaw's orchestra is transferred from William Morris Agency management to Music Corp. of America has been agreed upon but not finally signed. The latter, however, is only a formality. The coin involved in the switch amounts to \$12,127 in correct figures, payable to Morris out of initial commissions earned by Shaw on MCA-booked dates. Shaw is currently on the Coast, where he has spent the majority of his time since being discharged from the Navy about two years ago.¹²⁷

UPBEAT

Artie Shaw starts September 28 on weekly four-night stands at the Meadowbrook (formerly Casa Manana) in Los Angeles, with another music crew playing the location the three remaining nights.¹²⁸

CLAUDE THORNHILL UNDER TREATMENT FOR INFECTION

Claude Thornhill, who has been leading Navy bands since donning a uniform about three years ago, is currently at Great Lakes Naval Training Station undergoing treatment for an infection of the ears and a bad sinus condition. He was transferred there from a San Francisco hospital after contracting the infection in the Marshall Islands while on a tour of Pacific bases with his service orchestra. Thornhill was stationed in the Hawaiian Islands for a long while after joining up with Artie Shaw.¹²⁹

SHAW WITH MCA. MULLS PIC PLANS

Los Angeles—Artie Shaw who has been working under a booking deal in which his dance dates were set by William Morris and other activities handled by MCA, has severed tie with the former office and is now tied solidly by MCA. It's understood MCA has set up a picture deal for Shaw in which he will furnish a story idea of his own, do an acting role and appear with his band.¹³⁰

LOS ANGELES BAND BRIEFS

The opening of the fall season brings some interesting changes in the local band picture. Artie Shaw will be at the Casa Manana by October 1. Casa Loma follows Harry James at the Casino Gardens and will compete for the beach trade with Bobby Sherwood at the Aragon (Bobby follows a two-week stand by Russ Morgan who opens Sept. 20) ... Al Donahue, after a brief tour, will move into the Trianon Oct. 19, following Eddie Miller . . . Enric Madriguera signed to replace Carmen Cavallaro at Ciro's Oct. 2.¹³¹

¹²⁷ Variety, September 12, 1945, p. 45

¹²⁸ Variety, September 12, 1945, p. 46

¹²⁹ Variety, September 12, 1945, p. 46

¹³⁰ Down Beat, September 15, 1945, p. 1

¹³¹ Down Beat, September 15, 1945, p. 6

September 19, 1945 (Wednesday)
6:30 - 7:00 p.m. (Pacific)
Coca-Cola Spotlight Bands 897
Soldier's Club, Fort Ord, California
State Highway 1, near Eighth Street, Seaside
Monterey, California
(Mutual-Don Lee) (KDON)

Broadcast
Michael Roy, announcer

COCA COLA SIGNATURE – Program open
NIGHTMARE - opening theme
MY HEART STOOD STILL
STAR DUST
PLAY ON AND OFF - Fanfare
ON THE ATCHESON, TOPEKA AND SANTA FE – Imogene Lynn, vocal
I COVER THE WATERFRONT
SCUTTLEBUTT - Gramercy Five
GOTTA BE THIS OR THAT – Imogene Lynn, vocal
JUST FLOATIN' ALONG
NIGHTMARE - closing theme
COCA COLA SIGNATURE - Program close

Dubbed in part as 16" 33 AFRS Spotlight Bands 744

Issues

D M S

COCA COLA SIGNATURE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 744 (USA)
CD: Jazz Unlimited 201 2088 (Denmark) (partial),
Joyce Record Club JRCDRG-1016 (USA) (partial)

NIGHTMARE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 744 (USA)
12" 33: Joyce LP-1003 (USA)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

MY HEART STOOD STILL

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 744 (USA)
12" 33: Joyce LP-1003 (USA)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

STARDUST

16" 33: Radio Recorders (USA)
CD: Hep Metronome CD 84/85 (UK)

PLAY ON AND OFF (Fanfare)

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 744 (USA)
12" 33: Joyce LP 1003 (USA)
CD: Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

ON THE ATCHESON, TOPEKA AND SANTA FE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 744 (USA)
12" 33: Joyce LP-1003 (USA), Artie Shaw Club 3 (UK), Swing Era ASC-3 (UK)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

I COVER THE WATERFRONT

16" 33: Radio Recorders (USA)
CD: Hep Metronome CD 84/85 (UK)

SCUTTLEBUTT

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 744 (USA)
12" 33: Joyce LP-1003 (USA), Artie Shaw Club 8, 13 (UK)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

GOTTA BE THIS OR THAT

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 744 (USA)
12" 33: Joyce LP-1003 (USA), Artie Shaw Club 4 (UK)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

JUST FLOATIN' ALONG

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 744 (USA) (partial)
12" 33: Joyce LP-1003 (USA) (partial)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark)
(partial), Joyce Record Club JRCDRG-1016 (USA) (partial)

NIGHTMARE

16" 33: Radio Recorders (USA)
CD: Hep Metronome CD 84/85 (UK)

COCA COLA THEME

16" 33: Radio Recorders (USA)

Personnel

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: **Ray Linn** (replaces Roy Eldridge), George Schwartz, Bernie Glow, Stan Fishelson
Trombones: Robert G. Swift, Oliver Wilson, Harry Rodgers (arranger), Gus Dickinson
Reeds: Artie Shaw (clarinet, leader, arranger), Louis Prisby (alto saxophone, clarinet), Rudolph Tanza (alto saxophone, clarinet), Jon Walton (tenor saxophone, clarinet), Herbie Steward (tenor saxophone, clarinet), Charles Genty (baritone saxophone, clarinet)
Rhythm: Dodo Marmarosa (piano), Morris Rayman (string bass), Barney Kessel (guitar), Lou Fromm (drums)
Vocalist: Imogene Lynn

ARTIE SHAW AND HIS GRAMERCY FIVE

Clarinet: Artie Shaw (leader, arranger)
Rhythm: Dodo Marmarosa (piano), Morris Rayman (string bass), Barney Kessel (guitar), Lou Fromm (drums)

September 26, 1945 (Wednesday)

6:30 - 7:00 p.m. (Pacific)

Coca-Cola Spotlight Bands 900

San Luis Obispo, California

(Mutual-Don Lee) (KVEC)

Broadcast

Michael Roy, announcer

COCA COLA SIGNATURE - Program open

NIGHTMARE - opening theme

BLUE SKIES

I'M GONNA LOVE THAT GUY (LIKE HE'S NEVER BEEN LOVED BEFORE) – Imogene Lynn, vocal

