



American Music Research Center  
UNIVERSITY OF COLORADO BOULDER

**Glenn Miller Collections**

**ARTIE SHAW**

**June 1941 – January 1942**

**“The Symphonic Orchestra”**



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**In Cooperation with the University of Arizona**  
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G M C

## Prelude

### ARTIE SHAW'S TUTOR

#### Clarinetist Has the Ten for More Exalted Music

Artie Shaw is currently studying serious music with Dr. Hans Byrns, Austrian refugee, and former director of the Staats Opera at Vienna, who is now in New York. Leader is preparing to devote, his time exclusively to the higher type of melodies, and is definitely through with pop stuff with the exception of the records he cuts for Victor. On May 20 Shaw will do his first guest conductor shot with an established longhair outfit. He goes to Memphis on that date to baton the Memphis Symphony, an organization of about 80 pieces. He also has been, offered a chance to take over the 42-piece studio band at WOR, New York, to use on a series of "modern American music" programs Memphis date and other things not definitely set have postponed Shaw's plans to head toward the southwest and Mexico in search of native melodies. He won't go now for at least four or five months.<sup>1</sup>

#### Coin-Catching Possibilities

Artie Shaw 'I Cover the Waterfront' – 'Marinella' (Victor 27362)

'Waterfront' is a tasty few minutes. Side is the third of Shaw's string of standard releases dressed up in fine modern arrangements. It easily follows 'Dancing in Dark' and 'This is Romance' Reverse is also an equally capable rumba number.<sup>2</sup>

#### Inside Stuff - Orchestras

Artie Shaw has taken an interest in the clarinet playing of Jerry Wald, young leader whose band recently completed a long stretch at Childs Spanish Gardens New York. Shaw has given Wald some of the arrangements he used with the jump band he broke up about a year ago and is sending to his California home for more. Wald group goes into the Mansion, Youngstown, O., May 29 for six weeks and an indefinite stand at Buckeye Lake, O., July 12.<sup>3</sup>

Benny Goodman and Artie Shaw, clarinet-playing leaders who battled each other for the top position in band ratings a couple of years ago, are both delving deeper and deeper into classical music. Goodman particularly is increasing his ability in the longhair field. With his latest bookings he's playing at least three summer dates with outstanding serious music orchestras and figures to play more. Goodman is to play with the New York Philharmonic July 14 and after completing solos will bring in his full band for a program that is not yet set. Date is to be played at Lewisohn Stadium, N. Y. Shot with the Dayton, O. Symphony has also been booked for some time in September. Leader's solo and sextet program with the Philadelphia Symphony at Robin Hood Dell has been moved up from July 17 to July 10. Shaw is currently taking lessons in classical arranging from Dr. Hans Byrns, former director of the Vienna Staats Opera and is to play a guest date with the Memphis Symphony late this month. Others are being arranged for him. It's also possible that he will assume a conductor's role soon.<sup>4</sup>

#### Coin-Catching Record Possibilities

Artie Shaw 'Blues' (Two Sides) (Victor 27411)

Unusual stuff for Shaw, with a different sort of punch. Blues sides are solidly sown with numerous solos and fine full band work. Not very commercial, however, and probably won't get much machine attention. Sides are disconnected, though, making their use in boxes easy.<sup>5</sup>

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<sup>1</sup> Variety, April 23, 1941, p. 37

<sup>2</sup> Variety. April 9, 1941, p. 32

<sup>3</sup> Variety. May 14, 1941, p. 41

<sup>4</sup> Variety, May 28, 1941, p. 38

<sup>5</sup> Variety, May 28, 1941, p. 89

## June 1941

### ARTIE SHAW'S 50-PIECE SYMPH-TO-SWING ORCH

Artie Shaw will put into working form this fall the ideas he has had for a symphony-to-swing band, Beginning Oct. 1 he will tour the country with a 50-piece orchestra, playing straight concerts in various armories and auditoriums in key cities. Tour is currently being set up, but outside of a few tentative commitments no contracts have been signed. It is to last three months. The large orchestra will combine all the features Shaw has been using since his entry into the music biz. It will include the Gramercy Five (actually, six men) with which he has been making jazz recordings, the 14-piece setup he discarded when he was at the top of the dance band heap, and a 33-man setup similar to the one he has been using on Victor Records. Use of the various combinations will depend on what each particular composition demands for best results. Full complement of 50 will play native American music of authors such as William Grant Still, writer of 'Lenox Ave. Suite.' Outfit, according to Shaw, will not be a symphonic jazz group, but will attend to each separate tempo in true form, even though one or more is incorporated into a single arrangement. Symphonic jazz is a combination of two styles. None of the dates to be played will allow for dancing. They are to be straight concerts. One of the reasons for that is the fact that on most one-nighters played by the outstanding bands the greater portion of those who buy admission do not dance. They simply gather around the bandstand and listen. Taking that as a cue Shaw figures that his dates will be more comfortable for everyone concerned.<sup>6</sup>

**June 26, 1941 (Thursday)<sup>7</sup>**

**1:30 – 6:30 p.m.**

**Victor Recording Session**

**Victor Studio #2**

**155 East 24th Street**

**New York, New York**

G M C

### ARTIE SHAW AND HIS ORCHESTRA

Reeds	Artie Shaw (leader, clarinet), Benny Carter (alto saxophone)
Brass	Henry "Red" Allen (trumpet), J. C. Higginbotham (trombone)
Strings	Leo Kruczek, Kurt Dieterle, Max Silverman. Sergei Kotlarsky, Louis Edlin, Harry Urbant, Lee Kahn, Dave Norman (violins), Bernard Ocko, Sol D'Francetsch, (violins) Abe Borodin, Incion Schmit (cellos)
Rhythm	Jimmy Shirley (guitar), Sonny White (piano), Billy Taylor, Fred Zimmerman (string bass), Shep Shepherd (drums)
Vocalist	Lena Horne

BS 066146-1

### **CONFESSIN' (THAT I LOVE YOU)**

(Al J. Neiberg-Doc Daugherty-Ellis Reynolds)

#### Issues

10" 78:	Master/Hold (Unissued)
12" 33:	Bluebird AXM2-5576 (USA), RCA Camden CAL-584 (USA), RCA ESTEREO 10026 (Argentina), RCA FXM1 7336 (France), RCA Records NL89774 (2) (Germany), RCA Victor AVLP-3978 (Argentina), RCA Victor DPM 2028 (England), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany)
CD:	Classics 1167 (France), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA), RCA CD 90128 (Germany), RCA 2126414-2 (EU)
RTR:	RCA Victor 41/42 # 1 (USA)

<sup>6</sup> Variety, June 25, 1941, p. 1

<sup>7</sup> All of the tunes from this session are probably ARTIE SHAW arrangements. DON'T TAKE YOUR LOVE FROM ME is definitely an Artie Shaw arrangement as identified on the score.

BS 066147-1

**LOVE ME A LITTLE LITTLE**

(Herbie Holmes-Howard Smith-Ellen Orr-Harry De Costa)

Vocal refrain by Lena Horne

Issues

10" 78: His Master's Voice B.9322 (England), RCA Victor 20-2994-B (USA) (2), RCA Victor 68-0958-A (Argentina), Test Pressing (USA), Victor 27509-A (USA) (2)  
7" 45: RCA 20217 (Australia), RCA EPA-5013 (Germany), RCA Victor RPX-1308 (New Zealand), RCA Victor EPA-5013 (USA)  
12" 33: Bluebird AXM2-5576 (USA), RCA RD-27065 (England), RCA FXM1 7336 (France), RCA LPM-1570 C (Germany), RCA Records NL89774 (2) (Germany), RCA Victor LPM-1570 (USA)  
CD: Bluebird 9985-2 (USA), Classics 1167 (France), Fabulous FADCD2048 (UK), Intense Media 222738-09 (EU), Memoir CDMOIR 528 (England), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 1 (USA)

BS 066147-1A

LOVE ME A LITTLE LITTLE

Not processed

BS 066148-1

**BEYOND THE BLUE HORIZON**

(Mas Alla del Azul Horizonte)

(W. Frank Harling-Richard A. Whiting)

G M C

Issues

10" 78: Master/Hold (Unissued)  
12" 33: Bluebird AXM2-5576 (USA), RCA Records NL89774 (2) (Germany)  
CD: Bluebird 9985-2 (USA), Classics 1167 (France), Fabulous FADCD2048 (UK), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA), RCA CD 90128 (Germany), Yesterdays YDCD 2001 (Denmark)  
RTR: RCA Victor 41/42 # 1 (USA)

BS 066148-1A

BEYOND THE BLUE HORIZON

Not Processed

BS 066149-1

**DON'T TAKE YOUR LOVE FROM ME**

(Henry Nemo)

Vocal refrain by Lena Horne

Artie Shaw arrangement

Issues

- 10" 78: His Master's Voice B.9322 (England), RCA Victor 68-0958-B (Argentina), Test Pressing (USA), Victor 27509-B (USA) (2)
- 12" 33: Everest Records CBR 1013 (England), RCA LPM-1648-C (Germany), RCA Records DMM 4-0321 (USA), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Victor MELI-6 (Mexico), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), RCA Victor DPM 2041 (England), Bluebird AXM2-5576 (USA), Time Life STBB 26 (USA), RCA FXM1 7336 (France)
- CD: Bluebird 82876 692392 (USA), Classics 1167 (France), Intense Media 222738-09 (EU), Kaz Records TRT CD 191 (England), Memoir CDMOIR 528 (England), Mosaic MD-7 244 (USA), Properbox 85 (England), Vocalion CDVS 1943 (England)
- RTR: RCA Victor 41/42 # 1 (USA)

G M C



Lena Horne  
(MGM Publicity Photo)

## July 1941

### On the Upbeat

#### SHAW SET FOR THEATRE DATES

Artie Shaw now plans setting back his concert tour with a 52-piece band for a month and making four weeks of theatre appearances first. Leader will begin rehearsing a 30-piece band next week with which he'll start theatre dates about Sept. 1. After completing the theatre work, he'll rehearse for a month with the 52-man concert outfit and begin on that swing about Nov. 1 instead of his planned Oct. 1 start.<sup>8</sup>

### Coin Catching Records

Artie Shaw 'Don't Take Your Love'—'Love Me Little Little' (Victor 27509)

Shaw hasn't made any pops in some time. On the first side here, he uses to good advantage a neat tune equipped with exceptionally fine lyric. It's well played, too. Its only weakness is in Lena Home's vocal. It somehow doesn't fit her and occasionally she's crowded by the background. Reverse, a rhythmic cutting of a pop now getting started suffers from a thin arrangement. Miss Home again vocals, better in rhythm, Doubtful coin stuff.<sup>9</sup>

### On the Records

[Key: FT – Fox Trot; W-Waltz; VC-Vocal Chorus; V-Vocal Recording]

**Artie Shaw** (Victor 27509) *Love Me a Little Little* – FT, VC; *Don't Take Your Love from Me* – FT; VC. The ever-changing Shaw steps out, with this release, along different lines than he had been following of late. Getting away from the series of brilliantly scored musical comedy oldies and familiar pop standards that had been coming from him in a steady stream for months, Artie now changes not only his format but also his band and brings forth two contemporary pop tunes with a 22-piece orchestra that represents a further move in his continued efforts to pull away from the standardized dance band formulas. This time the ork combines some of the best efforts of selected instrumentalists among the country's jazz greats with strictly legitimate tonal coloring of symphonic proportions. The latter segment of the group comprises eight violins, two violas, two cellos, harp, and string bass, while the jazz portion is made up of clarinet (Shaw's, naturally), alto sax, trombone. Trumpet, piano, guitar, drums, and bass. J. C. Higgenbotham and Benny Carter, on trombone and alto respectively, share honors with Shaw on this first pressing as regards brilliant soloing/ The set-up is different than before due to the absence of sectional brass or reed work. The jazz parts are largely solo, while the contrasting fullness and richness stem from the lush strings playing ensemble. To the average disc listener the differences will be subtle and perhaps will even go unnoticed, since hot and sweet alternated on Shaw's recent records in much the same general pattern that they do here. One immediately discernible departure from the recent discs, though, is the vocal work of Lena Horne. This newly discovered sepia singing star supplies the wordage that has been missing from Artie's platters, and her ability is on a par with the musically superb endeavors of the instrumentalists. There may be those who would prefer to have no singing interrupt the straight instrumentation, but Miss Horne's work ought to change their minds. Both songs her may possibly lick, and as performed by Shaw they make excellent music machine fare. From the merit standpoint, everything is right about these sides – melodies, scoring, playing, and singing. And Shaw has demonstrated already that the nickel-droppers will go for his modern, ultra-fine style.<sup>10</sup>

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<sup>8</sup> Variety, July 23, 1941, p. 49

<sup>9</sup> Variety, July 30, 1941, p. 35

<sup>10</sup> The Billboard, July 26, 1941, p..14



## August 1941

### ARTIE SHAW PLAYING DANCE DATES BUT STILL CHERISHES CONCERT IDEA

Despite his assertions that he would never again play dance dates, Artie Shaw is returning to that field. He begins a series of ballroom bookings at Andy Perry's Empire Ballroom, Allentown, Pa., Sept. 5, and follows with Steel Pier, Atlantic City, and Fernbrook Park, Dallas, Pa., on successive days. Sept. 10 he's at Sunset Ballroom, Carrolltown, Pa.; 11, Lakewood Park, Mahanoy City, Pa.; 12, Aud., Rochester, N. Y.; 13, Hershey Park, Hershey, Pa.; 14, Ritz Ballroom, Bridgeport, Conn. Shaw will play the hops with a 32-piece group, including himself and Bonnie Lake, vocalist. It will be made up of 15 strings (eight violins, four violas and three cellos) and six brass, five sax, four rhythm. He has already set most of the men for the latter portion, taking most of them from currently organized bands. They are: Jack Jenney, Ray Conniff, Vernon Brown, trombones (Brown is not yet definite); Maxie Kaminsky, Lee Castaldo, 'Hot Lips' Page (colored) trumpets; Les Robinson, Georgie Auld, saxes set, other three to be from Ronnie Perry, Mickey Folus, Gus Bivona, Hank D'Amico, or El Scalzi. Johnny Guarnieri, piano; Dave Tough, drums; Mike Bryan, guitar; Ed McKinney, bass. Shaw has not dropped the concert idea that he was working on, involving a 52-piece symphony-to-swing band. He has set it aside temporarily, however, because of what a month of rehearsals would cost. At \$3 per man an hour he would have to get up about \$18,000 for rehearsing alone. Instead he'll play the dance hops and theatres for about two months, then come into New York and add the 20 more pieces for concert work. In that, way the cost is cut considerably. <sup>11</sup>

**August 24, 1941 (Sunday)**

**8:00 - 8:30 p.m.**

**The Star Spangled Theatre**

**"The Pied Piper of Swing"**

**Probably NBC Radio City**

**Rockefeller Center**

**New York, New York**

**(NBC-Blue) (WJZ) broadcast**

Performers include Louise Stanley, Jack Arthur, Teddy Hart and Artie Shaw

G M C

LOC: NBC LWO 12736 31B1-2.

### Issues

RTR: Library of Congress 35020-1/2 (USA)

Note: This is not a music broadcast. Artie Shaw assumes a speaking role in a dramatic play about a young musician struggling to find his way back to "normal" life after release from prison. The program features only incremental music.

