

ARTIE SHAW

1938-1939

“The Great Band”



Prepared by:

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and
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In Cooperation with the University of Arizona

CHAPTER THREE

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ABBREVIATIONS

CD	Compact Disc (Audio)
DVD	Digital Video Disc (Video)
EP	Extended Play (Disc)
LP	Long Play Record (Disc)
N/C	Not complete
RR	Reference Recording
RTR	Reel-to-Reel Tape

TIMES

All Broadcast and Recording Session Times are **LOCAL**

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Part 1 - 1938

June 1938

June 25, 1938 (Saturday)
Philmont Country Club
Philadelphia, Pennsylvania
(Dance)

June 26, 1938 (Sunday)
Roton Point Park
South Norwalk, Connecticut
(Dance)

June 28, 1938 (Tuesday)
Johnstown, Pennsylvania
(Dance)

June 29, 1938 (Wednesday)
Parkersburg, West Virginia
(Dance)

June 30, 1938 (Thursday)
Charleston, West Virginia
(Dance)

July 1, 1938 (Friday)
Gwynn Oak Park
Baltimore, Maryland
(Dance)

“Baltimore swing-gates have had an elegant time these past few weeks at the new Gwynn Oak Park ballroom. Art Shaw and ork were right in the groove when they jived out plenty of swing. The crowd nearly went wild when Billie Holliday, the ork’s colored canary, sang ‘You Go To My Head.’ Both she and Art were swarmed with alligator autographers at the intermission. Art and his liquorice stick with several other members of the ork held about seven or eight ten-minute jam sessions. The crowd went so haywire that Gwynn Oak’s managers brought Jimmy Dorsey to the ballroom for another swing session.”¹

¹ Down Beat, August 1938, p. 26

July 1938

July 2, 1938 (Saturday)
Sunnybrook Ballroom
Pottstown, Pennsylvania
(Dance)

July 6, 1938 (Wednesday)
Palais Royal
Toronto, Ontario
(Dance)

July 8, 1938 (Friday) 8:30 - 9:00 pm CBS Radio Theatre, New York Chesterfield' "Rhapsody in Blue" Broadcast (CBS) (WABC)

Paul Douglas, announcer
Paul Whiteman, host

GMA: B-W8-1, CBS-613

PAUL WHITEMAN AND HIS ORCHESTRA

Personnel include Joan Edwards and Jack Teagarden vocals, The Modernaires (Chuck Goldstein, Hal Dickenson, Bill Conway, Ralph Brewster), and Artie Shaw, clarinet, as guest

RHAPSODY IN BLUE - opening theme

SOS

SAYS MY HEART - Joan Edwards, vocal

I SURRENDER, DEAR - featuring Artie Shaw, clarinet

FLAT FOOT FLOOGIE - The Modernaires and Jack Teagarden, vocal

LET ME WHISPER

FLYING DOWN TO FLOY FLOY* - Artie Shaw Quartet

THIS TIME IT'S REAL - Joan Edwards, vocal

RUNNIN' WILD

RHAPSODY IN BLUE - closing theme

*Artie Shaw Quartet: Artie Shaw, clarinet, Al Avola, guitar, Sid Weiss, bass, Cliff Leeman, drums

Issues

RHAPSODY IN BLUE - opening theme

SOS

SAYS MY HEART

I SURRENDER, DEAR

FLAT FOOT FLOOGIE

LET ME WHISPER

FLYING DOWN TO FLOY FLOY

THIS TIME'S REAL

RUNNIN' WILD

RHAPSODY IN BLUE - closing theme

CD: Mr. Music MMCD-7008 (USA)

July 9, 1938 (Saturday)
Hamid's Million Dollar Pier
Atlantic City, New Jersey
(Dance)

July 15, 1938 (Friday)

The band opened a one-week engagement at the Lakeside Casino, Hartford, Connecticut, through Saturday, July 23, 1938.

ARTIE SHAW AND HIS ORCHESTRA

(Art Shaw and His Orchestra on original labels)

Trumpets: Chuck Peterson, John Best, Claude Bowen
Trombones: George Arus, Ted Vesely, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Ronnie Perry (tenor saxophone, clarinet)
Rhythm: Les Burness (piano), Sid Weiss (string bass), Al Avola (guitar), Cliff Leeman (drums)
Vocalists: Billie Holiday
Arranger: Jerry Gray

July 24, 1938 (Sunday) 2:00 - 8:30 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

BS 024079-1

BEGIN THE BEGUINE

(From the musical comedy "Jubilee")

(Cole Porter)

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-7746-B (original label), (USA), Bluebird B-7746-B (regular label), (USA), Bluebird B-7746-B (original label), (Canada), Bluebird B-7746-B (Canada), (blue label), Electrola E.G. 6883 (Germany), His Master's Voice B.8906 (England), His Master's Voice GA 5015 (Austria), His Master's Voice K.8343 (France), Montgomery Ward M-7525-B (USA), RCA Victor 42-0019-A (USA), RCA Victor 420-0052 (Canada), RCA Victor Special 44-0001 (USA), Victor 27546-B (USA), Victor A-1046 (Japan)

12" 78: V-Disc 13A (USA), V-Disc 120A (USA), V-Disc 560A (USA)

Continued ...