ON THE SUNNY SIDE OF THE STREET

SUMMERTIME

HOP, SKIP AND JUMP - Gramercy Five

IT HAD TO BE YOU – Imogene Lynn, vocal

JUMPIN' ON THE MERRY-GO-ROUND

NIGHTMARE - closing theme

COCA COLA SIGNATURE – Program close

Dubbed in part as 16" 33 AFRS Spotlight Bands 747

Issues

COCA COLA SIGNATURE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 747 (USA)

Compact Disc: Jazz Unlimited 201 2088 (Denmark) (partial),
Joyce Record Club JRCDRG-1016 (USA) (partial)

NIGHTMARE

16" 33s: Radio Recorders (USA), AFRS Spotlight Bands 747 (USA)

12" 33: Joyce LP-1003 (USA)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

BLUE SKIES

16" 33s: Radio Recorders (USA), AFRS Spotlight Bands 747 (USA)

12" 33: Joyce LP-1003 (USA), Big Band Gems BBG 092 (UK)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

I'VE GONNA LOVE THAT GUY (LIKE HE'S NEVER BEEN LOVED BEFORE)

16" 33: Radio Recorders (USA)

CD: Hep Metronome CD 84/85 (UK)

ON THE SUNNY SIDE OF THE STREET

16" 33s: Radio Recorders (USA), AFRS Spotlight Bands 747 (USA)

12" 33: Joyce LP-1003 (USA), Big Band Gems BBG 092 (UK)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

SUMMERTIME

16" 33: Radio Recorders (USA)

CD: Hep Metronome CD 84/85 (UK)

HOP, SKIP AND JUMP

16" 33s: Radio Recorders (USA), AFRS Spotlight Bands 747 (USA) (and reprise)
12" 33: Joyce LP-1003 (USA), Artie Shaw Club 13 (UK)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

IT HAD TO BE YOU

16" 33: Radio Recorders transcription (USA)
CD: Hep Metronome CD 84/85 (UK)

JUMPIN' ON THE MERRY-GO-ROUND

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 747 (USA)
12" 33: Joyce LP-1003 (USA)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark).
Joyce Record Club JRCDRG-1016 (USA)

NIGHTMARE

16" 33: Radio Recorders (USA)
Compact Disc: Hep Metronome CD 84/85 (UK)

COCA COLA THEME

16" 33: Radio Recorders (USA)

G. I. DISCHARGES SPEED NORMALCY

QUICK RETURN TO BAND BUSINESS

Service discharges given musicians of all calibre have been accelerated so greatly the past few weeks that band businessmen look for a much earlier return to normalcy than many did right after V-J Day. However, it is not likely that even though enough musicians will probably be available within the next couple of months, a wave of new band building will hit the business. At least two prewar musicians who have been in the service for some time are expected to doff their uniforms during the forthcoming weeks and resume batoning. Sgt. Ray McKinley, the drummer with Major Glenn Miller's Air Forces Orchestra since entering the Army, expects to be discharged within three weeks and will immediately build a new combo. He has a William Morris Agency contract. Sam Donahue, who led his own combo before going into the Navy as a sax man with Artie Shaw, and who subsequently took over leadership of that group when Shaw was discharged, also figures to be out soon. He's now on the Coast with the service group, most of which will soon be discharged.¹³²

RECORD REVIEWS

ARTIE SHAW (Victor)

***That's For Me* – FT; VC.**

***Yolanda* – FT, VC.**

Artie Shaw subdues all his musical enthusiasm in doing a commercial turnabout for both of these screen songs. Both the band and the maestro are all too calm and reserved, making for an uninspired spinning session that might just as well have been a slapped-together studio band. It's the music making and not the song material that lacks in the imagination that usually stems from a Shaw score. Only Hal Stevens' straightforward baritoning makes the spinning tolerable. *That's For Me* is the hit-to-be from State Fair, while *Yolanda* is an intriguing serenade from *Yolanda and the Thief*. Both ballads are set to a moderately paced rhythm beat, but nothing happens. These sides pack none of the coin magnetism the phono fans expect from Artie Shaw.¹³³

¹³² Variety, September 26, 1945, p. 49

¹³³ The Billboard, September 29, 1945, p. 85

October 1945

LOS ANGELES BAND BRIEFS

The Casa Manana, once the Green Mill, then the Cotton Club, comes up as the West Coast counterpart of a famous Eastern spot — the Meadowbrook. The opening date was set at Sept 27, with Artie Shaw on the stand for four nights a week (Thursday through Sunday) and a local band filling out the balance of the week.¹³⁴

Thursday, September 27, 1945 – Sunday, November 18, 1945

Artie Shaw and his Orchestra appeared for eight weeks, four nights per week (Thursday-Sunday) at the Meadowbrook Gardens, Culver City, California (formerly known as Casa Manana).

MUSICIANS MAY BLOW LABOR FUSE

Petrillo Hold Key To Dynamite

A dispute between the American Federation of Musicians and at least three of the four major networks is rapidly nearing a climax, with musicians having been pulled from several NBC broadcasts since last Sunday (30), and CBS reportedly on notice that the AFM will initiate similar action against that network starting next Friday (19). A general strike by musicians against one or more of the webs looms as a possibility. The basic cause of the dispute is the signing last Friday (28) by NBC and ABC (Blue) of a contract with the National Association of Broadcasting Engineers and Technicians, an independent union. The AFM, affiliated with the American Federation of Labor, has long contested NABET's jurisdiction in the recording industry. James C. Petrillo, "burned" at the action of the webs in signing with NABET for "platter turners" (disc jockeys), is using several disjointed situations as a weapon against the networks to pull union members from coast-to-coast broadcasts. The first hint that he planned action came on Saturday night (29) at 7:00 p.m. when his Los Angeles local notified Artie Shaw that his orchestra could not go on with its scheduled appearance on Sunday night (30) for Fitch on NBC. A vocal chorus was substituted.¹³⁵

¹³⁴ Down Beat, October 1, 1945, p. 6

¹³⁵ Variety, October 3, 1945, p. 35

October 3, 1945 (Wednesday)

6:30 - 7:00 p.m.