### PATRIOTISM DEFINED

Artie Shaw is definitely patriotic. In view of Government plans to conserve woollens where possible, Shaw, in ordering 60 suits for his new 30-piece band from Leeds, New York, insisted that they all be single-breasted and minus vests. <sup>12</sup>

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<sup>11</sup> Variety, August 13, 1941, p. 48

<sup>12</sup> Variety, August 27, 1941, p. 3

## AFM DAMPENS SHAW'S CONCERT AMBITIONS

New York, Aug. 16.-Artie Shaw's ambition as concert leader of a 52 -piece ork will have to await either the accumulation of more money by the clary artist or a relaxing of rehearsal rules set up by the American Federation of Musicians. The AFM would not allow Shaw to build rehearse a concert outfit without pitching up approximately \$20,000 in rehearsal fees over a four-week period. Leaders are allowed to rehearse a dance band without any additional costs, but concert orks are something else. Maestro will hit the road next month with his new 32 -man dance ork, playing a string of one-nighters before hitting Chicago, whence he'll pick up theater engagements. Shaw's dance instrumentation will include 15 strings, six brass, five reed, and four rhythm, besides thrush Bonnie Lake.<sup>13</sup>

### Radio Reviews

#### FOLLOW UP COMMENT

"Star Spangled Banner" series, on the NBC-Blue, took another step downward in the clambake class last Sunday night (24) with a dramatic piece tagged 'The Pied Piper.' Artie Shaw was brought in to blow the clarinet and play the part of an ex-con who made good in the dance band business. 'Though no shakes as an actor, Shaw was due a world of apologies for the pathetic caricature that the script posed. Also due lots of pity was Teddy Hart, star in several Broadway comedy hits, who in this thing had to struggle with the sorriest of would-be wisecracks. The sketch had him cast as a band leader who discovered the great 'Pied Piper,' but now reduced to whipping the stick in a beer hut. The plot itself proved a crazy hash of ancient devices and absurdities. Louise Stanley and Jack Arthur were also among the acting victims.<sup>14</sup>

#### JACK JENNEY BROKE

Files Bankruptcy in N. T.—Owes \$31,598, Assets \$200

Truman Elliott Jenney, unemployed orchestra leader known as Jack Jenney, filed a voluntary petition of bankruptcy in N. Y. federal court Friday (29) listing \$200 in assets and \$31,598 in liabilities. In 1940 Jenney earned \$2,696 and in 1941 he has earned \$1,500. He's since joined Artie Shaw's trombone section; also, is a house musician at CBS and NBC. Music Corp. of America is the largest creditor, being owed \$15,000 on a loan. Next largest is Reuben Weinstein, owed \$12,601 on a loan and percentage of Jenney's gross up to 1949 in return for the loan. Others are Earl Baker of Local 802 of the AFM, \$41; Bob Welch of Young & Rubicam, \$10; and Dave Ringle, \$20.<sup>15</sup>

August 29, 1941  
Hampton Beach Casino  
Hampton Beach, NH  
(Dance)

August 30, 1941  
Kimball's Starlight Park  
Lynnfield, MA  
(Dance)

August 31, 1941  
Lyonhurst Ballroom  
Marlboro, MA  
(Dance)

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<sup>13</sup> The Billboard, August 23, 1941, p. 11

<sup>14</sup> Variety, August 27, 1941, p. 34

<sup>15</sup> Variety, September 3, 1941, p. 45

## On the Records

**Artie Shaw** (Victor 27536) *it Had to Be You* - FT. *If I Had You* - FT. Coupling two established hits of an earlier decade, Artie Shaw makes acceptable dance incentives for both sides. However, they are hardly to be considered striking or even examples of a new style of music that the maestro aims to champion. The arrangements are simple and melodic patterns, and with an extra-large instrumentation at his command, both sides are devoted for the most part to sectional showings on the part of the fiddles, reeds, and brasses, with the emphasis on strings. Set in a smooth and medium tempo, the Gus Kahn-Isham Jones pop hit on the A side has Shaw splitting the opening chorus with the strings; the sax choir, solo trumpet, and strings divide the second chorus, and for the final windings, Shaw's clarinet picks it up at the middle refrain, taking it out with a string of clarinet cadenzas. The B side covers as much ground but reckons as the more desirable side because Artie gives out with an entire solo chorus. Apart from the fact that Shaw is using a large band, these sides can hardly be considered as indications of the new brand of dance music being associated with the maestro. Rather, it's nothing more than a repetition of what Paul Whiteman gave the Victor labels so many years ago when he used a large band to give a new musical dress for his initial successes with *Whispering* and *Japanese Sandman*. There is little here to excite the operator's imagination in seeking another *Begin the Beguine* or *Frenesi* from the maestro. Both sides establish the same musical mood. And since both songs are well-established hits of a yesteryear, it makes little difference which face of the disc is placed up in a machine. However, the added advantage is in the *If I Had You* side since it gives more of Shaw's thrilling clarinet. It's doubtful whether either side can expect a revival via the phono network. Moreover, lack of a vocal chorus diminishes the music box appeal of either side.<sup>16</sup>



<sup>16</sup>16 The Billboard, August 30, 1941, p. 13



## September 1941

September 1, 1941 (Mon)  
Canobie Lake Ballroom  
Canobie Lake, NH  
(Dance)

### JITTERBUGS EVIDENTLY AIN'T MAD AT SHAW, WHO GROSSES \$15,930 IN FOUR 1-NITERS

Artie Shaw, who popped himself into the dog-house about a year ago by tossing uncomplimentary remarks about band-crazy youngsters, apparently hasn't been forgotten by them despite his utterances. Shaw last week (29) took his new 32-piece one-night band out on the first road trip he has taken since last year and in four dates grossed a total of \$15,930, less tax. He began at Hampton Beach Casino, Hampton Beach, N. H., pulling 4,321 dancers at \$1. Hopping to Kimball's Starlight Park, Lynnfield, Mass. (30), he gathered 3,846 at same price; next day (31) he lured 4,185 at \$1 into Lyonhurst Ballroom, Marlboro, Mass., and on Monday (1) filled the ballroom at Canobie Lake, N.H., with 3,576 at \$1.<sup>17</sup>

### Coin Catching Records – And Others

Artie Shaw 'It Had to Be You' — 'If I Had You' (Victor 27536)

Victor mistakenly labelled both sides 'If I Had You.' 'A' side is a lively, smartly scored arrangement of 'It Had to Be You,' which can be of value to boxes. It rides solidly with a rhythmic punch and various solos. Reverse, another of Shaw's smooth rhythm standards, also hits mark. Complete with strings, mutes, good Shaw clarinet and a muted trumpet bit. It'll sell best on counters. No vocals.<sup>18</sup>

### **September 2-3, 1941 (Tuesday-Wednesday)**

**6:30 p.m. – 12:30 a.m.**

**Victor Recording Session**

**Victor Studio #2**

**155 East 24th Street**

**New York, New York**

### **ARTIE SHAW AND HIS ORCHESTRA**

Reeds	Artie Shaw (leader, clarinet), Les Robinson, Charlie DiMaggio (alto saxophone), Mike Folus, Georgie Auld (tenor saxophone), Artie Baker (baritone saxophone)
Trumpets	Steve Lipkins, Max Kaminsky, Lee Castle, Oran "Hot Lips" Page (vocalist)
Trombones	Jack Jenney, Morey Samuels, Ray Conniff (arranger)
Strings	Unidentified (15 musicians)
Rhythm	Johnny Guarnieri (piano), Mike Bryan (guitar), Ed McKinney (string bass), Dave Tough (drums)
Vocalist	Bonnie Lake
Arrangers	Lennie Hayton, Paul Jordan, Fred Norman

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<sup>17</sup> Variety, September 3, 1941, p. 45

<sup>18</sup> Variety, September 3, 1941, p. 46

BS 067735-1

**THIS TIME THE DREAM'S ON ME**

(Esta Vez Me Toca Soñarte)

(from the Warner Brothers motion picture "Blues in the Night")

(Harold Arlen-Johnny Mercer)

Vocal refrain by Bonnie Lake

Artie Shaw and Lennie Hayton arrangement

Issues

10" 78: Hold (Unissued)  
RTR: RCA Victor 41/42 # 1

BS 067735-2

**THIS TIME THE DREAM'S ON ME**

Vocal refrain by Bonnie Lake

Issues

10" 78: His Master's Voice N.E. 616 (India), Victor 27609-A (Canada), Victor 27609-A (USA) (2\*)  
12" 33: Bluebird AXM2-5576 (USA)  
CD: Classics 1206 (France), Intense Media 222738-09 (EU), Memoir CDMOIR 528 (England)  
RTR: RCA Victor 41/42 # 1

BS 067736-1

**BLUES IN THE NIGHT**

(Tristezas en la Noche)

(from the Warner Brothers motion picture "Blues in the Night")

(Harold Arlen-Johnny Mercer)

Vocal refrain by Oran "Hot Lips" Page

Artie Shaw and Lennie Hayton arrangement

Issues

10" 78: Hold/Test Pressing (USA)  
CD: Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 1

BS 067736-2

**BLUES IN THE NIGHT**

Vocal refrain by Oran "Hot Lips" Page

Issues

10" 78: His Master's Voice N.E. 616 (India), Victor 27609-B (Canada), Victor 27609-B (USA) (2),  
Test Pressing (USA)  
12" 33: Bluebird AXM2-5576 (USA), Franklin Mint Record Society 75 (USA), Jazz Heritage  
913254T (USA), RCA NL 45128 (Italy), RCA Camden CAL-465 (USA), RCA Camden CAS-  
465(e) (Germany), RCA Camden CAS-465(e) (PCRS-5305) (USA), RCA Camden CDN-  
127 (England), RCA International INTS 5022 (England), RCA Records DMM 4-0321  
(USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), RCA Victor DPM  
2028 (England), RCA PM 42403 (France), RCA Records NL89774 (2) (Germany),  
Franklin Mint 38 (USA)  
CD: BMG/BI 2432-2-RB (USA), Bluebird 09026-63808-2 (USA), Bluebird 82876 692392 (USA),  
Classics 1206 (France), Hep CD 1073 (UK), Intense Media 222738-09 (EU), Memoir  
CDMOIR 528 (England), Mosaic MD-7 244 (USA), Properbox 85 (England)  
RTR: RCA Victor 41/42 # 2

BS 067737-1

**NOCTURNE**

(Two American Sketches)

(Thomas Griselle)

Jerry Sears arrangement

Issues

10" 78: Victor 27703-A (USA) (2), Test Pressing (USA)

12" 33: Bluebird AXM2-5576 (USA), Sounds of Swing LP-102 (USA)

CD: Bluebird 061099-2 (USA), Bluebird 09026-63808-2 (USA), Classics 1206 (France), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA), RCA Victor/BMG 09026-63753-2 (USA)

RTR: RCA Victor 41/42 # 2

BS 067737-1A

NOCTURNE

Not processed

BS 067738-1

**ROCKIN' CHAIR**

(Mecedora)

(Hoagy Carmichael)

Lennie Hayton arrangement

Issues

10" 78: His Master's Voice B.9272 (England), His Master's Voice B.9272 (India), Victor 27664-B (USA) (2)

12" 45: Doxy Dox857 (EU)

12" 33: Bluebird AXM2-5576 (USA), RCA Camden CAL-584 (USA), RCA Records NL89774 (2) (Germany), RCA Victor LPM-1201 (USA)

CD: Classics 1206 (France), Hep CD 1073 (UK), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA), RCA 2126414-2 (EU)

RTR: Victor 41/42 # 2

BS 067738-1A

ROCKIN' CHAIR

Not Processed

BS 067739-1

THROUGH THE YEARS

Hold

BS 067739-1A

**THROUGH THE YEARS**

(Vincent Youmans)

Lennie Hayton arrangement

Issues

10" 78: Victor 27703-B (USA) (2)  
12" 33: Bluebird AXM2-5576 (USA)  
CD: Classics 1206 (France), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 2

BS 067740-1

**IF I LOVE AGAIN**

(Ben Oakland)

Lennie Hayton arrangement

Issues

10" 78s: Victor 27664-A (USA) (2), Test Pressing (USA), His Master's Voice 89348 (England)  
12" 33s: Bluebird AXM2-5576 (USA),  
CD: Classics 1206 (France), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 2

BS 067740-1A

IF I LOVE AGAIN

Not processed

**September 3, 1941 (Wednesday)**

**3:30 – 7:00 p.m.**

**Victor Recording Session**

**Victor Studio #2**

**155 East 24th Street**

**New York, New York**

G M C

**ARTIE SHAW AND HIS ORCHESTRA**

Reeds Artie Shaw (leader, clarinet, arranger), Georgie Auld (tenor saxophone)  
Brass Oran "Hot Lips" Page (trumpet), Ray Conniff (trombone)  
Strings Unidentified (15 musicians)  
Rhythm Johnny Guarneri (piano), Ed McKinney (string bass), Mike Bryan (guitar),  
Dave Tough (drums)

BS 066148-2

**BEYOND THE BLUE HORIZON**

(W. Frank Harling-Richard A. Whiting)

Issues

10" 78: His Master's Voice B.9320 (England), La Voz De Su Amo GY 571 (Spain), Victor 27641-B  
(2) (USA), Victor 20-2939 (USA), Victor Test Pressing\* (USA)  
12" 33: RCA LPM-1648-C (Germany), RCA Records DMM 4-0321 (USA), RCA Victor LPM-1648  
(USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Victor VPM-  
6062 (USA), RCA Victor VPS-6062 (Germany), Bluebird AXM2-5576 (USA), RCA FXM1  
7336 (France)  
CD: Classics 1206 (France), Hep CD 1073 (UK), Intense Media 222738-09 (EU),  
Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 1



BS 066148-3  
BEYOND THE BLUE HORIZON

Not processed

BS 067747-1  
**IS IT TABOO (TO FALL IN LOVE WITH YOU)**  
(Albert Debru)

Issues

10" 78: His Master's Voice B.9320 (England), La Voz De Su Amo GY 571 (Spain),  
Victor 27641-A (2) (USA), Victor Test Pressing (USA) (damaged)  
12" 33: Bluebird AXM2-5576 (USA), Sounds of Swing LP-102 (USA)  
CD: Bluebird 09026-63808-2 (USA), Classics 1206 (France), Hep CD 1073 (UK),  
Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 2

BS 067747-2  
**IS IT TABOO (TO FALL IN LOVE WITH YOU)**

Issues

10" 78: Hold  
RTR: RCA Victor 41/42 # 2 (USA)

BS 067748-1  
**I ASK THE STARS (AND THEY AGREE)<sup>19</sup>**  
(Swing by Any Other Name)  
(Artie Shaw)  
Artie Shaw arrangement

Issues

10" 78: Victor 27719-A (2), Test Pressing (USA) (crack)  
12" 33: Bluebird AXM2-5576 (USA), Sounds of Swing LP-102 (USA)  
CD: Classics 1206 (France), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 2

BS 067748-1  
**I ASK THE STARS (AND THEY AGREE)**

Hold

On the Upbeat

Mike Vetrano shifted from road manager with Woody Herman to similar capacity with Artie Shaw.  
Pee-Wee Monte, from Benny Goodman, preceded him for few days.<sup>20</sup>

September 5, 1941 (Fri)  
Andy Perry's Empire Ballroom  
Allentown, Pennsylvania  
(Dance)

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<sup>19</sup> Original title SWING BY ANY OTHER NAME.

<sup>20</sup> Variety, September 3, 1941, p. 62



Oran "Hot Lips" Page

## George Spelvin Patrols the Broadway Beat

**Artie Shaw's** new band has five ex- leaders in it- something that would no doubt scare most leaders. They are George Auld, Ray Conniff, Jack Jenney, Lee Castaldo and Hot Lips Page.<sup>21</sup>

## Industry Mentions

Dorothy Kilgallen, globe-circling newspaperwoman, and radio columnist, in her August 23 broadcast informed the world that Artie Shaw, band leader, and his newest girlfriend, New York socialite Barbara Bannister, shun night clubs for their entertainment, preferring to go to hot dog stands and listen to juke boxes.<sup>22</sup>

September 6-7, 1941 (Sat-Sun)  
Marine Ballroom  
Steel Pier  
1000 Boardwalk  
Atlantic City, New Jersey

Artie Shaw and his Orchestra played a weekend engagement at the Steel Pier in Atlantic City. Dinah Shore also appeared on the bill.<sup>23</sup>

### **September 7, 1941 (Sun)**

**12:00 – 12:30 am**

**Marine Ballroom**

**Steel Pier**

**1000 Boardwalk**

**Atlantic City, New Jersey**

**(Mutual) (WIP) sustaining broadcast**

**Art Carlyle, announcer**

G M C

**GMA MBS-36**

**NIGHTMARE** (opening theme)

**FRENESI** – Lennie Hayton revised arrangement

**DANCING IN THE DARK** – Lennie Hayton arrangement

**TIME WAS** - vocal Bonnie Lake

**THERE'LL BE SOME CHANGES MADE** – Lennie Hayton arrangement

**BLUES IN THE NIGHT** - vocal Oran 'Hot Lips' Page; Artie Shaw and Lennie Hayton arrangement

**LITTLE GATES SPECIAL** – into closing – Ray Conniff arrangement

## Issues

**NIGHTMARE**

12" 33: Joyce Lp 1148 (USA)

**FRENESI**

12" 33: Hep Records Hep-19 (UK), Joyce Lp 1148 (USA)

**DANCING IN THE DARK**

12" 33: Joyce Lp 1148 (USA)

**TIME WAS**

12" 33: Hep Records Hep-19 (UK), Joyce Lp 1148 (USA)

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<sup>21</sup> The Billboard, September 6, 1941, p. 4

<sup>22</sup> The Billboard, September 6, 1941, p. 83

<sup>23</sup> Variety, September 3, 1941, p. 61

#### THERE'LL BE SOME CHANGES MADE

12" 33: Hep Records Hep-19 (UK) , Jazz Live BLJ 8020 (Italy), Joyce Lp 1148 (USA),  
Swing Era ASC-3 (England)  
CD: Bluebird 09026-63808-2 (USA), Bluebird 09026-63845-2 (USA),  
Bluebird 82876-60092-2 (USA), Hep Metronome CD 19 (UK)

#### BLUES IN THE NIGHT

12" 33: Joyce Lp 1148 (USA), Swing Era ASC-4 (England)  
CD: Hep Metronome CD 19 (UK) (edited)

#### LITTLE GATE'S SPECIAL

12" 33: Golden Era GE-15006 (USA), IAJRC 17 (USA), Joyce Lp 1148 (USA)  
CD: Hep Metronome CD 19 (UK) (edited)

September 8, 1941 (Mon)  
Empire Ballroom  
Reading, Pennsylvania  
(Dance)

#### SHAW, RATHER THAN SHELVE NEGRO TOOTER, CANCELS 32 SO. DATES

Artie Shaw's handlers have cancelled out approximately 32 one night dates that had been set for his new band through the south and southwest. That territory has never had the opportunity to see Shaw and it was figured that he'd clean up. Dates were knocked out, however, when Shaw refused to temporarily sidetrack 'Hot Lips' Paige, Negro trumpeter who plays with the band. General Amusement Corp., Shaw's booking agency, explains that promoters who had Shaw booked in that territory were willing to take the outfit with Paige in the trumpet section, but that GAC itself cancelled the dates because it wished to avoid any possible complications. Original plan was to 'play the hops without Paige and have him meet the band on its way back north.'<sup>24</sup>

#### CLEVE PALACE SETS SHAW AS BAND PACER

Cleveland, Sept. 9 - Deluxer RKO Palace, which resumed vaudeville with Earl Carroll's 'Vanities,' is pencilling Artie Shaw as its first big band name for the week of Oct. 3. Shaw, heard only once before here two seasons ago, will follow Billy Gilbert's current 'Hollywood Revue.' George White's 'Scandals' is on house sked for Sept 19; Tony Pastor's Orch. Sept. 28; 'Beachcomber's Revue,' Oct. 10; Jimmie Lunceford Orch. and Bill Robinson, Oct. 17, and 'South American Fiesta,' Oct. 24.<sup>25</sup>

#### ARTIE SHAW, NOW PLAYING SWEETHEART TO HEPCATS, IS SOLID WITH NEW BAND

By Bernie Woods

Artie Shaw landed back in the band business with both feet within the last week and a half, and with no harder struggle than it takes to rehearse a crew of crack musicians is again one of the half-dozen top money leaders. His handlers, who were biting their nails with apprehension lest the kids toss Shaw's ill-chosen words of 1939 back in his teeth, are now at ease, satisfied that Shaw can still draw 'em in droves. Shaw played his first one-nighter in almost two years last week, opening at Hampton Beach, N. H. He cracked the spot's record, and on three succeeding evenings did the same thing, which should have satisfied everyone that the leader still was big b.o. But it didn't. It was pessimistically pointed out that the dates were all around Boston, where he began a fast rise two y-ears ago. So, last Friday's (5) stand at Andy Perry's Empire Ballroom, Allentown, Pa., was to be the test. The band drew 3,142 dancers in oppressive heat and with kids of three surrounding counties holed up by an infantile paralysis epidemic. Needless to say his bookers and backers feel better.

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<sup>24</sup> Variety, September 10, 1941, p. 1

<sup>25</sup> Variety, September 10, 1941, p. 84

## Changed Man

The Shaw who walked out in Oct. 1939, at his peak as a money-maker, because he got disgusted with the band business, and the Shaw of the moment are apparently two different guys, as the kids to whom he will play will find out. He may have brushed 'em off then, refused to sign autographs, called 'em 'morons' in print, etc., but now he goes for all those things without a quaver. Sometime during his layoff period he was straightened out. His treatment of youngsters who make the one-night end of the band biz profitable is definitely reversed. An example: the Allentown attendance figure of 3,142 is not legitimate. Shaw padded it—by one admission. During an intermission he leaned out a back window of Perry's spot, to talk to kids gathered in an alley to spear wayward strains of the band. One apparently asked jokingly to be boosted through the window. Instead Shaw dug and handed him \$1.25 to come in through the front, cracking 'what's the difference 60% of it comes back, anyway.' Out front it's the same; autographs, poses for candid camera shots, etc., are all taken in good grace.

## Solid Band

The band, composed of 15 strings, five sax, four trumpets, three trombones, and the usual four rhythm, is a crack crew made up of some of the most outstanding musicians in the business. It rides solidly on a book of carefully worked out arrangements, taking pops, standards, and originals in clean, full stride that leaves nothing to be desired. No one section is outstanding in the, all a bit hard, the five saxes coming through strong against biting brass and the whole based on a rhythm section that's solid as bedrock. Shaw's clarinet work has lost none of its musical punch or showmanly appeal. Strings in the group are not used in every number, but when used they supply smart relief. It is costing Shaw somewhere between \$4,000 and \$4,500 to operate this 30-piece group, and he's not taking any more than five dates in one week. Too, he refuses to work more than four hours on any one date. How does he manage to get out from under such a nut? He's being sold at high prices—that's one thing his layoff didn't disturb. For example, he played one hour at a Reading, Pa., Fair Monday night (8), giving a concert for which he was paid \$2,000. Of course, whether he played one hour or four makes no difference, the night was still a single booking, but it gives an idea of the coin he still commands.

Empire Ballroom is said to have a capacity for 6,000, but if that many ever were jammed into it sardines would be jealous. It's a low-ceiling brick building that looks as if it once was a garage. Before Andy Perry began bringing in name bands it housed fights, roller skating, dance marathons, etc. It operates only during the winter and, besides local residents, it draws from Easton, Bethlehem and other way points and has a potential draw of perhaps 10,000 students from Lehigh, Bethlehem, Lafayette, Muhlenberg, and other smaller colleges in the immediate vicinity. But fall semesters have not yet convened and Shaw had no help from that angle. Perry has his spot nicely decorated to cover the ugly brick, boxlike construction. Walls are covered and a drape affair is slung beneath the ceiling the breadth, and width of the building to make things gayer. The crowd Perry gets, or had at this catching, didn't seem as hep to musicians and the stuff they hand out in comparison to youngsters glommed in other territories. "They asked for Shaw's past and present recorded arrangements but were not as fast in recognizing them when they came up. As usual the major portion of the mob stood around the bandstand during most of the evening. Only the more energetic minority dared knocking themselves out in dance routines in heat that had every member of the band soaked with perspiration."<sup>26</sup>

September 10, 1941 (Wed)  
Sunset Ballroom  
Carrolltown, Pennsylvania

September 11, 1941 (Thu)  
Brookline Country Club  
West Chester, Pennsylvania  
(Dance)

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<sup>26</sup> Variety, September 10, 1941, p. 30

September 12, 1941 (Fri)  
Sports Arena  
Rochester, New York  
(Dance)

September 13, 1941 (Sat)  
Hershey Park  
Hershey, Pennsylvania  
(Dance)

September 14, 1941 (Sun)  
Ritz Ballroom  
Bridgeport, Connecticut  
(Dance)

#### Orchestra Notes

Artie Shaw, a firm believer in the five-day week, practically has to be clubbed into accepting Monday and Tuesday bookings while on the road. Artie will get back into the seven-day grind October 31, however, when he opens at the Chicago Theater, Chicago.<sup>27</sup>

#### Coin-Catching Records

**Artie Shaw** (Victor Album P-85), Victor combined some of the best of Shaw's hit sides, four with the old band that made 'Begin Beguine' and four with the new string-sectioned combo, into this book and it ought to sell with ease. Collectors will dispute with Victor the selection of the four best sides with the old band, all of which are driving arrangements to the four standards made with the new band. Tunes are: 'Beguine, 'Back Bay Shuffle,' Traffic Jam,' 'Serenade to a Savage.' Frenesi,' 'Stardust,' 'Dancing In Dark,' and 'Moonglow.'<sup>28</sup>

September 17, 1941 (Wed)  
Foreman Field  
Norfolk, Virginia  
(Dance)

September 18, 1941 (Thu)  
Riverside Stadium  
Washington, DC  
(Dance)

September 19, 1941 (Fri)  
The Auditorium  
Roanoke, Virginia  
(Dance)

September 20, 1941 (Sat)  
The Auditorium  
Charleston, West Virginia  
(Dance)

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<sup>27</sup> The Billboard, September 13, 1941, p. 11

<sup>28</sup> Variety, September 17, 1941. p. 48

September 21, 1941 (Sun)  
Yankee Lake  
Brookfield, Ohio  
(Dance)

September 22, 1941 (Mon)  
The Arena  
London, Ontario  
(Dance)

September 23, 1941 (Tue)  
Mutual Arena  
Toronto, Ontario  
(Dance)

September 24, 1941 (Wed)  
The Auditorium  
Ottawa, Ontario  
(Dance)

**Paula Kelly** joins Artie Shaw's band tonight (Wed.) in Ottawa, Can., despite rumors Helen Forrest would take over.<sup>29</sup>

#### Inside Stuff - Orchestras

Artie Shaw apparently is having trouble with bandstands in the ballrooms that he is playing on his current one-night tour. Shaw's 32-piece outfit, including himself and vocalist, needs a lot of room when it tees up for an evening. Even over-sized stands of the type that are found in the bigger danceries in the east are well-populated with Shaw's bunch occupying them. General Amusement Corp., Shaw's bookers, now have Howard Sinnott, assistant to one-night booker Dick Gabbe, out in front of the band making certain that bandstands which have him scheduled are of the right dimensions and strong enough to sustain 32 people, instruments, and library.<sup>30</sup>

September 25, 1941 (Thu)  
Auditorium  
Montreal, Quebec  
(Dance)

September 26, 1941 (Fri)  
George F. Pavilion  
Johnson City, New York  
(Dance)

September 27, 1941 (Sat)  
Waldemere Park  
Erie, Pennsylvania  
(Dance)

September 28, 1941 (Sun)  
Rainbow Gardens  
Fremont, Ohio  
(Dance)

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<sup>29</sup> Variety, September 24, 1941, p. 45

<sup>30</sup> Variety, September 24, 1941, p. 40



Artie Shaw  
Unidentified Location  
Probably October 1941  
(Reinhard Scheer-Hennings Collection)





Bonnie Lake  
Unidentified Location  
Probably October 1941  
(Reinhard Scheer-Hennings Collection)

## October 1941

October 3, 1941 (Fri)

Artie Shaw and his Orchestra opened a one-week engagement at the Palace Theater in Cleveland. Ohio.

Cleveland, Oct. 7 – Artie Shaw is shooting for the biggest score in town with his new 32-piece orch. At the Palace. Shaw's clarinet is piping in all of the town's hepcats and "This Woman is Mine," his screen running-mate hasn't much to do with it. Rainy spell washing away chances for smash biz but won't keep Shaw from bagging one of the season's top band grosses.<sup>31</sup>

### House Reviews

PALACE, CLEVE.

Cleveland, Oct. 3 – Artie Shaw Orch. (32) with Paula Kelly, "Hot Lips" Page, Hudson Wonders, Andy Mayo & Co., film, "This Woman is Mine (Universal)

Artie Shaw's much ballyhooed new 32-piece orchestra, on its vaude break-in date here, is not disappointing the local cognoscenti to jive although it falls short in stage showmanship. Bill carries two good standard acts but could stand another to lend more variety and punch to a show overloaded with music. But to the legion of Shaw followers it doesn't make much difference, Forgetting the maestro's high-hatted attitude on his last visit two years ago, they jammed the Palace the past two days. Reactions to his setup of 15 strings and 15 brasses were mixed, but when Shaw took the wraps off his horns, they began clapping and stomping hysterically as they did in former days. with his two contrasting sections Shaw has one of the biggest, most versatile crews in the band biz. It ranges from hot rhythms that virtually steam to several symphonic jazz numbers which are laced with sweet violin undertones and ear-tickling, muted brass effects. But from the standpoint of theatrical showmanship, the leader doesn't take enough advantage .of his fiddlers. Three-fourths of the time they are literally sitting on their hands while his tooters go to town hot and heavy. Fifteen expert string men are featured in - three early numbers, "Temptation," 'Star Dust' and 'Frenesi,' which are not only distinctively rich and smooth, but also illustrate the excellent balance of the two groups. Hepcats, strange to say, don't seem to appreciate the strings enough. They, were not satisfied at first performance until Shaw began doing pyrotechnical tricks on his clarinet, hitting the ceiling with his virtuoso notes in 'Beguine' and his most spectacular piece, 'Concerto.' At heart, he's still apparently the jiving boy of Swing Alley; crew seemingly is in best form when- dusky 'Hot Lips,' Page's sizzling trumpet in 'St. James Infirmary,' nearly drowns out the strings. Page's guttural singing is more Harlemesque than melodic, but the youngsters go mad about him. As a warbler, Paula Kelly swings 'World on Fire' and four other numbers pleasantly but doesn't come up to standards of troupe. She's too diffident and has little poise or personality. Shaw himself is more affable and displaying more naturalness than he ever did before. He does a good job of cueing for the two Hudson Sisters, whose, bouncing, agile, acrobatic flips punctuate the third number smartly. Fifth spot is also enlivened by amusing antics of 'Pansy the Horse.' A stock, but always reliable turn, offered by Virginia and Andy Mayo & Co. With another comedy act and a couple of showier band pieces. Shaw-starred layout would be much more impressive. *Pullen*.<sup>32</sup>

### Divorces

Lana Turner, screen star, from Artie Shaw, orchestra leader, in Los Angeles, Oct. 3.<sup>33</sup>