Coca-Cola Spotlight Bands 903

Army Air Force Base

Santa Ana, California

(Mutual-Don Lee) (KVOE)

Broadcast

Michael Roy, announcer

COCA COLA SIGNATURE - Program open

NIGHTMARE - Opening theme

BEDFORD DRIVE

DANCING IN THE DARK

PLAY ON AND OFF - Fanfare

ALONG THE NAVAJO TRAIL – vocal Imogene Lynn

SOFTLY, AS IN A MORNING SUNRISE

THE SAD SACK (Gramercy Five)

OUT OF THIS WORLD – vocal Imogene Lynn

'S WONDERFUL

NIGHTMARE - Closing theme

COCA COLA SIGNATURE – Program close

Dubbed in part as 16" 33 AFRS Spotlight Bands 750, with AFRS orchestra performing:

THE ASSEMBLY – Program open

COCA COLA SIGNATURE – Program close

D M S

Issues

COCA COLA SIGNATURE

16" 33: Radio Recorders (USA)

NIGHTMARE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 750 (USA)

12" 33: Joyce LP-1005 (USA)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

BEDFORD DRIVE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 750 (USA)

12" 33: Joyce LP-1005 (USA), Artie Shaw Club 6 (UK), Swing Era ASC-6 (UK)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

DANCING IN THE DARK

16" 33: Radio Recorders USA)

Compact Disc: Hep Metronome CD 84/85 (UK)

PLAY ON AND OFF

12" 33: Joyce LP-1005, LP-1010 (USA)

CD: Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

ALONG THE NAVAJO TRAIL

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 750 (USA)
12" 33: Joyce LP-1005 (USA), Artie Shaw Club 9 (UK)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

SOFTLY, AS IN A MORNING SUNRISE

16" 33: Radio Recorders (USA)
Compact Disc: Hep Metronome CD 84/85 (UK)

THE SAD SACK

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 750 (USA)
12" 33: Joyce LP-1005 (USA), Artie Shaw Club 13
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

OUT OF THIS WORLD

16" 33: Radio Recorders transcription (USA)
CD: Hep Metronome CD 84/85 (UK)

'S WONDERFUL

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 750 (USA)
12" 33: Joyce LP-1005 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

NIGHTMARE

16" 33: Radio Recorders (USA)
CD: Hep Metronome CD 84/85 (UK)

COCA COLA SIGNATURE

16" 33: Radio Recorders (USA)

MUSIC – AS WRITTEN

Hollywood

Roy Eldridge, the trumpet star, is not with Artie Shaw anymore. He was absent from the bandstand when Shaw opened at Meadowbrook Gardens, formerly Casa Mariana. He's reportedly in Chicago and then heading to New York to start his band. Paul Martin's band is alternating with Shaw and also enlarging his band for Tuesday and Wednesday at the spot when Shaw is off.¹³⁶

¹³⁶ The Billboard, October 6, 1945, p. 30

October 7, 1945 (Sunday)

4:30 - 5:00 p.m. (Pacific)

"Fitch Bandwagon"

Location Undetermined

Hollywood, California

NBC (KFI)

Broadcast

Cass Daley, host

Tom O'Brien, announcer

SMILE FOR ME - opening theme

NIGHTMARE

UNKNOWN TITLE¹³⁷

Commercial

GOTTA BE THIS OR THAT – Imogene Lynn, vocal

MAMA YO QUIERO – Cass Daley, vocal

IT'S ONLY A PAPER MOON

Commercial

LUCKY NUMBER

October 10, 1945 (Wednesday)

6:30 - 7:00 p.m. (Pacific)

Coca-Cola Spotlight Bands 906

Huff General Hospital

Santa Barbara, California

(Mutual-Don Lee) (KDB)

Broadcast

Michael Roy, announcer

D M S

COCA COLA SIGNATURE – Program open

NIGHTMARE - Opening theme

HINDUSTAN

CAN'T YOU READ BETWEEN THE LINES – Imogene Lynn, vocal

PLAY ON AND OFF - Fanfare

LOVE WALKED IN

I CAN'T GET STARTED

THE GRABTOWN GRAPPLE - Gramercy Five

IT MIGHT AS WELL BE SPRING – Imogene Lynn, vocal

THE GLIDER

NIGHTMARE - Closing theme

COCA COLA SIGNATURE - Program close

Dubbed in part as 16" 33 AFRS Spotlight Bands 753

¹³⁷ According to NBC radio log Artie Shaw performed a number that was not announced.

Issues

COCA COLA SIGNATURE

16" 33: Radio Recorders (USA)

NIGHTMARE

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 753

12" 33: Joyce LP-1005 (USA)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

HINDUSTAN

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 753

12" 33: Joyce LP-1005 (USA). Artie Shaw Club 9 (UK)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

CAN'T YOU READ BETWEEN THE LINES

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 753

12" 33: Joyce LP-1005 (USA), Big Band Gems BBG 092 (UK)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

PLAY ON AND OFF

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 753

12" 33: Joyce LP-1005 (USA)

CD: Jazz Unlimited (Denmark) JU-2088,
Joyce Record Club JRCDRG-1016 (USA)

LOVE WALKED IN

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 753

12" 33: Joyce LP-1005 (USA)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088 (Denmark),
Joyce Record Club JRCDRG-1016 (USA)

I CAN'T GET STARTED

16" 33: Radio Recorders (USA)

CD: Hep Metronome CD 84/85 (UK)

THE GRABTOWN GRAPPLE

16" 33: Radio Recorders (USA)

CD: Hep Metronome CD 84/85 (UK), Jasmine JASBOX 20-5 (UK)

IT MIGHT AS WELL BE SPRING

16" 33: Radio Recorders (USA)

CD: Hep Metronome CD 84/85 (UK)

THE GLIDER

16" 33: Radio Recorders (USA), AFRS Spotlight Bands 753

12" 33: Joyce LP-1005 (USA) (partial), Artie Shaw Club 7 (UK) (partial),
Swing Era ASC-7 (UK) (partial)

CD: Hep Metronome CD 84/85 (UK), Jazz Unlimited 201 2088
(Denmark) (partial) Joyce Record Club JRCDRG-1016 (USA) (partial)

NIGHTMARE

16" 33: Radio Recorders (USA)

Compact Disc: Hep Metronome CD 84/85 (UK)

COCA COLA SIGNATURE

16" 33: Radio Recorders (USA)