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<sup>31</sup> Variety. October 8, 1941, p. 10

<sup>32</sup> Variety. October 8, 1941, p. 46

<sup>33</sup> The Billboard, November 15, 1941, p. 33

October 12, 1941 (Sun)  
Rink Ballroom  
Waukegan, Illinois  
(Dance)

#### SHAW DOESN'T WANNA WORK TOO HARD

Artie Shaw passed up both the Paramount and Strand theatres. New York, generally rated as the top band-vaude theatres in the country, for one week at the Loew's State theatre, N. Y., Dec. 11. Reason for Shaw's stand at the State instead of either one of the other houses is (1) he had no more than a week open at that time, and (2) he doesn't want to sit down in one spot more than a week because he wants days off every so often (on one-nighters he won't work more than five days out of seven). What's not been mentioned, but which was discussed by his handlers and is probably the factor in the booking, is that the 32-piece Shaw crew would be a difficult problem to handle for the pit elevator methods of presentation at both Strand and Paramount.<sup>34</sup>

October 15, 1941 (Wed)  
Collinsville Park Ballroom  
Collinsville, Indiana  
(Dance)

October 16, 1941 (Thu)  
Memorial Hall  
Joplin, Missouri  
(Dance)

#### On the Records

G M C

Artie Shaw (Victor 27609) *This Time the Dream's on Me* – FT; VC; *Blues in the Night* – PT; VC. Shaw bows on these sides with the 32-piece crew he currently has on tour, mating two Johnny Mercer-Harold Arlen tunes from the forthcoming Priscilla Lane-Betty Field screen show *Blues in the Night* (Warners). The *Dream* ballad is taken at a moderately fast tempo that sets off the maestro's clarinet flourishes for the opening chorus. However, the side lacks luster beyond that. Bonnie Lake, Artie's new girl vocalist, brings little glory to herself or the band in handling the vocal chorus. No match for the lyrical requirements, especially at the tempo taken, she offers thin and listless singing. Better projection is plattered for the picture's title song. The rhythmic kick is even stronger here, and the entire winding showcases the Lennox Avenue vocal and roof-raising trumpet gymnastics of "Hot Lips" Page. While *Blues in the Night* is the encore striking of the two sides, the number is a desired specialty. Most suited for the talents of trumpeter-vocalist Page, rather than one that is partnered to attain commercial appeal. For the Shaw fans, especially tying in with his current road tour, the side meets the machines' requirements. But the phono worth of both sides will depend largely on the popularity of the picture when it goes into mass circulation at the movie houses.<sup>35</sup>

October 18, 1941 (Sat)  
Oklahoma City, Oklahoma

Editor's note: Artie Shaw formed a small group within the band that he called the "Swing 8," including his clarinet, a trumpet, trombone, tenor saxophone and rhythm. No recordings by this group are known to exist.

October 23, 1941 (Thu)  
Pla-Mor Ballroom  
Kansas City, Missouri

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<sup>34</sup> Variety, October 15, 1941, p. 32

<sup>35</sup> The Billboard, October 18, 1941, p. 68

October 24, 1941 (Fri)  
Turnpike Casino  
Lincoln, Nebraska

#### DISC UNDERSCALING AIRED

802 Grills Shaw, Bernie, Davis, and Even Longhairs om Rehearsal Chisel Charges; Plans New Scale

New York – Oct. 18 – Local 802, musicians' union, started an investigation of recording band leaders and longhair symphonies Thursday (16), claiming they have been "using subterfuge and underhanded methods" by rehearsing outside of studios and paying from \$2 to \$6 per hour instead of the required \$10. This investigation, spokesman for the union said, is an outgrowth of an Artie Shaw recording date last July, when he paid his 32 musicians \$3 an hour for three hours of recording rehearsals. Charges were then pressed against him by his men in the local's executive board. After many appearances by Shaw and his attorney, Andrew Weinberger, Shaw was ordered to pay the \$21 difference for each sideman. Since then the union has been looking into the situation preparatory to the investigation which started Thursday. Union interrogated musicians from the bands of Ben Bernie and Meyer Davis and, in addition, cornered Maurice Van Prague, manager of the Philharmonic Society of New York; Howard Barlow, conductor of the Columbia Symphony Orchestra, and Raymond Paige, conductor of the All-American Youth Orchestra. It was revealed at the hearing that both Bernie and Davis paid under \$10 an hour for recording rehearsals. Bernie's musicians testified that they were paid \$6 an hour, which is radio rehearsal scale, and Davis's men received \$2 an hour for rehearsals, held off the Columbia Records premises. Both Bernie and Davis have been summoned to appear before the board next week to answer the charges. This was Davis's first recording session. Longhairs are being charged with abusing the privilege of the two-and-a-half-hour rehearsal allowance at \$5 per hour for symphonic record dates by stretching them into many extra hours. And in some cases, the union complains, bands have allowed themselves the privilege of symphonic rehearsal time without their being entitled to it. Union charged that Raymond Paige, with his Youth Orchestra, recorded *Let Me Call You Sweetheart* and *Donkey Serenade* and paid his musicians symphonic rehearsal scale. Union is not ready to report on the Philharmonic and Columbia Symphony sessions because all of the musicians haven't been interrogated, but it is gathering evidence on prices the musicians have received for recording dates with the longhair outfits. Union says the practice has been to call everything a symphonic recording. Union official says all recording band leaders holding 802 cards will be called up for questioning and that a report will be filed with James C. Petrillo, AFM prexy, recommending changes in recording price scales if the conditions warrant them. Petrillo this past summer asked the local for a report of the recording situation to be submitted to the quarterly meeting of the AFM that met in Chicago early this month to hash out the recording problem. The local did hand in a preliminary report. Union is eyeing the situation from the standpoint of establishing one price for both symphonic and popular waxings and for a rehearsal fee for musicians who do their record warming up in location spots.<sup>36</sup>

New York, Oct. 18.- Answering the charges of Local 802, in line with its investigation of underscaling on recording dates, Andrew Weinberger, attorney for Artie Shaw, said that the difference of \$650 had been paid to Shaw's musicians after Shaw abandoned the idea of forming a symphony orchestra and got together a dance band instead. Before Shaw ash-canned his symphonic plans, Weinberger said, he had obtained permission from the union to hold rehearsal readings at symphonic rehearsal rates. Meyer Davis, mentioned in the investigation as paying his musicians \$2 an 'hour for rehearsals (the union doesn't recognize rehearsals for records), said that this was his first recording date and he thought that rehearsals at prevailing rehearsal scale were permissible, since the national AFM laws do not state otherwise. He said there was no intent of underscaling. Attempts to reach the others mentioned in the investigation were unavailing.<sup>37</sup>

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<sup>36</sup> The Billboard, October 25, 1941, p. 9

<sup>37</sup> The Billboard, October 25, 1941, p. 9

October 25, 1941 (Sat)  
Ak-Sar-Ben Coliseum  
Omaha, Nebraska  
(Dance)

October 26, 1941 (Sun)  
Tromar Ballroom  
Des Moines, Iowa  
(Dance)

October 27, 1941 (Mon)  
Palm Beach Ballroom  
St. Paul, Minnesota  
(Dance)

October 28, 1941 (Tue)  
Surf Ballroom  
Cedar Lake, Iowa  
(Dance)

October 29, 1941 (Wed)  
Prom Ballroom  
Minneapolis, Minnesota  
(Dance)

#### LEONARD JOY WESTWARD

Leonard Joy, recording director of RCA Victor popular platters, leaves for the Coast today (Wed.) on a two-three week inspection tour. He's going to check up on new studios being built by RCA in Los Angeles. Jump to the coast will be broken by a stopover at Chicago tomorrow (Thurs.) to record Artie Shaw's band, now in that territory.<sup>38</sup>

**October 30, 1941 (Thursday)**  
**1:30 – 4:50 p.m.**  
**Victor Recording Session**  
**Victor Studio A**  
**Suite 1143, Merchandise Mart**  
**222 West North Bank Street**  
**(Merchandise Plaza)**  
**Chicago, Illinois**

#### **ARTIE SHAW AND HIS ORCHESTRA**

Reeds	Artie Shaw (leader, clarinet), Les Robinson, Charlie DiMaggio (alto saxophone), Mike Folus, Georgie Auld (tenor saxophone), Artie Baker (baritone saxophone)
Trumpets	Steve Lipkins, Max Kaminsky, Lee Castle, Oran "Hot Lips" Page (vocalist)
Trombones	Jack Jenney, Morey Samuels, Ray Conniff (arranger)
Strings	Raoul Poliarkin, Leonard Posner, Irving Raymond, Bernard Tinterow, Morris Kohn, Alex Beller, Max Berman, Truman Boardman, Leo Pevsner, Bill Ehrenkrantz (violins); Leonard Atkins, Sam Rosenblum (viola); Fred Goerner, George Poliarkin, Edgardo Sodero (cello)
Rhythm	Johnny Guarnieri (piano), Mike Bryan (guitar), Ed McKinney (string bass), Dave Tough (drums)
Vocalist	Paula Kelly
Arrangers	Lennie Hayton, Paul Jordan, Fred Norman

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<sup>38</sup> Variety. October 29, 1941, p. 41

BS-070342-1

**TAKE YOUR SHOES OFF BABY (AND START RUNNIN' THROUGH MY MIND)**

(Gene Austin)

Vocal refrain by Oran "Hot Lips" Page

Bill Challis arrangement

Issues

10" 78: Victor 27719-B (2) (USA), RCA Victor 20-2994-A (USA) (2)  
12" 33: Bluebird AXM2-5576 (USA), Franklin Mint Record Society 75 (USA), Jazz Heritage  
913254T (USA), RCA PM 42403 (France), RCA Records NL89774 (2) (Germany),  
Reader's Digest RD 6915 (USA)  
CD: Bluebird 2432-2-RB (USA), Bluebird 09026-63808-2 (USA), Bluebird 82876 692392  
(USA), Classics 1206 (France), Fabulous FADCD2048 (UK), Hep CD 1073 (UK), Intense  
Media 222738-09 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 5

BS-070342-1A

**TAKE YOUR SHOES OFF BABY (AND START RUNNIN' THROUGH MY MIND)**

Not processed

BS 070343-1

**MAKE LOVE TO ME**

(Kim Gannon-Paul Mann-Stephen Weiss)

Vocal refrain by Paula Kelly

Bill Challis arrangement

G M C

Issues

10" 78: Hold, Victor Test Pressing (USA)  
RTR: RCA Victor 41/42 # 5

BS 070343-1A

**MAKE LOVE TO ME**

Vocal refrain by Paula Kelly

Unknown

BS 070343-2

**MAKE LOVE TO ME**

Vocal refrain by Paula Kelly

Issues

10" 78: Victor 27705-A (USA) (2)  
12" 33: Bluebird AXM2-5576 (USA),  
CD: Classics 1206 (France), Intense Media 222738-09 (EU)  
RTR: RCA Victor 41/42 # 5

BS 070343-2A

**MAKE LOVE TO ME**

Vocal refrain by Paula Kelly

Unknown

BS 070344-1  
**SOLID SAM**  
(Fred Norman)  
Fred Norman arrangement

Issues

10" 78: Victor 27705-B (USA) (2), RCA Victor Pressing (USA), His Master's Voice B.9396 (England), His Master's Voice B.9396 (India)  
12" 45: Doxy Dox857 (EU)  
12" 33: Bluebird AXM2-5576 (USA), Jazz Heritage 913254T (USA), RCA FXM1 7336 (France), RCA Records NL89774(2) (Germany), RCA Victor DPM 2028 (England), RCA Victor LPM-1201 (USA)  
7" 45: RCA Victor EPA-767 (USA)  
CD: Best of Jazz 4016 (France), Bluebird 2432-2-RB (USA), Classics 1206 (France), Hep CD 1073 (UK), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 5

BS 070344-1A  
SOLID SAM

Unknown

BS 070344-2  
**SOLID SAM**

Issues

10" 78: Hold, RCA Victor Test Pressing (USA), Test Pressing (USA)  
CD: Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 5

BS 070344-2A  
SOLID SAM

Unknown

BS 070345-1  
**JUST KIDDIN' AROUND**<sup>39</sup>  
(Ray Conniff)  
Ray Conniff arrangement

Issues

10" 78: Victor 27806-B (Canada), Victor 27806-B (USA) (4), Test Pressing (USA),  
12" 78: V-Disc 83B (USA), V-Disc 303B (USA) (3)  
12" 45: Doxy Dox857 (EU)  
12" 33: Bluebird AXM2-5576 (USA), Jazz Heritage 913254T (USA), RCA Records NL89774 (2) (Germany), RCA Victor LPM-1201 (USA)  
7" 45: RCA Victor EPA-767 (USA)  
CD: Bluebird 2432-2-RB (USA), Bluebird 09026-63808-2 (USA), Classics 1206 (France), Hep CD 1073 (UK), Intense Media 222738-09 (EU), Jasmine JASMCD 2585 (UK), Mosaic MD-7 244 (USA), Properbox 85 (England)  
RTR: RCA Victor 41/42 # 5

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<sup>39</sup> Also known as SAVOY JUMP

BS 070335-1A  
JUST KIDDIN' AROUND<sup>40</sup>

Unknown

BS 070345-2  
JUST KIDDIN' AROUND<sup>41</sup>

#### Issues

CD: Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 5

October 30, 1941 (Thu)

Artie Shaw and his Orchestra opened a one-week engagement at the Chicago Theatre, Chicago, Illinois.

#### Vaudeville Reviews

#### CHICAGO, CHICAGO

(Reviewed Friday Afternoon, October 31) The unpredictable Artie Shaw made his local debut with a 32 - piece band, including a 15 -piece string section that does little to justify its presence. Shaw can more than get by with 16 men (seven brass, five sax and four rhythm) who can compete with the better swing outfits and probably come out on top. The "symphonic swing" section is dead timber here and only a financial burden to the theater. As far as the box office is concerned, Shaw is still the draw, and the strings are of little added value. Nor does the section fit into the proceedings. The band's standard instrumentation carries the load, opening with *Temptation* (introducing the leader's hot clarinet) and following with *Star Dust* in which Oran (Hot Lips) Page rides off a torrid chorus on his highly trained trumpet. A spiritual, *Nobody Knows the Trouble I've Seen*, further emphasizes the versatility of the band. Paula Kelly, cute songstress, was not too strong vocally at the opening show with *I Don't Want To Set the World on Fire* and *Time Was*. In *Begin the Beguine*, Shaw makes further progress on his clarinet, climaxing his talents on that instrument in the finale when he scores with his Hot Concerto. Preceding the wind-up is the engaging work of "Hot Lips" Page, who sings and plays the horn with equal gusto. Rolled off such Harlemites as *Saint James Infirmary*, *Happy Feet* and *Blues in the Night*, and the mob wanted more. While his boys looked too crowded on the bandstand and their suits could certainly stand a good pressing, Shaw made a neat appearance and his introductions were polite and admirably brief. Two outside acts strengthen the bill, Bobby Lane and Edna Ward, and Billy Rayes. Lane and Ward are a refreshing acro pair, presenting a couple of novel routines that feature Bobby in some fine tricks. Their work is fast, clean and different. Billy Rayes is still a good comedy juggler, depending on the delivery, of his patter (which in itself is pretty good) and his juggling impressions of noted movie players for laughs. His dramatic Charles Boyer is not as important to the act as it used to be when few impersonators did Boyer. He should give it less of a play. His dancing and juggling exit still nets a couple of bows and an extra bit. On screen, Warner's *Navy Blues*, which is not as good as it should be. Business was big at the end of the first show. *Sam Honigberg*.<sup>42</sup>

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<sup>40</sup> See footnote 38.

<sup>41</sup> See footnote 38.

<sup>42</sup> The Billboard, November 8, 1941, p. 22





Paula Kelly  
(Glenn Miller Archives)

## **November 1941**

November 8, 1941 (Sat)  
Lawrence Institute of Technology Hop  
State Fair Grounds  
Detroit, Michigan  
(Dance)

### **Disc Reviews**

**Artie Shaw** - *Is It Taboo - Beyond Blue Horizon* (Victor 27641). Shaw put bit too much imagination into these arrangements, otherwise they're fine. First, a new pop is played solidly, but it's overwritten and much of its melody is obscured. Reverse is side that will sell the coupling, on counters and machines. Bit overwritten, too, but still a strong, salable job. Breaks hit hard and often.<sup>43</sup>

### **On the Records**

**Artie Shaw** (Victor 27641) *Is It Taboo?* - FT. *Beyond the Blue Horizon* - FT. The new music of Artie Shaw shows to better advantage for these two sides. Yet it still falls short of the mark the maestro eventually aims to hit. If these sides are a true indication of the musical goal Shaw is aiming at, it's an elaboration of a brand of rhythm -riding long identified with Count Basie. In any event, the Basie influence is heavily underlined in the opening choruses for both sides the pointed piping of the saxophones, with a walking bass at one end and upper octave keyboard tinklings at the other end. The. symphonic devices are produced by the full -voiced string section for opening and closing bars and bridging the chorus. For the rest, it's the maestro's mastery of the clarinet, which means more in selling the sides than the large band itself. The musical impressions the tune titles convey are disregarded by the maestro. Instead of an exciting beguine beat one would expect of *Taboo*, Shaw gives it the bounce beats. And instead of a lush setting for the oldie *Blue Horizon* ballad, the symphonic proportions of the strings for the introduction again blossom into a bounce beat. Neither of these sides stack up as top phono patterns, save for the selling strength of the Shaw name. The maestro's brilliant clarinet is easily worth a nickel of anybody's money. No vocals for either side.<sup>44</sup>

### **November 12. 1941 (Wednesday)**

**6:00 – 10:00 p.m.**

**Victor Recording Session**

**Victor Studio #2**

**155 East 24th Street**

**New York, New York**

### **ARTIE SHAW AND HIS ORCHESTRA**

Same personnel as the October 30, 1941 recording session.

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<sup>43</sup> Variety, November 12, 1941, p. 48

<sup>44</sup> The Billboard, November 8, 1941, p. 12

BS 068194-1  
**TO A BROADWAY ROSE**<sup>45</sup>  
(Ray Conniff)  
Ray Conniff arrangement

Issues

10" 78: Victor 27838-A (Canada), Victor 27838-A (USA) (2)  
12" 33: Bluebird AXM2-5576 (USA), Sounds of Swing LP-101 (USA)  
CD: Bluebird 061099-2 (USA), Bluebird 09026-63808-2 (USA), BMG Classics/RCA Classics  
1206 (France), Hep CD 1073 (UK), Intense Media 222738-09 (EU), Jasmine JASMCD  
2585 (UK), Mosaic MD-7 244 (USA), RCA Victor/BMG 09026-63753-2 (USA),  
Victor Planet Jazz 74321 52057 2 (EU)  
RTR: RCA Victor 41/42 # 5 (USA)

BS 068194-1A  
TO A BROADWAY ROSE<sup>46</sup>

Not processed

BS 068194-2  
**TO A BROADWAY ROSE**<sup>47</sup>

Issues

CD: Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 3 (USA)

BS 068195-1  
**ST. JAMES INFIRMARY BLUES - Part 1**  
(Joe Primrose-Irving Mills)  
Vocal refrain by Oran "Hot Lips" Page  
David Mendelsohn arrangement

Issues

10" 78: Hold (Unissued)  
12" 33: Time Life STBB 26 (USA)  
CD: Mosaic MD-7 244 (USA), Properbox 85 (England)  
RTR: RCA Victor 41/42 # 3 (USA)

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<sup>45</sup> Also titled NO DANCING TONIGHT.

<sup>46</sup> See footnote 44.

<sup>47</sup> See footnote 44.

BS 068195-2

**ST. JAMES INFIRMARY BLUES - Part 1**

Vocal refrain by Oran "Hot Lips" Page

Issues

10" 78: His Master's Voice B.9307 (England), Victor 27895-A (Canada), Victor 27895-A (USA) (3)  
7" 45: His Master's Voice 7EG 8100 (Great Britain), RCA Italiana A10V 0013 (Italy), RCA Victor EPBT 1020-2 (Germany), RCA Victor EPBT 1020 (USA)  
12" 33: Bluebird AXM2-5576 (USA), Jazz Heritage 913254T (USA), RCA RD-27065 (England), RCA LPM-1570 C (Germany), RCA Records DMM 4-0321 (USA), RCA Victor LJ 50017 (Italy), RCA Victor LPT 1020 (USA), RCA Victor LPM-1570 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), RCA Victor DPM 2041 (England), RCA FXM1 7336 (France), RCA Records NL89774 (2) (Germany)  
CD: Classics 1206 (France), Fabulous FADCD2048 (UK), Intense Media 222738-09 (EU), Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany)  
RTR: RCA Victor 41/42 # 3 (USA)

BS 068196-1

**ST. JAMES INFIRMARY BLUES - Part 2**

(Joe Primrose-Irving Mills)

David Mendelsohn arrangement

Issues

12" 33: Jazz Heritage 913254T (USA), Time Life STBB 26 (USA)  
CD: BMG/BI 2432-2-RB (USA), Mosaic MD-7 244 (USA), Properbox 85 (England) (?)  
RTR: RCA Victor 41/42 # 3 (USA)

BS 068196-2

**ST. JAMES INFIRMARY BLUES - Part 2**

Issues

10" 78: His Master's Voice B.9307 (England), Victor 27895-B (Canada), Victor 27895-B (USA) (3)  
7" 45: His Master's Voice 7EG 8100 (Great Britain), RCA Italiana A10V 0013 (Italy), RCA Victor EPBT 1020-2 (Germany), RCA Victor EPBT 1020 (USA)  
12" 33: Bluebird AXM2-5576 (USA), Jazz Heritage 913254T (USA), RCA RD-27065 (England), RCA LPM-1570 C (Germany), RCA Records DMM 4-0321 (USA), RCA Victor LJ 50017 (Italy), RCA Victor LPT 1020 (USA), RCA Victor LPM-1570 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), RCA Victor DPM 2041 (England), RCA FXM1 7336 (France), RCA Records NL89774 (2) (Germany)  
CD: Best of Jazz 4016 (France), Bluebird 82876 692392 (USA), BMG/BI 2432-2-RB (USA), Classics 1206 (France), Fabulous FADCD2048 (UK), Intense Media 222738-09 (EU), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany)  
RTR: RCA Victor 41/42 # 3 (USA)

BS 068197-1

**DEUCES WILD<sup>48</sup>**

(Margie Gibson)

Margie Gibson arrangement

Issues

CD: Mosaic MD-7 244 (USA)

RTR: RCA Victor 41/42 (USA)

BS 068197-2

**DEUCES WILD<sup>49</sup>**

Issues

10" 78: Victor 27838-B (Canada), Victor 27838-B (USA) (2\*)

12" 33: RCA Victor DPM 2028 (England), Bluebird AXM2-5576 (USA), RCA FXM1 7336 (France), RCA Records NL89774 (2) (Germany), Sounds of Swing LP-101 (USA)

CD: Classics 1206 (France), Hep CD 1073 (UK), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA)

RTR: RCA Victor 41/42 # 3 (USA)

November 14, 1941 (Fri)

Artie Shaw and his Orchestra opened a one-week engagement at the Earle Theater in Philadelphia, Pennsylvania.

G M C

House Reviews

EARLE, PHILLY

Philadelphia, Nov. 14 – Artie Shaw Orch. (32) with Paula Kelly, 'Hot Lips' Page, Colstons (2), Bob DuPont; film: "2 Latins from Manhattan" (Columbia).

Making his first appearance here with his new, enlarged band, Artie Shaw is being received with mixed reactions. To the elder, more mature adult listener, Shaw's 'classical swing' is a relief after the eardrum shattering brass of the run-of-the-mill jive aggregations. But to the teen-age alligators, Shaw is strictly a longhair riding the wrong beam. In his attitude toward his auditors, Shaw hasn't changed much, making little effort to warm up. But his clarinet is still plenty hot and during the band's stint on the stage, it gets a stiff workout. Band gets away nicely, with a medley of Shaw faves. 'Temptation' and 'Stardust' 'with the maestro soloing in his usually excellent style. At this juncture Bob DuPont with his dazzling juggling. He hasn't changed his act in years—and he doesn't have to. It's surefire stuff. Paula Kelly's warbling is ear pleasing. An attractive brunet she's solid with 'Time Was' and 'World on Fire.' During both numbers, Miss Kelly is "backed by the 12-piece violin choir. Rather effective. Only other outside act are the 'dancing Colstones, a guy and a gal who do a little showstopping of their own with their excellent comedy ballroom act reminiscent of the Hartmans. In between, Shaw and his boys perform the maestro's theme tune, 'Beguine.' Featured member of the band is trumpeter 'Hot Lips' Page, only Negro musician with the aggregation. He's plenty socko. Page's muddied vocals and clear-tone horn work are standouts. Specialties are 'St James Infirmary,' 'Happy Feet' and 'Blues In the Night.' Show closes on the note of Shaw's 'nifty 'Clarinet Concerto,' with leader shining with the instrument. Biz when reviewed (Friday afternoon) found the house about three-fourths filled. *Sibal*.<sup>50</sup>

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<sup>48</sup> Original title MUSIC AND RHYTHM.

<sup>49</sup> See footnote 47.

<sup>50</sup> Variety. November 19, 1941, p. 24

## Disc Reviews

**Artie Shaw** - 'It I Love Again'- Rockin' Chair' (Victor 27664). Shaw goes into files again and comes up with two solidly played oldies. 'Love,' collaborated on by Ben Oakland, proves rhythmically serviceable material, though it's unexciting in spots. Clarinet, piano breaks click. Reverse is better arrangement, also rhythmic, and it's strong. Latter is good box bet; first is mostly for counters.<sup>51</sup>

## On the Records

**Artie Shaw** (Victor 27664) *If I Love Again* – FT. *Rockin' Chair* – FT. For sheer instrumental beauty, there is no arguing with the tonal colorings Shaw creates with his miniature symphony of synchronizers. However, the commercial appeal of this pairing stops at that point. For the groupies, Shaw again digs into the vaults for two oldies. For Ben Oakland's *If I Love Again* the rich and full-bodied harmonic blends of the orchestral sections, topped by the maestro's own clarinet magic, is highly rated by the inherent musical qualities of the song itself. Shaw gives Hoagy Carmichael's *Rockin' Chair* the same setting. But in face of the multiplicity of disc versions of this classic, Shaw's ornamentation doesn't do anything for this song that hasn't been sold before. Both sides are taken at a lively fox-trot tempo, instrumentals throughout.<sup>52</sup>

Philadelphia, Nov 15 – Paul Jordan, Chicago composer and arranger, will join Artie Shaw at the Earle Theater here next week. Jordan will remain with Shaw to help with the arranging and also to conceive special material.<sup>53</sup>

## ONCE SHAW'S EMPLOYER, NOW SHAW'S. EMPLOYEE

Austin Wiley, former bandleader known in the Midwestern territory 10 years or so ago, has become road manager of Artie Shaw's band. Shaw worked in Wiley's band at one time. Wiley replaces Mike Vetrano.<sup>54</sup>

**Artie Shaw** vacations for two weeks beginning Jan. 1. and Benny Goodman lays off last two weeks in January for rest at Miami. Latter hasn't been well lately. He took two days off from New Yorker hotel bandstand last week (17-18).<sup>55</sup>

November 27-30, 1941 (Thu-Sun)

Artie Shaw and his Orchestra appeared for four days at the State Theater in Hartford, Connecticut.

## SHAW'S EX-LEADERS PITCH ONE-NIGHTER FOR BERIGAN

Camden N. J., Nov. 22.-When Bunny Berigan was stricken ill upon returning here last Friday (14) from the funeral, of his father, ex-wand-wavers currently with Artie Shaw took over his band chores to save the date. Berigan band was in to play a prom sponsored by the Police Beneficial Association. Shaw crew opened same day at the Earle Theatre in neighboring Philadelphia. Jack Lear, Music Corporation of America publicity chief, also in Philadelphia same night for opening of Pancho's band at the Benjamin Franklin Hotel, found Berigan sick at the hotel. Getting permission from the musicians' union, Lear got Jack Jenney, Georgia Auld, Dave Tough and others to come here following their theater show to fill out the night for Berigan.<sup>56</sup>

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<sup>51</sup> Variety, November 19, 1941, p. 48

<sup>52</sup> The Billboard, November 15, 1941. p. 67

<sup>53</sup> The Billboard, November 22, 1941, p. 9

<sup>54</sup> Variety, November 19, 1941, p. 45

<sup>55</sup> Variety. November 26, 1941, p. 55

<sup>56</sup> The Billboard. November 29, 1941, p. 9



Artie Shaw and Oran "Hot Lips" Page  
Earle Theater, Philadelphia, November 1941  
(Reinhard Scheer-Hennings Collection)



Artie Shaw  
Probably Earle Theater, Philadelphia  
November 1941  
(Reinhard Scheer-Hennings Collection)



## December 1941

December 2, 1941 (Tue)  
Ricker's Gardens  
Portland, Maine  
(Dance)

### ARTIE SHAW COIN INTAKE SUGGESTS PUBLICITY WAS NOT REALLY HARMFUL

Artie Shaw has garnered approximately \$75,006 for himself since re-entering the band business late last summer, concrete evidence that the negative publicity he received almost two years ago when he quit the business in a huff didn't hurt much. Figure represents Shaw's personal take from an 18-week tour of one-nighters, and theatres, which probably grossed between \$200,000- \$225,000. Of course, he'll have considerably less when tax time rolls around. Shaw gets back into New York end of this week. He's booked for a Coca-Cola 'Spotlight Bands' shot Monday (8), a recording date for Victor next day, and opens Loew's State theatre, Thursday (11).<sup>57</sup>

### SHAW'S "GARBO" PULLS THEM NOW

Philadelphia, Nov. 29 – Now that jitterbugs have forgiven and forgotten, Artie Shaw isn't taking any chances and is keeping at a distance to make for safety. During his week at the Earle Theater, ended last Friday (21), maestro nixed public places and public utterances. Even nixed participation in the theater's weekly backstage interview conducted by Buzz Davis on WDAS. Maestro wasn't allergic to the mike but didn't want to take any chances of being misquoted again or caught in a controversy that might kick back at him. Shaw's week was the only broken link in the Earle's long chain of backstage interviews. For same reasons, interviews with local newspapermen were no go, Shaw even giving a no to personal appearances outside the theater in music shops. However, sphinx-like attitude, diplomatically taken, didn't make for any enemies. Shaw proved a major sensation at the Earle, packing 'em into the grand tune of \$29.000. Town is a hotbed of jitterbugs, and Shaw's keeping at a distance proves that his music is strong enough to win 'em over. Earlier in the season Shaw played a public dance promotion at Brookline Country Club, marking one of the first dates for his new band and set an attendance record there of 2,123 at \$1.14, which hasn't been topped by anyone else this season.<sup>58</sup>

### On the Records

**Artie Shaw** (Victor 27703) *Nocturne* -FT. *Through the Years* -FR. Exacting greater demands upon his string section, and featuring his own instrumental virtuosity, Artie Shaw gives a classical touch to the tone pictures he paints for each side of this platter. With faultless execution and tasteful in presentation, it's Thomas Griselle's *Nocturne* from *Two American Sketches*, coupled with Vincent Youman's song classic, *Through the Years*. The *Nocturne* number is being used by Shaw as the closing theme on his current theater tour. Disk is designed primarily for counter sales rather than universal phono play. However, at the smart spots, especially where it's music mostly for listening pleasure, either of the sides fill the exacting needs.<sup>59</sup>

December 4-7, 1941 (Thu-Sun)

Artie Shaw and his Orchestra appeared for a four-day engagement at the Metropolitan Theater, Providence, Rhode Island.