ELDRIDGE OUT OF ARTIE SHAW ORK

Los Angeles – Roy Eldridge suddenly left the Artie Shaw band without notice as they opened at the new Meadowbrook. Both Shaw and Eldridge waived all contractual commitments and usual notice. Ray Linn, last with Wood Herman, replaced Eldridge. Shaw is playing four nights a week at the spot, with Paul Martin's large band featured earlier in the week and his small combo, featuring clarinetist Mahlon Clark, alternating with the Shaw crew. Clarke's wife, Imogene Lynn, continues to sing with Shaw.¹³⁸

Diggin' the Discs

ARTIE SHAW

That's For Me

Yolanda

Victor 20-1716

Unpretentious scoring of two better-than-average ballads, played cleanly but methodically with only Shaw's clarinet and vocals by Hal Stevens to save both sides from complete nonentity.¹³⁹

CHATTER - HOLLYWOOD

Elizabeth Kern Shaw has received her final decree of divorce from Artie Shaw.¹⁴⁰

MARIAGES

Ava Gardner to Artie Shaw, Hollywood, October 17. The bride is a film actress; the groom is an orchestra leader.¹⁴¹

JAMES DROPS VACATION PLANS; GOES INTO CULVER CITY SPOT

Hollywood, Oct. 15 - Harry James is temporarily dropping plans for a seven-week vacation after his current month of one-nighters in this territory and instead okayed a contract to go into the new Meadowbrook Gardens (formerly Casa Manana) in Culver City, Calif., between November 22 and December 23. James junked his vacation plans when he learned that the recently opened Meadowbrook was doing good biz with Artie Shaw and wanted James's band to follow Shaw. Since Job calls for the band to only work four nights a week and the spot is located just out of Beverly Hills, James's home, the setup is almost a vacation in itself. However, James will vacation around the holidays as he usually does and may extend it through January. There's a possibility also that Artie may suddenly swing East and won't be able to stay at the Meadowbrook until James comes in.¹⁴²

¹³⁸ Down Beat, October 15, 1944, p. 1

¹³⁹ Down Beat, October 15, 1944, p. 11

¹⁴⁰ Variety, October 17, 1945, p. 20

¹⁴¹ Variety, October 24, 1945, p. 20

¹⁴² The Billboard, October 20, 1945, p. 24

November 1945

ARTIE SHAW MARRIES

Los Angeles—Artie Shaw, surprising no one this time, married Ava Gardner, Mickey Rooney's ex-wife, in Beverly Hills on the evening of Oct 17. Shaw is 35, his new wife is 21. It's his third marriage, her second.¹⁴³

ON THE UPBEAT

Harry James replaces Artie Shaw at Meadowbrook Gardens, Culver City, Cal., Nov. 22.¹⁴⁴

LOS ANGELES BAND BRIEFS

Harry James will be at the Meadowbrook in Culver City for four weeks starting November 22 (Thanksgiving) ... it looks like Artie Shaw and the Paul Martin combos will hold over until then.¹⁴⁵

MAHLON CLARK IS FIRED – TOO GOOD FOR SHAW AND MCA?

Los Angeles — The firing of clarinetist Mahlon Clark, clarinet ace who worked but one night with Paul Martin's band at the Meadowbrook, supposedly at the instigation of either MCA or Artie Shaw has raised somewhat of a rumpus in musician's circles here. The Martin band has been doing an alternate stint to Artie Shaw at the club. Shaw denied any part in the matter while MCA kept their usual silence. Whether the move came about because Clark, who was just recently released from the maritime service, was playing too much clarinet for Shaw, or whether it was poor showmanship to have two bands built around featured clarinet players at the same spot, was the point in discussion. Dave "Ace" Hudkins, one-time Shaw manager and now drummer with Martin (and said to be no longer on friendly terms with Shaw) backed the showmanship point. "That's all there is to it, and I'm sure Artie wasn't responsible." Paul Martin says that the night Clark reported, he was told by an MCA man that Clark played too much clarinet, and to get rid of him or switch him to alto or tenor. Later orders came from the management to let Clark go immediately. The real beef started when it came time to pay Clark the two week's salary due him in lieu of notice. The club operators refused to pay off, claiming no part in the deal. Clark was then advised to file a claim with the union against Martin. The board's findings will be known shortly.¹⁴⁶

RAY LINN HEADS A STAR STUDIO BAND

Los Angeles—Salon music went down in favor of swing as KMPC, local Indie, installed a new staff orchestra headed by Ray Linn and with an all-star line-up. Sonny Burke, JD arranger, is consultant and general music advisor. The personnel of the outfit has: Milt Raskin, piano; Al Hendrickson, guitar; Mahlon Clark, clarinet; Bud Combine, drums; Harry Klee, alto; Don Raffell, tenor; and Jimmy Stutz, bass. All men have had extensive name band experience. Linn is the Artie Shaw trumpeter. He plans to stay with Shaw as long as he remains around L. A. The band has daily radio shows. Members will all carry on outside musical work.¹⁴⁷

¹⁴³ Down Beat, November 1, 1945, p. 1

¹⁴⁴ Variety, October 31, 1945, p. 52

¹⁴⁵ Down Beat, November 1, 1945, p. 6

¹⁴⁶ Down Beat, November 1, 1945, p. 6

¹⁴⁷ Down Beat, November 1, 1945, p. 7

B. G. FOLLOWS JAMES INTO MEADOWBROOK GARDENS, COAST SPOT

Hollywood, Oct. 29 - Recently opened Meadowbrook Gardens (formerly Casa Manana) is making a major splurge into name band booking by bringing in Benny Goodman's band to follow Harry James and Artie Shaw. Goodman comes In January 3, 10 days after James closes. Shaw is current at the spot. Goodman's Meadowbrook Gardens date will be his first Coast location shot in a long time. He was originally penciled in for a January date for Larry Finley at Casino Gardens, but it is believed the four-night-a-week slant at the Meadowbrook was the inducement over the six-night-a-week stretch at Casino Gardens. Goodman is expected to play some dates for Finley at Mission Beach Ballroom. San Diego, Calif.¹⁴⁸