December 7, 1941 (Sun.)

The Japanese Empire attacked the United States of America.

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<sup>57</sup> Variety, December 3, 1941, p. 47

<sup>58</sup> The Billboard, December 6, 1941, p. 12

<sup>59</sup> The Billboard, December 6, 1941, p. 59

**December 8, 1941 (Monday)**  
**“Coca Cola Spotlight Band”**  
**10:15 – 10:30 p.m.**  
**Loew’s State Theatre**  
**1540 Broadway**  
**New York, New York**  
**(Mutual) (WOR) broadcast**  
**Al Helfer, announcer**

**GMA MBS-37**

**COCA COLA SPOTLIGHT THEME** (opening theme)  
**IT HAD TO BE YOU** – Artie Shaw arrangement  
**BLUES IN THE NIGHT** – vocal Oran ‘Hot Lips’ Page; Artie Shaw and Lennie Hayton arrangement  
**SUITE NO. 8** – Paul Jordan arrangement  
There’ll Be Some Changes Made – Lennie Hayton arrangement  
**NIGHTMARE** (closing theme)

Issues:

COCA COLA SPOTLIGHT THEME (opening theme)  
Cassettes: Morty Savada # 1 (USA), EB # 1 (USA)

IT HAD TO BE YOU  
Cassettes: Morty Savada # 1 (USA), EB # 1 (USA)

BLUES IN THE NIGHT  
Cassettes: Morty Savada # 1 (USA), EB # 1 (USA)

SUITE NO. 8  
Cassettes: Morty Savada # 1 (USA), EB # 1 (USA)

NIGHTMARE (closing theme)  
Cassettes: Morty Savada # 1 (USA), EB # 1 (USA)

SHAW MAY FOLD UP AFTER JAN.

New York – Dec. 6 – There are rumors around that Artie Shaw is again ready to hang up his clarinet and get away from it all. Confirmation that something of the sort is in the wind came from General Amusement Corp. this week, when the office cancelled Shaw’s week at the Capitol Theater, Washington, which was set for January 21. The Colstons and Bib Du Pont are out, too, because of the cancellation. GAC spokesmen say they do not actually know themselves just what Shaw wants to do, but the maestro has already informed them that he intends taking a vacation right after the first of the year. Maestro opens at Lowe’s State here Thursday (11) and GAC expects to pin him down to some sort of a decision then. Reports are that Shaw is tired due to the strain of his road tour.<sup>60</sup>

Editor’s note: While it is easy to draw the conclusion that Artie Shaw was erratic and temperamental, there is more to his pattern of “coming and going.” We must remember that Shaw had a nearly fatal hospitalization in 1939. It is probable that he was left with a residual and recurring issue in terms of easy physical fatigue, if not mental stress. Looking forward, it is rational to see a connection from 1939 through 1941 and again during Shaw’s stressful and physically taxing tour with the U. S. Navy in the South Pacific during 1943.

December 11, 1941 (Thu)

Artie Shaw and his Orchestra opened an engagement at the Lowe’s State Theater in New York. The motion picture playing during their appearance was “Shadow of the Thin Man” (MGM).

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<sup>60</sup> The Billboard, December 13, 1941. p. 10

## House Reviews

STATE. N Y.

Artie Shaw Orch. (31) with Paula Kelly, 'Hot Lips' Page, Georgie Auld, Jack Jenny, Les Robinson; Bob Dupont, the Colstons (2); 'Shadow of Thin Man' (MGM)

Artie Shaw's crack combo of 30 pieces makes its first appearance on roadway at this stand, having been out of town on one-nighters and in theatres since being formed last summer. Playing here Instead of at the first-run Paramount or Strand, usual name band spots, is due to fact the outfit is so large it couldn't be handled by the pit elevators at either opposition house and also because Shaw doesn't care for theatre engagements to exceed a week. Both the Par and Strand go in for two to four-week dates for bands to go with the pictures With Bob Dupont and The Colstons as only outside turns, probably because of the high cost to the theatre of Shaw, his instrumentalists and band, the 70-minute session is crack entertainment by Shaw's multi-staffed group, led by his ever-potent clarinet socks home a string of solidly played tames, capped by a long arrangement of 'Concerto for Clarinet' that's as tasty a piece of material for stage work as any band can boast of; it brings in trombone and piano solos and a fine bit of drum work by Davey Tough. Shaw winds it up alone in an exhibition of clarinet technique chockful of his outstanding ability. Made up of five sax, four trumpets, three trombones, usual four rhythm and 14 strings, the band is well rehearsed and as clean as a whistle. The only trouble with it here is that mike distribution could be better. Piano solo, for instance, in the 'Concerto' number is nearly indistinguishable from the rear, and the same goes for the strings, which are overpowered during ensemble work. Band uses most of the numbers it has lately recorded, beginning with 'Temptation,' 'Stardust' (an outstanding arrangement), 'Blues In the Night,' etc. 'Suite No. 8,' an exciting piece, is another long one, building to a solid rhythmic pitch and using various soloists. 'Beguine,' Shaw's earliest click, has been rearranged to include the strings and still has the wallop of the earlier version. One soloist to come down front for a definite spot is Georgie Auld, tenor sax. He plays a musician's version of 'Body and Soul,' but neglects to sell it to the audience. Paula Kelly, vocalist, is on for three tunes, none of which is exceptionally well handled. 'Time Was,' now out of circulation; 'I Said No,' a ' new, strong melody, and 'World on Fire' are her choices. She's only fair and a marked contrast to the excellence of the rest of the band. Bob Dupont's standard comical ball and Indian club juggling evokes neat response up front, finished off with his usual apple-gulping routine. Colstons contribute more merriment. They're a slapstick dance duo, femme assuming various ludicrous postures somewhat along the lines of the Ames and Arno act. Their tango bit is good. Before trumpeter Page goes into his vocal and horn version of 'Blues in Night,' he teams with Shaw in a talking-instrument bit that's good showmanship and, Incidentally, breaks up the monotony of straight bandmen routines. Shaw's handling of announcements is sure and very ingratiating. *Wood.*

## CLEVELAND SHUTS OUT SHAW FOR NEW YEAR'S

Because Cleveland theatre and nitery owners protested against alien competition on so important a business evening as New Year's Eve, Artie Shaw's date for that night at the Cleveland Auditorium has been cancelled. Operators, visioning the available younger trade lured away from them by Shaw, pressured the City Council and Mayor Frank Lausche into refusing a permit to the city-owned arena. Milton Pickman, who steered RCA-Victor's recent 'Dance Caravan,' which played the Aud., was promoting the Eve hop. He was up before the Council Friday (5) afternoon, but to no avail. Shaw instead has been set to play the Eve in New England, for Sy Shribman, at a spot that hasn't been named yet. Shaw's 32-piece outfit makes its first appearance In New York this week, opening tomorrow (Thurs.) at Loew's State.<sup>61</sup>

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<sup>61</sup> Variety. December 10, 1941, p. 35

## Vaudeville Reviews

### STATE. NEW YORK

(Reviewed Thursday evening, Dec. 11) Artie Shaw menage moved In here this week with Bob DuPont and the Colstons, two acts that have been making Shaw's theater dates with him. Ork naturally takes up major portion of the full-hour show, but the acts proved to have the most lift for the audience at show tonight. Band suffered from lack of real showmanship, part of which could be blamed on the theater management. Piano and music stands were all draped with heavy, brass-colored material, which had no eye appeal whatsoever. And Shaw is no sparkling personality onstage. Despite these handicaps, however, band is crammed with top musicians and this includes Shaw, too, who has that clarinet under perfect control. Shaw's big crew is set up with 15 strings, seven brass, five reed and four rhythm. Library played included Shaw favorites such as *Temptation*, *Star Dust*, *Begin the Beguine*, and his original *Concert for Clarinet*. Arrangements and ork's execution were commercial and good. To highlight the string section, Shaw played another original, tagged *Suite No. 8*, a blending of concert style with syncopating swing from the brass and reeds. Besides Shaw's own clarinet soloing, sliphorn artist Jack Jenney, Georgie Auld's tenor sax and Hot Lips Page's trumpet are all heard on specialties. Ork's vocalist Paula Kelly warbles *Time Was*, *I Said No* and *I Don't Want to Set the World on Fire*. Gal's appearance and salesmanship makes up for her lack of voice. The instrumental solo work by Jenney, Auld and Page combo was all to the food, and went over well here. Shaw's name and the preponderance of 33 men on the stage seemed to hold the audience in awe. They heard good music. *Harold Humphrey*.<sup>62</sup>

December 18-21, 1941 (Thu-Sun)

Artie Shaw and his Orchestra appeared for a four-day engagement at the Adams Theater in Newark, New Jersey.

**December 23, 1941 (Tuesday)**  
**3:30 – 7:45 p.m.**  
**Victor Recording Session**  
**Victor Studio #2**  
**155 East 24th Street**  
**New York, New York**

G M C

### ARTIE SHAW AND HIS ORCHESTRA

Personnel same as the October 30, 1941 recording session

CS 068803-1

#### **EVENSONG<sup>63</sup>**

(Paul Jordan-Artie Shaw)

Paul Jordan arrangement

#### Issues

12" 78: RCA Victor 28-0405-A (USA), Victor 28-0405-B (USA) (2), Test Pressing\* (USA)  
7" 45: RCA Italiana A10V 0013 (Italy), RCA Victor EPA-599 (USA)  
12" 33: Bluebird AXM2-5576 (USA), RCA Victor LPT 1020 (USA),  
CD: Bluebird 82876-60092-2 (USA), Bluebird 09026-63808-2 (USA), Classics 1206 (France),  
Hep CD 1073 (UK), Intense Media 222738-09 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 3 (USA)

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<sup>62</sup> The Billboard, December 13, 1941, p. 22

<sup>63</sup> Originally entitled DUSK.

CS 068803-2  
**EVENSONG**

Issues

10" 78: Hold  
RTR: RCA Victor 41/42 # 4 (USA)

CS 068804-1  
**SUITE NO. 8 (I: Andante)**  
(Paul Jordan)  
Paul Jordan arrangement

Issues

12" 78: RCA Victor 28-0405-A (USA), Victor 28-0405-A (2)  
7" 45: RCA Italiana A10V 0013 (Italy), RCA Victor EPA-599 (USA)  
12" 33: Bluebird AXM2-5576 (USA), Jazz Heritage 913254T (USA), RCA Victor LPT 1020 (USA)  
CD: BMG/BI 2432-2-RB (USA), Bluebird 82876-60092-2 (USA), Bluebird 061099-2 (USA),  
Bluebird 09026-63808-2 (USA), Classics 1206 (France), Hep CD 1073 (UK), Intense Media  
222738-09 (EU), Mosaic MD-7 244 (USA), Properbox 85 (England)  
RTR: RCA Victor 41/42 # 4 (USA)

CS 06803-2  
SUITE No. 8 (I: Andante)

Hold<sup>64</sup>

BS 068805-1  
**SOMEONE'S ROCKIN' MY DREAMBOAT**  
(Leon René -Otis René-Emerson Scott)  
Vocal refrain by Paula Kelly  
Paul Jordan arrangement

G M C

Issues

10" 78: Victor 27746-A (USA), 10" Test Pressing (USA)  
12" 33: Bluebird AXM2-5576 (USA), RCA Records NL89774 (2) (Germany),  
Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England)  
CD: Classics 1206 (France), Intense Media 222738-09 (EU), Memoir CDMOIR 528 (England)  
RTR: RCA Victor 41/42 # 4 (USA)

BS 068805-2  
SOMEONE'S ROCKIN' MY DREAMBOAT

Hold<sup>65</sup>

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<sup>64</sup> Status of master unknown.

<sup>65</sup> Status of master unknown.

BS 068806-1  
I DON'T WANT TO WALK WITHOUT YOU

Hold

BS 068806-1A  
**I DON'T WANT TO WALK WITHOUT YOU**  
(Jule Styne-Frank Loesser)  
Vocal refrain by Paula Kelly  
Paul Jordan arrangement

Issues

10" 78: Victor 27746-B (USA)  
12" 33: Bluebird AXM2-5576 (USA), Reader's Digest RDA 89 (USA),  
Reader's Digest RDS 6913 (England)  
CD: Classics 1206 (France), Intense Media 222738-09 (EU)  
RTR: RCA Victor 41/42 # 4 (USA)

Inside Stuff – Orchestras

Artie Shaw's New Year's Eve.' date at Auditorium, Cleveland, has been reinstated. It had been cancelled a week or so ago by squawks to Frank Lausche, Cleveland mayor, by theatre and nitery owners who figured Shaw's pull would eliminate a lot of the younger trade that they would normally get. Date was put back in when General Amusement, Shaw's bookers, appealed to the Mayor, explaining that it had accepted a deposit on the booking and that it wasn't easy to book the band elsewhere for that night because dates for New Year's Eve are usually set far in advance.<sup>66</sup>

December 24, 1941 (Wed)  
White City Park  
Herron, Illinois  
(Dance)

December 25, 1941 (Thu)  
Sinion Hotel  
Cincinnati, Ohio  
(Dance)

December 27, 1941 (Sat)  
Lakeside Park  
Dayton, Ohio  
(Dance)

December 29, 1941 (Mon)  
Aragon Ballroom  
Chicago, Illinois  
(Dance)

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<sup>66</sup> Variety, December 24, 1941, p. 36

## Disc Reviews

**Artie Shaw** - 'Make Love to Me'- 'Solid Sam' (Vic. 27705). Shaw has been having trouble finding a vocalist. He still has his headache on first side, a smoothly rhythmic version of a good tune cut considerably by Paula Kelly's ineffective singing. She's a sour note in an otherwise commercial job. For counters, Shaw's clarinet breaks are solid, Reverse is hop instrumental, good backing, but not likely to do much on its own. Breaks are frequent and standout.<sup>67</sup>

### SHAW'S \$5,000 TOPS FOR CHI SHERMAN

Chicago, Dec. 30 - Long negotiations for Artie Shaw's band by the Sherman hotel here have been completed, and Shaw's large (32 people) combination begins a two-week stay at the spot Feb. 26. With such an oversized outfit and a scale of \$105 a man at the Sherman, plus the probable over-scale guarantees some of Shaw's men draw, the salary he's getting is perhaps the highest the Sherman or any other hotel has ever paid. It's reported to be over \$5,000 weekly. Booking marks the initial location date for Shaw's newest group, in contrast to his repeated assertions that he would never take a long sitdown.<sup>68</sup>

December 31, 1941 (Wed)  
Cleveland Auditorium  
Cleveland, Ohio  
(Dance)

Late 1941-Early 1942  
Unidentified Partial Broadcast

(n/c) SOMEONE'S ROCKING MY DREAMBOAT – vocal Paula Kelly  
SOMEBODY NOBODY LOVES (n/c) – vocal Paula Kelly

RTR/DAT: Private Collections

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<sup>67</sup> Variety, December 24, 1941, p. 36

<sup>68</sup> Variety, December 31, 1941, p. 39



Artie Shaw Onstage  
Possibly Earle Theater, Philadelphia  
November 1941  
(Reinhard Scheer-Hennings Collection)



## January 1942

Editor's Note: Artie Shaw gave the band a two-week vacation. There were no personal appearances or broadcast during the first weeks of 1942. The band returned to the recording studio on January 20.

### Personnel

Fredda Gibson<sup>69</sup> (vocalist) replaces Paula Kelly

**January 20, 1942 (Tuesday)**

**6:00 – 9:00 p.m.**

**Victor Recording Session**

**Victor Studio #2**

**155 East 24th Street**

**New York, New York**

### **ARTIE SHAW AND HIS ORCHESTRA:**

Personnel are the same as the October 30, 1941 recording session with the exception of the vocalist.

BS 071701-1

### **SOMEBODY NOBODY LOVES**

(Sy Miller)

Vocal refrain by Fredda Gibson

Paul Jordan arrangement

### Issues

10" 78: Victor 27798-A (USA)\*  
12" 33: Bluebird AXM2-5576 (USA), Sounds of Swing LP-117 (USA)  
CD: Classics 1206 (France), Intense Media 222738-10 (EU), Phontastic CD 7670 (Sweden)  
RTR: RCA Victor 41/42 # 4 (USA)

BS 071701-1A

### **SOMEBODY NOBODY LOVES**

Hold

BS 071702-1

### **NOT MINE**

(From the Paramount film "The Fleet's In")

(Johnny Mercer-Victor Schertzinger)

Vocal refrain by Fredda Gibson

Paul Jordan arrangement

### Issues

10" 78: His Master's Voice NE.700 (India), Victor 27779-B (Canada), Victor 27779-B (USA)\*  
12" 33: Bluebird AXM2-5576 (USA), Sounds of Swing LP-118 (USA)  
CD: Classics 1206 (France), Intense Media 222738-10 (EU)  
RTR: RCA Victor 41/42 # 4 (USA)

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<sup>69</sup> Fredda Gibson is a pseudonym for GEORGIA GIBBS

BS 071702-1A  
NOT MINE  
Vocal refrain by Fredda Gibson

Hold<sup>70</sup>

BS 071702-2  
NOT MINE  
Vocal refrain by Fredda Gibson

Hold<sup>71</sup>

BS 071703-1  
**ABSENT MINDED MOON**  
(Johnny Burke-Jimmy Van Heusen)  
Vocal refrain by Fredda Gibson  
Paul Jordan arrangement

Issues

10" 78: His Master's Voice NE.700 (India), Victor 27779-A (Canada), Victor 27779-A (USA),  
Test Pressing (USA)  
12" 33: Bluebird AXM2-5576 (USA)  
CD: Classics 1242 (France), Intense Media 222738-10 (EU), Memoir CDMOIR 528 (England)  
RTR: RCA Victor 41/42 # 4 (USA)

BS 071703-1A  
ABSENT MINDED MOON

Hold

BS 071704-1  
**HINDUSTAN**  
(Harold Weeks)  
Paul Jordan arrangement

Issues

10" 78: His Master's Voice B.9423 (England), Victor 27798-B (USA)\*  
12" 33: Bluebird AXM2-5576 (USA), Sounds of Swing LP-102 (USA)  
CD: Best of Jazz 4016 (France), Classics 1242 (France), Hep CD 1073 (UK),  
Intense Media 222738-10 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 6 (USA)

BS 071704-1A  
HINDUSTAN

Not processed

BS 071704-2  
HINDUSTAN

Hold<sup>72</sup>

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<sup>70</sup> Status of master unknown.

<sup>71</sup> Status of master unknown.

<sup>72</sup> Status of master unknown.

**January 21, 1942 (Tuesday)**  
**6:00 – 9:30 p.m.**  
**Victor Recording Session**  
**Victor Studio #2**  
**155 East 24th Street**  
**New York, New York**

**ARTIE SHAW AND HIS ORCHESTRA**

Personnel are the same as the October 30, 1941 recording session (vocalist not present).

BS 071709-1  
**CARNIVAL**  
(Paul Jordan)  
Paul Jordan arrangement

Issues

10" 78: Victor 27860-A (USA) (2) His Master's Voice E.A.3534 (Australia), His Master's Voice B.9291 (England), His Master's Voice J.O.159 (England)  
12" 33: Bluebird AXM2-5579 (USA), Jazz Heritage 913254T (USA), Sounds of Swing LP-117 (USA)  
CD: BMG/Bluebird 2432-2-RB (USA), Classics 1242 (France), Fabulous FADCD2048 (UK), Hep CD 1073 (UK), Intense Media 222738-10 (EU), Mosaic MD-7 244 (USA), RCA Victor/BMG 09026-63753-2 (USA)  
RTR: RCA Victor 41/42 # 6 (USA)

BS 071709-2  
**CARNIVAL**

G M C

Issues

10" 78: Hold, Test Pressing (USA)  
12" 33: Bluebird AXM2-5580 (USA), RCA Records NL89774 (2) (Germany)  
CD: Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 6 (USA)

BS 071710-1  
**NEEDLENOSE<sup>73</sup>**  
(Jukebox Joe)  
(Ray Conniff-Eddie McKinney)  
Ray Conniff arrangement

Issues

10" 78: Victor 27860-B (USA) (2)\*, Test Pressing (USA)\*, His Master's Voice E.A..3534 (Australia), His Master's Voice B.9291 (England), His Master's Voice J.O.159 (England)  
12" 33: Bluebird AXM2-5579 (USA), RCA Records NL89774 (2) (Germany), Sounds of Swing LP-102 (USA)  
CD: Classics 1242 (France), Hep CD 1073 (UK), Intense Media 222738-10 (EU), Jasmine JASMCD 2585 (UK), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 6 (USA)

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<sup>73</sup> The original title is JUKEBOX JOE.

BS 071710-1A  
NEEDLENOSE

Hold<sup>74</sup>

BS 071711-1  
**TWO IN ONE BLUES**  
(Paul Jordan)  
Paul Jordan arrangement

Issues

10" 78: Victor 20-1526-B (USA) (2)<sup>75</sup>, Test Pressing (USA)  
12" 33: Bluebird AXM2-5579 (USA), Jazz Heritage 913254T (USA), RCA Records NL89774 (2)  
(Germany), Sounds of Swing LP-102 (USA)  
CD: BMG/Bluebird 2432-2-RB (USA), Bluebird 09026-63808-2 (USA),  
Bluebird 09026-63845-2 (USA), Classics 1242 (France), Hep CD 1073 (UK),  
Intense Media 222738-10 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 6 (USA)

BS 071711-1A  
TWO IN ONE BLUES

Hold<sup>76</sup>

BS 071712-1  
**SOMETIMES I FEEL LIKE A MOTHERLESS CHILD**  
(Lennie Hayton)  
Vocal refrain by Oran "Hot Lips" Page  
Lennie Hayton arrangement

G M C

Issues:

10" 78: Victor 27806-A (Canada), Victor 27806-A (USA) (4), Test Pressing (USA),  
Victor 20-1526-A (USA), His Master's Voice B.9423 (England)  
12" 33: Bluebird AXM2-5579 (USA), RCA Records NL89774 (2) (Germany),  
RCA Victor DPM 2028 (England),  
CD: Classics 1242 (France), Intense Media 222738-10 (EU), Mosaic MD-7 244 (USA)  
RTR: RCA Victor 41/42 # 6 (USA)

BS 071712-1A  
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Hold<sup>77</sup>

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<sup>74</sup> The status of the master is unknown.

<sup>75</sup> Reverse side is Rudy Vallee and His Orchestra

<sup>76</sup> The status of the master is unknown.

<sup>77</sup> The status of the master is unknown.



Fredda Gibson (Georgia Gibbs)  
(Reinhard Scheer-Hennings Collection)

## ARTIE SHAW SLOWDOWN Orders Him to Take It Easier Out At Least Six Weeks

Artie Shaw has given up the band business again—temporarily this time due to doctor's orders. In a generally run down condition the leader was told by his doctor to fold up for a few months or take the consequences. He has been suffering with a chronic cold and throat condition the past six or eight weeks and is to enter a New York hospital today (Wed.) for a two-week stay, then take from four to six weeks' rest. In order to obey orders Shaw cancelled three and a half weeks of theatres, two weeks at the Sherman hotel, Chicago, and a few one-nighters. Only spot really to suffer by his sudden decision to retire temporarily is the Earle theatre, Washington, D. C, which had him advertised to open Friday (22). Other houses are RKO Boston (29); Strand, Brooklyn (Feb. 6-9); Stanley, Pittsburgh (13). Sherman was to start Feb. 25. Shaw told the 29 men in his outfit to go ahead and get other jobs if they had the chance, but those that wanted to move back in with him when he re-formed could do so. Before disbanding the outfit made eight sides for Victor records yesterday (Tues.).<sup>78</sup>

January 22. 1942 (Fri)

General Amusements cancelled Artie Shaw 's one-week engagement at the Earle Theatre, Washington, DC.

## MEDICOS HAUL SHAW OFF OF ROAD TOUR

New York, Jan. 17.-General Amusement Corporation had to cancel the remainder of Artie Shaw's lucrative theater and hotel tour today when the maestro's physicians ordered a lengthy rest-or else. Shaw, who has been rumored in shaky health for several weeks, and previously had taken a short lay-off, which also forced some cancellations, will be out of the business for an indefinite period. It is considered likely that his band will fold until such time as Shaw is able to get hack in harness. Among the dates cancelled were Capitol Theater, Washington; RKO Theater, Boston; Strand Theater, Brooklyn; Stanley Theater, Pittsburgh, and Hotel Sherman, Chicago. Since these dates carried well into March, it looks as though Shaw will be on the shelf at least until summer.<sup>79</sup>

## SHAW, DUCHIN IN 3A Status of Bandleaders Induction Causes Many Trade Rumors

Rumors that Artie Shaw, Eddie Duchin and Orrin Tucker are ripe for induction into the Army have been denied emphatically by those connected with them. Shaw was labelled as having a 1-A classification, but actually he's in 3-A and his folding his band temporarily for a rest is definitely a result of his medico's advice. Leader is currently in a New York hospital. Duchin, the subject of induction talks for months, received a 3 A classification from his draft board only a couple weeks ago. Tucker's position is not clear as far as classification is concerned, but his bookers deny that he's in immediate danger of being introduced to a uniform. Dean Hudson's band is to be kept together after his induction. Hudson, an officer in the Reserve Corps (his real name is Marion Brown), expects to go into uniform Feb.26 as a first lieutenant.<sup>80</sup>

## Disc Reviews

**Artie Shaw** - 'Someone's Rocking Dreamboat'—'Don't Want Walk Without You' (Victor 27746). Any leader who doesn't believe a vocalist isn't important as musical excellence to modern success should listen to Paula Kelly trip Artie Shaw headlong into the drain on these sides. Leader selected two potential click tunes, wrapped 'em in neat arrangements then booted them both by using Miss Kelly for vocals. Not even his clarinet saves them.<sup>81</sup>

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<sup>78</sup> Variety, January 21, 1942, p. 37

<sup>79</sup> The Billboard, January 24, 1942, p 4

<sup>80</sup> Variety. January 28, 1942, p. 39

<sup>81</sup> Variety. January 28, 1942, p. 40

### On the Records

**Artie Shaw** (Victor 27746) Someone's Rocking My Dreamboat-FT; VC, I Don't Want To Walk Without You -VT; V. Two of the newer ballads of the day, and both holding much promise of soaring to hit parade heights, are given a suave Interpretation by Artie Shaw's large band. For the Dreamboat side, Shaw gives It a light rhythmic touch. while the platter mate from the Sweater Girl picture Is taken at a bright and lively tempo. Heavy emphasis on the string section for both of the sides and Paula Kelly carries the vocal for each. However, neither of the songs gains from the Shaw interpretation. Unison saxes cut up the opening refrain for the Dreamboat side. while Shaw rides his clarinet for the wane Without You ballad. While both song titles hold much promise, it's doubtful whether Artie Shaw's swing treatment for two essentially sweet songs will curry phone favor.<sup>82</sup>

January 29, 1942 (Fri)

General Amusements cancelled Artie Shaw's one-week engagement at the RKO Theatre, Boston, Massachusetts

G M C

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<sup>82</sup> The Billboard, January 24, 1942. p. 61



Undated  
Unidentified Location  
(Reinhard Scheer-Hennings Collection)



## Postscript

### February-June 1942

#### ARTIE SHAW RETURN VIA MORRIS AGENCY

When Artie Shaw completes his enforced rest and returns to the band business his orchestra will be booked by the William Morris agency. The latter bought the leader's contract from General Amusement Corp. for \$15,000 late last week and has signed Shaw to a two-year agreement effective as of March 6. Shaw's remaining time under GAC was not definite but was to run until he had earned \$17,500 in commissions for that agency. Another condition in the changeover is that if Shaw ever plays any of the 10 weeks of theatres and two weeks at the Sherman hotel, Chicago, which he cancelled recently, the commissions from the dates will go to GAC. Latter had made the bookings which Shaw cancelled to take his rest. For Morris Shaw will play only theatre and radio bookings, no one-nighters or locations. Morris agency benefits from Shaw in another way also. Leader is backing his ex-tenor sax player Georgia Auld in a new band, now in rehearsal in New York, and Morris is to book it. Auld is the musician who took over leadership of Shaw's original orchestra, which he walked out on about two years ago. It broke up soon after, however. Another band led by one of Shaw's ex-musicians is being rehearsed by "Hot Lips" Page. It will be booked by GAC. Shaw's personal manager, attorney Andrew Weinberger, asserts that when Shaw resumes his orchestra will be of the same instrumentation as when it recently broke up, including 14 strings. Shaw's addition to the Morris roster gives that agency a badly needed "lead" band.<sup>83</sup>

February 6-9, 1942 (Fri-Mon)

General Amusements cancelled Artie Shaw's four-day engagement at the Strand Theater, Brooklyn, New York

February 13, 1942 (Fri)

General Amusements cancelled Artie Shaw's one-week engagement at the Stanley Theater, Pittsburgh, Pennsylvania

February 25, 1942 (Wed)

General Amusements cancelled Artie Shaw's multi-week engagement at the Panther Room, College Inn, Hotel Sherman, Chicago, Illinois.