ARTIE SHAW BREAKING UP - TO RECORD ONLY HOPING TO RECAPTURE PRESTIGE

Artie Shaw bleaks up his orchestra later this month and will remain on the Coast indefinitely. He. Toss given his men notice that the outfit disbands Nov. 18. Shaw recently shifted booking agency affiliation from the William Morris Agency to Music Corp. of America, under an arrangement whereby monies due Morris, partly from the deal by which it acquired the band from General AiriuS. Corp., was to have been paid out of commissions carried by the band under MCA. Latter attempted to sell the band here in the east at \$2,500 and \$3.000 nightly but found no interest. Shaw couldn't see moving off the Coast for less, with high operating costs and transportation difficulties. Shaw plans to remain on the Coast and record in hopes of achieving another big record, which would revitalize his name. He is no longer connected with RCA-Victor and is closing a deal with Capitol Records; if this is set up, it will allow him to record in Hollywood with a picked group of studio men. Shaw was east last spring, on a theatre tour which got him top prices, but he hasn't moved out of the Hollywood area since.¹⁴⁹

ARTIE SHAW YENS TO PRODUCE FILMS

Hollywood. Nov. 13 - Artie Shaw is disbanding his music crew once more, this time with the intention of becoming a film producer. The maestro gave notice to his outfit over the weekend and will dissolve the organization with the end of the current playdate at Meadowbrook, Culver City, on Nov. 18. Shaw is reported to be taking this step because of a recent co-author stint with Hy Kraft on a non-autobiographical screenplay, based on orchestra life. His agency. Music Corp. Of America is aiding the bandleader in offering a package deal to studios whereby he goes along as associate producer with the screenplay.¹⁵⁰

¹⁴⁸ The Billboard, November 3, 1945, p. 13

¹⁴⁹ Variety, November 7, 1945, p. 51

¹⁵⁰ Variety, November 14, 1945, p. 2

November 14, 1945 (Wednesday)

Private Recording Session¹⁵¹

Radio Recorders Studio

Los Angeles, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets	Ray Linn, George Schwartz, Bernie Glow, Stan Fishelson
Trombones	Robert G. Swift, Oliver Wilson, Harry Rodgers, Gus Dickson
Reeds	Artie Shaw, clarinet (leader/arranger), Louis Prisby, Rudolph Tanza, alto saxophones; Jon Walton, Herbie Steward, tenor saxophones; Charles Gentry, baritone saxophone
Rhythm	Dodo Marmarosa, piano; Barney Kessel, guitar; Morris Rayman, string bass; Lou Fromm, drums
Vocalist	Hal Stevens

5408-Alternate

LET'S WALK

(George Siravo)

George Siravo arrangement

Issues

10" 78: Musicraft Test Pressing

5408

LET'S WALK

D M S

Issues

10" 78:	Musicraft 357-T (USA), Parlophone R3027 (UK)
16" 33:	AFRS Basic Music Library P-516 (USA)
10" 33:	Allegro 1466 (USA)
12" 33:	Bellaphon BJS 4052 (Germany), Discovery MVS 503 (USA), Everest FS 248 (USA), Marlor Olibin Recordings MVS 503 (USA), Nippon Columbia HR-133-EV (Japan), Presto 681 (UK), Viking VKS-1032 (USA)
CD:	Classics 1330 (France), Hep Metronome CD 70 (UK), Musicraft MVSCD-50 (USA), Musicraft MVS-50 (Japan), Music Masters 01612-65119-2 (USA), Nimbus NI 2729 (UK), Pegasus PGDCD049 (UK), President PLCD 557 (UK), Prism Leisure PLATCD 953 (UK), Sunflower Records SUN 2141 (UK)

¹⁵¹ The recording session was underwritten privately by Artie Shaw, with selections used by Musicraft Records after an agreement was made between Shaw and the record label.

5416

LOVE OF MY LIFE

(Johnny Mercer-Artie Shaw)

Based on the 1940 Lennie Hayton arrangement

Uncredited rewritten 1943-44 score

Issues

- 10" 78: Musicraft 378-T (USA), Radio Recorders test pressing (USA)
(reflects matrix # 5527-5) (USA)
- 7" 45: MGM Undocumented (USA), Royale EP 382 (USA)
- 10" 33s: Allegro 1405 (USA), Sparton 4030 (Canada)
- 12" 33: Allegro 1405 (USA), Allego LP 4030 (USA), Bellaphon BJS 4052
(Germany), Discovery MVS 503 (USA), Everest FS 248 (USA), Lion L
70058 (USA), Marlor Olibin Recordings MVS 503 (USA), MGM E 517
(USA), Nippon Columbia HR-133-EV (Japan), Presto 681 (UK),
Rondolette A 852 (USA), Society SOC 983 (UK), Tiara TMT-7460, TMT-
7517, TST-460, TST-517 (USA)
- CD: Classics 1330 (France), Hep Metronome CD 70 (UK), Crystal Stream
Audio IDCD 45 (Australia), KRB Music KRB 5004-2 (USA), Musicraft
MVSCD-51 (USA), Music Masters 01612-65119-2 (USA), Nimbus NI
2729 (UK), President PLCD 557 (UK)

5417

(I DON'T STAND) A GHOST OF A CHANCE WITH YOU

(Victor Young-Ned Washington-Bing Crosby)

Vocal refrain by Hal Stevens

Issues

- 10" 78: Musicraft 357-L (USA)
- 7" 45: Royale EP229 (USA)
- 10" 33: Allegro 1405 (USA)
- 12" 33: Discovery MVS 503 (USA), Ember EMB 3328 (UK), Galaxy 4852 (USA),
Golden Tone 14098 (USA), Marlor Olibin Recordings MVS 503 (USA),
Montgomery Ward MWS 95 (USA), Popular Record Club 852
(Australia), PRI Records MWS95 (USA), Rondo 9755 (USA), Rondolette
A 852 (USA), Tops L 975 (USA)
- CD: Classics 1330 (France), Hep Metronome CD 70 (UK), Crystal Stream
Audio IDCD 45 (Australia), Drive DE2-41047 (USA), Musicraft MVSCD-
51 (USA)

5418

HOW DEEP IS THE OCEAN

(How High Is The Sky)

(Irving Berlin)

Vocal refrain by Hal Stevens

George Siravo arrangement

Issues

10" 78: Musicraft 409-L (USA)
7" 45: Royale EP229 (USA)
10" 33: Allegro 1405 (USA)
12" 33: Bellaphon BJS 4052 (Germany), Discovery MVS 503 (USA), Ember EMB 3328 (UK), Galaxy 4852 (USA), Golden Tone 14098 (USA), Koala 14512 (USA), Marlor Olibin Recordings MVS 503 (USA), Montgomery Ward MWS 95 (USA), Popular Record Club 852 (Australia), PRI Records MWS95 (USA), Rondo 9755 (USA), Rondolette A 852 (USA), Sutton SU 295 (USA), Tiara TMT 756, TST 756 (USA), Tops L 975, L 1755 (USA)
CD: Classics 1330 (France), Hep Metronome CD 70 (UK), Crystal Stream Audio IDCD 45 (Australia), Musicraft MVSCD-51 (USA), President PLCD 557 (UK), Sounds Of Yester Year DSOY667 (UK)

5419

THE GLIDER

(Buster Harding)

Buster Harding arrangement

Issues

10" 78: Musicraft 378-L (USA), Musicraft 512 (USA), MGM 10612 (USA), Odeon O-28387 (Germany), Parlophone R3027 (UK), Radio Recorders test pressing (reflects matrix # 5325-2) (USA)
10" 33: Allegro 1405 (USA), Sparton 4030 (Canada)
12" 33: Allegro 1905 (USA), Allegro LP-4030 (USA), Discovery MVS 503 (USA), Ember EMB 3328 (UK), Galaxy 4852 (USA), Golden Tone 14098 (USA), Halo 50249 (USA), Marlor Olibin Recordings MVS 503 (USA), Montgomery Ward MWS 95 (USA), Nippon Columbia HR-133-EV (Japan), Popular Record Club 852 (Australia), PRI Records MW595 (USA), Rondo 9755 (USA), Rondolette A 852 (USA), Tops L 975, L 17545 (USA)
CD: Bluebird 09026-63808-2 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), Crystal Stream Audio IDCD 45 (Australia), Drive DE2-41047 (USA), Musicraft MVSCD-50 (USA), Music Masters 01612-65119-2 (USA), Nimbus NI 2729 (UK), Pegasus PGDCD049 (UK), President PLCD 557 (Germany), Prism Leisure PLATCD 953 (UK), Properbox 85 (UK), Star Entertainment PC639 (UK), Sunflower Records SUN 2131 (UK)

5420

THE HORNET

(Buster Harding)

Buster Harding arrangement

Issues

- 10" 78: Musicraft 409-T (USA), Odeon O-28129 (Germany),¹⁵² Parlophone R3100 (UK), Radio Recorders test pressing (reflects matrix # 5326-1) (USA)
- 7" 45: Royale EP229 (USA)
- 10" 33: Allegro 1405 (USA)
- 12" 33: Allegro 1405 (USA), Allegro LP 4023 (USA), Discovery MVS 503 (USA), Ember EMB 3328 (UK), Galaxy 4852 (USA), Golden Tone 14098 (USA), Marlor Olibin Recordings MVS 503 (USA), Montgomery Ward MWS 95 (USA), Nippon Columbia HR-133-EV (Japan), Popular Record Club 852 (Australia), PRI Records MWS95 (USA), Rondo 9755 (USA), Rondolette A 852 (USA), Tops L 975, L 1755 (USA), Viking VKS-1032 (USA)
- CD: Bluebird 09026-63808-2 (USA), Classics 1330 (France), Hep Metronome CD 70 (UK), Chestnut CN1001 (Germany), Crystal Stream Audio IDCD 45 (Australia), Drive DE2-41047 (USA), Musicraft MVSCD-51 (USA), Music Makers 01612-65119-2 (USA), Nimbus NI 2729 (UK), President PLCD 557 (UK), Prism Leisure PLATCD 953 (UK), Properbox 85 (UK), Sunflower Records SUN 2131 (UK)

ARTIE SHAW WILL RETIRE AGAIN TO TAKE IT EASY

Los Angeles—Artie Shaw will scrap his “million-dollar band” assembled here following his release from the Navy to once again “retire.” The band will break up at the close of its current Meadowbrook club date, which ends Sunday (18). The only possibility for Shaw to continue maintaining a band lies in the rather slim chance of securing a movie assignment or a radio commercial. Artie told *Down Beat*, “I would have to go east to continue with the band, and I don’t want to leave my wife. Nor do I feel like knocking myself out trying to keep my kind of band together under present conditions. I have no plans—just going to take it easy.”¹⁵³

LITTLE JAZZ STARTS

New York -Roy Eldridge is once again planning a big band of his own. Eldridge, who has been jobbing around New York since leaving Artie Shaw, will be booked by Frederick Bros., retaining Frank Veniere as his manager. If present plans materialize. Little Jazz will show his new band between December 15 and January 1.¹⁵⁴

¹⁵² The reverse side has CLARINET A LA KING by Benny Goodman

¹⁵³ *Down Beat*, November 15, 1945, p. 1

¹⁵⁴ *Down Beat*, November 15, 1945, p. 2

SAM DONAHUE STICKS WITH BAND ON COAST

New York—Sam Donahue left for the coast with remnants of his navy band after a momentary decision as to whether he would be discharged or not. Navy got around to lowering its point score, but didn't drop relatively low enough for Donahue, who is now scheduled for tentative separation about the first

NAME SURGERY AT RCA VICTOR

ORG PLANS CUT OF WAX STARS

Eli Oberstein says nothing "wholesale" about reductions, just a change of policy

Hollywood, Nov. 12 - Eli Oberstein, artist and repertoire boss of RCA Victor, stated today that there was no wholesale artist neck-chopping of contract talent. However, he admitted that the present policy of the waxing organization tended toward cutting down the number of names under contract until Victor had from 15 to 18 top attractions to whom they could give the proper stamper run and distribution. "A few sock disks," stated Oberstein, "merchandised to the hilt, will do more for the tunes, artists and the company than a huge catalog of big and little tunes and talent."

Confirms McIntyre Exit

When asked to comment upon the names exiting from his recording schedule, Obie stated that it was true that Hal McIntyre was ex-Victor. He had, it seems, a contract signed before Obie came back to the org, which had no option clauses, and when it expired, it expired. On Shep Fields, he stated that the contract had some time to run, and the matter of Field's continuation with the firm "just hasn't been set yet." Duke Ellington's contract, he stressed, had two years yet to go, and he saw no reason why it would not run that time, and maybe longer, barring untoward happenings. Phil Moore, it seems, was not released. His agreement said that if he found a better deal than Victor was giving him, he had the right to exit. And apparently, Musicraft offered a better deal, and so, he left.