March 3, 1942 (Tue)

Artie Shaw marries Elizabeth Jane Kern at the Hotel Del Sol in Yuma, Arizona. Kern was the daughter of composer Jerome Kern.<sup>84</sup>

#### ARTIE SHAW CHECKING IN WITH DRAFT BD.

Hollywood, March 24.- Artie Shaw left by train, for New York today to report to his local draft board. He has been here several weeks on vacation, recovering from an illness that kept him in a N. Y. hospital for a few days before he came here. Shaw is supposed to reorganize his band, but the army may prevent that. Leader was reported as having a 1-A classification at one-time, but subsequent advices claimed he had been pushed back to a 3-A rating due to his mother, who depends on him.<sup>85</sup>

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<sup>83</sup> Variety, February 4, 1942, p. 37

<sup>84</sup> Variety, March 4, 1942, p. 34

<sup>85</sup> Variety, March 25, 1942, p. 42

## ARTIE SHAW TO WMA

By virtue of the purchase of his contract from General Amusement Corporation for \$15,000. Shaw has signed for two years with William Morris. As tangential aspects of the pact, the new band being rehearsed by Georgie Auld, which Artie had planned to back, will be booked by the Morris agency. Shaw must finish work amounting to \$17,500 in commissions for GAC before he can go over to Morris, under the terms of the agreement between the two agencies. When Artie returns to work, after his California rest, he'll lead a band similar in instrumentation to his last one through several dates for GAC, then he'll take up duties for WMA.<sup>86</sup>

## Record Reviews - ARTIE SHAW

### *Not Mine (B) - Absent-Minded Moon (B)*

Good sides, with Artie and the sax blend shining on both. There's also some fine Les Robinson altoing on the second, which is marred by dragging tempo. Two reviewers commended Fredda Gibson's singing highly; the other didn't like it (Vic.).<sup>87</sup>

## ARTIE SHAW, WITH CIVILIAN STATUS, TO CONCENTRATE ON TRAINING BANDS FOR ARMY

Artie Shaw goes to work within the next week or two for the USO, training and leading orchestras at various Army posts. He has shunted aside thoughts of reorganizing his own band to devote full time, to welding Army bands into units fit to play for any and all functions. Leader went to Washington, D. C., Friday (3) morning to work out details with Major Howard Bronson, head of Army musical activity. Plans already mapped, according to Shaw, call for his getting together a batch of about 50 outstanding arrangements of various name bands, namely his 'Begin the Beguine,' Tommy Dorsey's 'Marie,' etc. He will edit each to make them simpler to play and they will be photostated and copies distributed to various camps to form a basic library. Shaw will then spend a week or so in each camp, selecting musicians, rehearsing them, conduct a show or two, pick out a man to assume leadership, then go on to the next camp to duplicate the procedure. Shaw will not be a member of the Army; his efforts will be as a civilian. His draft status, which he says was 2-B, has been moved up to 2-A, class of all defence workers. Only a month ago William Morris agency bought Shaw's management contract from General Amusement Corp. for \$15,000. Contract he then signed with Morris was for two years, effective March 6. Agreement will be extended commensurate with the length of time Shaw spends in Army work.<sup>88</sup>

## On the Records

Artie Shaw (Victor 27838) *To a Broadway Rose* – FT. *Deuces Wild* – FT. Two instrumentals, emphasizing the 'le hot jazz' character of Shaw's now disbanded aggregation. Both are the usual ride arrangements, with the maestro's clarinet for most of the riding. *Broadway Rose* is the average jumper, both the composition and arrangement are products of trombonist Ray Conniff, and it's the latter effort that's most interesting, giving Dave Tough a stop chorus for his cymbal beats, with the band providing attractive cut-in figures. *Deuces Wild* is an original by swing-arranger Margie Gibson. Calls for a heavier drive and faster beat. The classical interludes by the strings to set the stage for each chorus make an agreeable contrast. The habitués at New York's Lindy's will go for 'To a Broadway Rose' but only because of the title. For other of phono use, it's the side for Shaw fans among devotees of jump rhythms.<sup>89</sup>

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<sup>86</sup> The Metronome, March 1942, p. 9

<sup>87</sup> The Metronome, March 1942, p. 26

<sup>88</sup> Variety, April 8, 1942, p. 1

<sup>89</sup> The Billboard, April 11, 1942, p. 68

## TAKES FBI MONTH TO CHECK ON ARTIE SHAW

Artie Shaw began work on his USO-Army camp Job In New York Friday (10). He will remain at USO's N. Y. headquarters for from four to six weeks, readying arrangements to be photostated and distributed to various camp orchestras. He will then spend a week at each post selecting musician\$, rehearsing them as a unit and appoint someone to assume leadership when he moves on to the next camp. Though the setup demands Shaw spend a month or more in N. Y. putting arrangements into shape, he couldn't begin actual camp work before the expiration of that time anyway. It takes the FBI almost that time to investigate him. Leader filled out a 12-page questionnaire last week, giving the Dept of Justice his background.<sup>90</sup>

### Record Reviews - ARTIE SHAW

Just Kiddin' Around, (A-) Sometimes I Feel Like a Motherless Child (B+)  
Hindustan (A-) - Somebody Nobody Loves (B+)

Some fine stuff on each of this quartet of sides. *Kidden'* is a happy theme with Artie, Lips Page and the saxes playing especially magnificently, but with unnecessary fiddles and a tempo that drags. Artie plays more glorious clarinet on *Child*; which Lips sings well. Great Shaw clarinet (he's been in rare form recently) on the well-scored *Hindustan*, plus excellent Guarneri piano. Fredda Gibson sings a fine vocal on *Loves*, which has pretty strings and impressive passages from Shaw and Auld (Vic.).<sup>91</sup>

### SHAW INTO NAVY

#### Army Objects to His Non-Combat USO Assignment

Artie Shaw is now seeking to enlist in the Navy, after having laid and begun execution of extensive plans to direct the formation of Army camp bands for the USO. Move toward the Navy is understood to be based on objections of his draft board to the USO idea. Board assertedly has his name near the top of the list for regular induction. While awaiting word on Navy enlistment, leader is 'continuing to prepare outstanding arrangements used by contemporary orchestra leaders, which will form a basic library for camp outfits. Among them is his 'Begin Beguine' composition.<sup>92</sup>

#### Inside Stuff - Orchestras

Artie Shaw and his attorney Andy Weinberger have resumed financial arid managerial interest in the Georgie Auld orchestra. Shaw originally intended backing Auld but stepped out in favor of Benny Goodman when he (Shaw) gave up his most recent band and took a vacation in California. Auld is currently at the Roosevelt hotel, Washington, D. C.<sup>93</sup>

April 27, 1942 (Mon)  
Naval Recruiting Station  
90 Church Street  
New York, New York

Artie Shaw enlisted in the United States Naval Reserve.

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<sup>90</sup> Variety, April 15, 1942, p. 39

<sup>91</sup> The Metronome. April 1942, p. 26

<sup>92</sup> Variety, April 22, 1942, p. 39

<sup>93</sup> Variety, April 22, 1942, p. 40

## Record Reviews – ARTIE SHAW

### To a Broadway Rose (B\*) Deuces Wild (B)

Rose has some great Shaw clarinetting and fine fiddle work. Artie kicks mightily and fluently on the reverse side.<sup>94</sup>

### BENNY GOODMAN MAY GET USO DUTY DRAFT BOARD DENIED TO ARTIE SHAW

Benny Goodman has been offered the USO-Army camp band trainer position that Artie Shaw was forced to vacate recently. Goodman is mulling the offer, though he's reported as in no danger of being inducted into the Army. He assertedly has a deferred classification. Shaw was sworn into the Navy Monday (27). He originally was to for the USO, training camp bands, but his local New York draft board voiced a prior claim on him and now he's seeing service in the Navy.<sup>95</sup>

### GOODMAN MAY GO WITH USO IN SHAW'S SPOT IF ARMY TURNS HIM DOWN

Benny Goodman is to appear at his local New York draft board. May 15, for a physical examination. The leader is classified to 1-A and, according to sources close to him, is anxious to get to Government work no matter how the examination turns out. It's asserted that a sciatica condition, which required surgery two years ago and kept him out of action over a long period, still bothers him. Goodman, if turned down by the Army doctors, may accept the offer of the USO to take Artie Shaw's place in the formation and training of Army camp bands. Shaw was all set to begin working on bands at various camps, but a 1-A rating prevented him from accepting the job. Anyone so classified cannot do anything but await call to the ranks. If Goodman is deferred he'll then be eligible for the USO post, which he strongly favors.<sup>96</sup>

### ARTIE SHAW WILL LEAD LEE CASTLE'S ORCH. ON ONCE-CANCELLED THEATER TOUR

Artie Shaw is rehearsing in New York currently with the Lee Castle (Castaldo) band, a new outfit which recently completed a stay at the Roseland Ballroom, N. Y., in preparation for a theatre tour before entering the Navy. Shaw will fill most of the theatres for which he was booked when he broke up his band last January, opening May 21 at the Capitol Theatre, Washington, then going into Pittsburgh, Akron, Youngstown and Detroit. Castaldo, or Castle as he's now called, played trumpet in Shaw's last band. Per the terms of the deal by which Shaw's contract was bought for \$15,000 recently by the William Morris agency from General Amusement Corp., the latter will receive 5% of the commissions derived from the Washington and Detroit dates, the remainder and the percentages from the other weeks accruing to Morris. Latter agency took over Shaw's contract in February and signed the leader to a two-year booking deal which was effective March 6. Shaw has never worked under its terms, soon after that becoming embroiled in a war service problem that finally saw him enlist in the Naval Reserve a few weeks ago. There was a report around N. Y. during the week that Shaw was making the tour in order to reimburse the Morris agency, out of his profits, for the 15g's it paid for his contract. That's been denied by Andrew Weinberger, his manager and attorney. It's stated that Shaw's contract with the Morris office will remain in a suspended state, to go into force upon his release from the Naval Reserve. Morris office will get only its regular commissions, less GAC's portion.<sup>97</sup>

Editor's Note: Artie Shaw's commitment to front his pre-Navy engagements was as follows: week of May 21, Capitol Theater, Washington, D. C.; week of May 29, Stanley Theater, Pittsburgh; June 5-8, Palace Theater, Akron, Ohio; June 9-11, Palace Theater, Youngstown, Ohio and June 12-19, Michigan Theater, Detroit, Michigan, reporting for duty in the Navy on June 19 in Detroit, "for the duration." Artie Shaw fulfilled the "Lee Castle" theatre dates. It appears that Shaw led the new band to earn supplemental income before joining the Navy to support his new wife in the lifestyle to which they were accustomed. The media identified the band as "Artie Shaw" (see below).

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<sup>94</sup> The Metronome. May 1942, p. 17

<sup>95</sup> Variety. April 29, 1942, p. 4

<sup>96</sup> Variety, May 13, 1942, p. 41

<sup>97</sup> Variety, May 13, 1942, p. 42

## House Reviews

STANLEY, PITT  
Pittsburgh, May 20.

Artie Shaw Orch. (15), Fredda Gibson. Lee Castle, Miriam La Velle, Gaudsmith Bros. (2); Film, "Remarkable Andrew (Paramount)

WB deluxer comes up this week with third of Its consecutive swing triumvirate. Artie Shaw following on the heels of Gene Krupa and Benny Goodman, but with a strange phenomenon noticed in the audience. Past fortnight these Friday first shows have been madhouses, with the zoots and the jivesters screaming, yelling, whistling, rocking the balcony and otherwise working themselves into a frenzy. No such thing today despite a pretty good house, with one of two conclusions apparent. The typical swing crowd missing either because they haven't forgotten that Shaw, once called them a pack of morons (this is his first visit here since that historic statement), or they knew it wasn't a typical Shaw band, but merely an outfit he had picked up for a brief foray into the film houses before going into the Service. Whatever the reason, they weren't around, and the cops the management had placed at strategic spots around the house cooda stood in bed. Orch. (Lee Castle's) Shaw is fronting doesn't measure up to his standard, but in a way that's a break for Shaw's own personal following since it places the burden almost exclusively on him. And he's working harder and oftener than heretofore. Takes a solo part in practically every number and his lip-work has seldom been more exciting. Warms them up with Jerome Kern's "Yesterdays," following "Back Bay Shuffle," in which the band almost drowns him out; shoots an okay novelty, 'One Foot in the Groove,' at them next, wallops home the inevitable "Begin the Beguine" after that and winds up the show with an unidentified clarinet exercise in which he really goes to town and clinches everything that's ever been said about his liquorice sticking. Band is made up of four saxes, three trombones, three trumpets, bass, drums, guitar, and piano, is pretty brassy and has no particular style, even Shaw's solo work failing to give it any semblance of one. Sum total is an instrumental wizard-backgrounded by a blare. Castle himself gets an Inning at the trumpet on "China Boy" and blows himself home an easy winner. For the vocal chores, Shaw's carrying an attractive little lady named Fredda Gibson, who has done radio work chiefly in the past, and she's a relief after the recent local run of band vocalists. Not only does she have a voice, but she uses it in numbers, like 'Stormy Weather' and 'It Ain't Necessarily So,' which the usual femme singers" with an orch. Avoid like a plague. And for very good reasons, too. Gal's only nod to the norm is 'Somebody Else Is Taking My Place,' and even in that she's stylized way ahead of the average Two outside- acts are both clicko, Miriam La Velle has an acrobatic control dance that's far and above this type of thing, just as easy on her feet as she is on the eyes. Attractively costumed, she's on early and remembered late. Gaudsmilth Brothers, clown acrobats, and their grotesque-looking pooches also mop up with their pyramiding and tumbling, in which the dogs are practically human partners. Although standard, Gaudsmilth's haven't been around here in years and their crack turn is virtually new locally. For an overture this week, Max Adkins' house band plays, and excellently, a medley of Kern tunes, which fits in with the picture since Shaw's married to Kern's daughter, Betty, and she's here with him. *Cohen*.<sup>98</sup>

## Record Reviews - ARTIE SHAW

St. James Infirmary (B+) <sup>99</sup>

Highlights of this two-sided opus are Lips Page's singing and trumpeting, Artie's playing, Johnny Guarneri's piano and Georgie Auld's tenor. It's all very good, and yet just a bit disappointing after some of the magnificent stuff this bunch has been turning out (Vic.).

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<sup>98</sup> Variety, June 3, 1942, p. 47

<sup>99</sup> The Metronome, July 1942, p. 15

## Vaudeville Reviews

### PALACE, AKRON

(Reviewed Sunday evening, June 7) When Uncle Sam's Navy takes over the services of Artie Shaw June 19, theaters and ballrooms will lose one of the most distinctive stylists of popular music. He has a nicely balanced and well-trained band, with none of the raggedness apparent in several recent organizations that have had their heat chilled more than a little by the draft. Shaw is leaving his orchestra intact when he reports for duty. The baton is being handed over to Lee Castle, trumpet star and an excellent soloist. Vocalist with Artie Shaw is Fredda Gibson, a singer with a fine voice and a superior ability to interpret the mood of a song. Her *It Ain't Necessarily So* is a vibrant edition for any ears. *Rex McConnell*.<sup>100</sup>

**Artie Shaw** reported for duty with the U. S. Naval Reserve Friday (19) morning, on schedule, and immediately received a nine-day furlough to go home and rest up. Day before (18) he had completed a five-week theatre tour at the head of Lee Castle's orchestra. Leader will be stationed at a preliminary training center on Staten Island, N. Y., when he reports again Monday (28).<sup>101</sup>

### DETROIT PRESS SLAPS SHAW AS HE JOINS NAVY

Detroit, June 20.-Artie Shaw's reluctance to give out press interviews appeared to have some of the local press burned up during the final days of his stay here. Shaw's word was that he was busy, understandably enough in view of the fact that he left the Michigan Theater here Friday night and was due to report to the Navy Friday morning at New York. Jack Pickering, one of the town's best liked columnists and usually even-tempered, was one of the complainants, with a remark that Shaw made himself "unpopular with the newspaper fraternity by sending out word he was 'too busy' to see some of the top writers." Jane Scheruserhorn, handling amusement assignments on The Detroit Times, had a story headed, "Exit Artie Silently." Tone was indicated by its reference to Shaw in the first paragraph as "Mr. A.," and in succeeding ones as "Mr. S." Most of the article was devoted to Lee Castle, who takes over the job of fronting the band with Shaw's departure.<sup>102</sup>

Editor's Note: Artie Shaw and his new wife Elizabeth Kern stayed at Saranac Lodge, Saranac Lake, New York for the intervening days. Shaw finally reported for military duty on Monday, June 28. Meanwhile, Shaw's former wife, actress Lana Turner, married Stephen Crane in Las Vegas, Nevada on July 17.

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To be continued:

Chapter 6 – The Artie Shaw Navy Band, 1942-1944

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<sup>100</sup> The Billboard. June 20, 1942, p. 16

<sup>101</sup> Variety. June 24, 1942, p. 41

<sup>102</sup> The Billboard, June 27, 1942, p. 19