Shaw's Own Diskery or Staying

Artie Shaw, reached for comment on his Victor status, pointed out, as indicated in another story in this issue, that he was disbanding his orchestra and that he might set up his recording outfit – although there were plenty of "ifs, ands, and buts" in the "might." However, if no Shaw waxing deal were consummated, he would continue to be a Victor artist.

Everyone Wants More

It's generally understood here that nearly everyone in the Victor catalog wants more action on their sides. Dave Rose over the weekend (10-11) lunched with Obie with the idea of asking for a "concentration on my recordings." The King Sisters will, if one of the sisters can be believed (but not quoted), leave for Capitol as soon as they're contract-free to do so, unless-. Victor's pot is boiling-that's certain under the stated aim of getting down to that 15-18 artists and a limited number of top tune disks a year. Waxing gang is interested in seeing which one of the artists released by RCA Victor hits the top slot with a new affiliation. There's too much change now in the world not to have that happen, is the way one top music man puts it ... and a tune can do it.¹⁵⁵

¹⁵⁵ The Billboard, November 17, 1945, p. 13

DAILEY PREPS SUIT VS COAST MEADOWBROOK, ASKS NAME CHANGE

Frank Dailey is preparing a suit against Meadowbrook Gardens. Culver City. Cal.. to force that spot to drop the Meadowbrook part of its new tag. Formerly the Casa Manana. The California user or name bands only recently changed names. It's currently using Artie Shaw weekends, to be followed by Harry James and then Benny Goodman. Dailey has put local Los Angeles lawyers on his case to secure, first, an injunction because the Culver City dancery' s methods of exploiting the name are too similar to his, and that he has spent considerable sums in the past few years on the tag, and that the title he popularized has become nationally known. Meadowbrook Gardens has used top names for some time. It is now among the top payoff spots on the Coast. It is claimed that James is being paid. \$7,500 guarantee for a weekend against all admissions. That applies only to the first week. For the second week, the guarantee drops to \$6,000.¹⁵⁶

ROY ELDRIDGE'S NEW BAND

Roy Eldridge, negro trumpeter with Artie Shaw's orchestra until the latter broke up his band several weeks ago, is forming a 20-piece outfit, which Frederick Bros will handle. The outfit is expected to be ready for one-nighters on the Coast late January or February and will head east early in April.¹⁵⁷

KERN WIDOW, DAUGHTER LEFT BULK OF HIS ESTATE

Los Angeles, Nov. 27 – The bulk of the estate of the late Jerome Kern, noted composer, will go to his widow. Elizabeth and his daughter. Elizabeth Kern Shaw, the divorced wife of bandleader Artie Shaw. The Estate consists chiefly of royalties from hit songs, real estate, and personal property.¹⁵⁸

D M S

¹⁵⁶ Variety, November 21, 1945, p. 50

¹⁵⁷ Variety, November 28, 1945, p. 41

¹⁵⁸ Variety, November 28, 1945, p. 53

MR. AND MRS. NOW



Hollywood – With the end of the war easing up the rice situation, another couple have gone and “dood it.” The handsome couple is, of course, Ava Gardner, the former mate of Mickey Rooney, and Artie Shaw.¹⁵⁹

¹⁵⁹ Down Beat, November 15, 1945, p. 6

MARTIN MADE THE GOAT OF THE CLARK CASE

Los Angeles—Paul Martin became the “goat” of the Mahlon Clark case as the union held the band leader responsible for the salary due to Clark as a result of his sudden, still unexplained dismissal from the Meadowbrook, where Martin shared the stand with Artie Shaw. The union’s action was a direct contradiction of AFM policy, which holds that a band leader is not an independent contractor. Martin claimed that the club, under pressure from either Shaw or MCA, requested him to let Clark go after the latter had worked one night with his band.¹⁶⁰

November 18, 1945 (Sunday)

4:30 -5:00 p.m. (Pacific)

“Fitch Bandwagon”

Location Undetermined

Hollywood, California

(NBC) (KFI)

Broadcast

Cass Daley, host

Tom O’Brien, announcer

SMILE FOR ME (opening theme)

‘S WONDERFUL

Commercial

NIGHT AND DAY

MY MAN – vocal Cass Daley

Commercial

LET’S WALK

D M S

Issues

‘S WONDERFUL

12” 33: Golden Era Records LP-15078 (USA)
CD Hep Metronome CD 84/85 (UK)

NIGHT AND DAY

12” 33: Golden Era Records LP-15078 (USA)
CD: Hep Metronome CD 84/85 (UK)

MY MAN

12” 33: Golden Era Records LP-15078 (USA)

LET’S WALK

12” 33: Golden Era Records LP-15078 (USA)
CD Hep Metronome CD 84/85 (UK)

¹⁶⁰ Down Beat, November 15, 1944, p. 6

SHAW LOOKING DISK BIZ IN CORNERS BY CUTTING WITH SEVERAL

Hollywood, Nov. 19 - Although Artie Shaw has dropped his band plans and his Victor tie-up, his dinking hasn't stopped, according to the latest trade rumor at Hollywood and Vine. According to the boys who make talk about music on the West Coast, Shaw expects to make a few sides for many waxers, with the idea of balancing the respective deals that they could offer him, and at the same time Judge what the dinking biz, as a biz, is all about. Shaw has admitted that he is seriously considering a dinking biz of his own, and off the record points out that there is no better way of discovering all there is to know about waxing at the other guy's expense than by taking a date at as many studios as possible. In most cases, the deal involves Shaw fronting a house ork, although he's willing and able, talks say, to gather a top group of sidemen together for special dates at any time.¹⁶¹



Artie Ponders His Future

¹⁶¹ The Billboard, November 24, 1945, p. 16

December 1945

VICTOR'S ROSTER DIMINISHES AS DISPUTES GROW

Chicago—The platter Industry, source of widespread interest lately with activity of innumerable independent companies and the wild scramble for name and semi-name talent, is the source of further interest with reports of wholesale reverberations within RCA Victor's talent roster. Handicapped by a lack of production, and in several serious disputes with top talent, Victor was reported ready to cut several top bands from their lists to concentrate on artists whose draw is assured. Already out of Victor was Hal McIntyre and the Phil Moore combo, with Shep Fields and Artie Shaw reported near the axe. The group that Victor plans to concentrate on includes Tommy Dorsey, Vaughn Monroe, Charlie Spivak, Freddy Martin, and Sammy Kaye, as well as most of their vocal stars.

Ellington Sore

Duke Ellington's status was uncertain. He was particularly dissatisfied with how Victor execs have handled his band's recordings. The chance might be that he will either seek release or would not be signed again. The recording business is a free-for-all at the moment, with bands or indie companies made by the success of a single record. The release of talent to the field will only make the race more of a scramble, with the advantage to Victor rather doubtful. Although added production will be possible for artists still contracted, the release of bands of the stature of McIntyre, Shaw, and Fields is too great to overlook. It might cool troubled home waters, for Victor has been in constant hot water with their stars due to the efforts of bands and vocalists to push their own productions, and the ensuing dissatisfaction with the results.

New Juke Idea

While complaining of a lack of production, Victor has introduced a new distribution idea that has sparked considerable interest within the business and will also require extensive special production. The idea is to produce a series of special records for jukebox operators only, which will have one band and the same tune on both sides of the same record. Approximately fifteen tunes have been selected, including standard hits from recent years. Distributors are already taking orders for delivery within a few weeks. The reason for the new idea lies in the main complaint of the operators—that half of most records are lost because one side is not commercially viable. This will be eliminated; in fact, now both sides can be used until only the needle scratch remains. McIntyre is reportedly already signed with Columbia. Phil Moore has inked with Musicraft.¹⁶²

¹⁶² Down Beat, December 1, 1945, p. 3

SHAW-VICTOR SPLIT CONFIRMED

Los Angeles—"Artie Shaw isn't hungry anymore." That was the comment offered by Eli Oberstein, Victor recording top, on a split between his company and the bandleader. Artie broke with the platter firm last month, after dissolving his band after his recent Meadowbrook club date. "Artie is no longer willing to put the hard work into his job that it takes to maintain a top-notch band these days," said Oberstein. "He thinks he can coast along on his reputation." However, there was another side to the falling out, as Oberstein's observations indicated. He said Shaw insisted on "the whole say" where his recordings were concerned and demanded the right to record only his own choice of material. Oberstein believes the choice of material should be left to the recording company. Asked when the company would release Shaw's recordings, Oberstein said: "We are preparing to release some very soon, but whatever we do with them, we'll do at our discretion. Oberstein noted that Shaw's contract had not expired and indicated that attorneys for the bandleader and Victor were working out a settlement. He charged that Shaw had been making records with another company in violation of the contract. Shaw says the recordings were made at his own expense and that he may issue them under his own label.¹⁶³

ARTIE SHAW'S RCA DIVORCE NOW FINAL

Artie Shaw officially drew his release from an RCA-Victor recording contract Monday (3). The leader and Victor originally decided to part ways several weeks back, but the split was not definite until an agreement was drawn up. Shaw had only a short time to go before his contract expired. Before the Victor split was completed, however, and before Shaw broke up his band last month (18), he recorded four sides in a Hollywood studio, at his own expense. At the time, the leader claimed he was uncertain what would be done with these masters. It is reported that a deal has been consummated with Musicraft Records by which that company will market these items.¹⁶⁴

Strictly Ad-Lib

The real cause for the friction between Artie Shaw and Victor was the company's refusal to release a 12-inch version of an Eddie Sauter score of Summertime, because it wouldn't fit in jukeboxes.¹⁶⁵

TO BE CONTINUED

IN THIS SERIES

Chapter 3 - Artie Shaw, 1938-1939, "The Great Band"

Chapter 4 - Artie Shaw, 1940-1941, "The West Coast Band"

Chapter 5 - Artie Shaw, 1941-1942, "The Symphonic Orchestra"

Chapter 7 - Artie Shaw, 1944-1945, The "Little Jazz" Band

Melody and Madness

Artie Shaw Index

¹⁶³ Down Beat, December 1, 1945, p. 16

¹⁶⁴ Variety, December 5, 1945, p. 40

¹⁶⁵ Down Beat, December 15, 1945, p. 1

SHAW WILL SIGN WITH NEW FIRM

Los Angeles – Artie Shaw has confirmed rumors that he is about to sign with a well-known recording firm – reports indicate Musicraft – although neither party will yet confirm – and that he will also hold an active interest in the company as a shareholder. Shaw scrapped his band just last month and broke a long-standing connection with Victor. He spoke freely about the break and minced no words in his criticism of Victor's head, Eli Oberstein. "Musicians who want to do things of lasting value don't belong in companies that men like Oberstein run. And a lot of them are finding it out – this isn't just my fight by any means. Oberstein told me what I should record, and how, despite my contract clearly stating that I was to have full authority. Why should I, or any bandleader who wants to do things that are worthy of respect from musicians and people who know good music, take orders from someone like Oberstein?"¹⁶⁶

ARTIE SHAW HIRES RIVAL CLARINET PLAYER

Los Angeles — Artie Shaw wrote his finale to the hubbub growing out of his asserted jealousy of the ability of the young clarinet player, Mahlon Clark. During his last week at the Meadowbrook, Shaw took a night off and hired Clark out of his pocket to front the band during his absence. The Clark-Shaw controversy started when Clark was fired from the Meadowbrook after working one night with Paul Martin's alternate band. Clark's friends claimed the orders came from Shaw. Later evidence indicated the demand for Clark's dismissal came from MCA.¹⁶⁷

SHAW, MCINTYRE MAKE DISC NEWS

New York - Artie Shaw and Hal McIntyre, released just recently from RCA Victor recording pacts, made news with reports that Shaw was to sign an attractive deal with Musicraft Records on his arrival from the coast, and that McIntyre had signed a year's contract with options calling for 24 sides annually with Cosmo. Shaw's contract was unusual in the alleged stipulation that the clarinetist would be accorded complete freedom in his selection of recordings, how often he records, and even where they would be made. Despite previous trade reports, he will not have a financial interest in the firm. The signing of the contract is understood to be waiting for only Shaw's arrival in New York. McIntyre's signature on a Cosmo contract caused considerable surprise within the business, as the record firm had been rumored to be on the verge of collapse. Mac's contract calls for 12 records per annum, with a minimum guarantee of 1,800,000 platters yearly. The bandleader supposedly thoroughly investigated the financial and production aspects of Cosmo before signing the contract.¹⁶⁸

¹⁶⁶ Down Beat, December 15, 1945, p. 6

¹⁶⁷ Down Beat, December 15, 1945, p. 8

¹⁶⁸ Down Beat, January 14, 1946, p. 2



Ava Gardner and Artie Shaw - Wedding Portrait