BEGIN THE BEGUINE, continued ...

- 7" 45: RCA 20021 (Australia), RCA 447-0052 (USA), (black label), RCA 447-0052 (USA), (red label), RCA LPC-100 (Spain), RCA Records RCX-1061 (England), RCA Victor 27-0019 (USA), RCA Victor EPA-5033 (USA), RCA Victor EPBT 3029 (USA), RCA Victor LPC-100 (USA), RCA Victor WP 85 (USA)
- 10" 33: His Master's Voice FFLP 1009 (France), RCA Victor LPM 30 (Canada)
- 12" 33: Bluebird AXM2-5517 (USA), Bluebird 6274-1-RB (USA), Franklin Mint Record Society 27 (USA), Jazz Selection Mono 32 933-4 (Germany), Phontastic NOST 7665 (Sweden), RCA ANL1-1089(e), (USA), RCA ESTERO 10026 (Argentina), RCA International INTS 5022 (England), RCA ESTEREO 10026 (Argentina), RCA International TCL1 7004 (Italy), RCA International TJL 1-7004 (INTS), (Germany), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor DPM 2041 (England), RCA PM 43175 (France), RCA Records DMM 4-0321 (USA), RCA RMP-5114 (Japan), RCA Special Products DMM1-0698 (USA), RCA Victor AVLP-3978 (Argentina), RCA Victor DPS 2019 (England), RCA Victor DPM 2028 (England), RCA Victor LJ 50017 (Italy), RCA Victor LPM-1244 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675 (e), (Germany), RCA Victor LSP-3675 (e), (USA), RCA Victor PRM 261 (USA)², RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England), Time Life STBB 06 (USA), The King Jazz Story SM 3621 (Italy)
- CD: Acrobat ACRCO 199 (Czech Republic), Best of Jazz 4016 (France), Bluebird 6274-2-RB (USA), Bluebird 09026-63808-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 82876 51419-2 (EU), Bluebird 82876 692392 (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), BMG Classics/RCA Victor 09026-63127-2 (USA), Classic Jazz Archive 222001 (Germany), Classics 965 (France), Classic Jazz CDCD 1007 (EEC), Fabulous FADCD2048 (UK), Hallmark 702232 (Netherlands), The Intense Media 222738-03 (EU), It's Music 22705 (Germany), Jazz Portraits CD 14501 (EEC), Kaz Records TRT CD 191 (England), Le Jazz 8108 (EEC), Living Era CD AJA 5113 (England), Mosaic MD-7 24 (USA), Naxos Jazz Legends 8.120615 (EU), Planet Media PML1039 (Germany), Properbox 85 (England), Pulse PLS CD 402 (England), RCA Victor/BMG 09026-63753-2 (USA), Vocalion CDVS 1943 (England)

BS 024079-2
BEGIN THE BEGUINE

Not processed

² This track is on the RCA Victor Record which is one of three lps of the album „The Big Bands“ (The MacMillan Company 48987). The album was issued as companion to George T. Simon's book with the same title.

BS 024080-1

INDIAN LOVE CALL

(From the musical comedy "Rose Marie")

(Oscar Hammerstein II–Otto Harbach–Rudolf Frimi)

Vocal refrain by Tony Pastor and Band

Issues

- 10" 78: (Master) Bluebird B-7746-A (original label), (USA), Bluebird B-7746-A (regular label), (USA), Bluebird B-7746-A (original label) (Canada), Bluebird B-7746-A (Canada) (blue label), (2), Disque Gramophone K.8296 (France), Montgomery Ward M-7525-A (USA), His Master's Voice B.8869 (England), RCA Victor 42-0019-B (USA)
- 7" 45: RCA 20021 (Australia), RCA EPA-5050 (Germany), RCA Victor 27-0019 (USA), RCA Victor EPAT 37 (USA), RCA Victor EPA-800 (USA), RCA EPA-5050 (USA)
- 10" 33: RCA Victor LPT 28 (USA)
- 12" 33: Bluebird AXM2-5517 (USA), Bluebird 6274-1-RB (USA), Franklin Mint Record Society 27 (USA), Jazz Selection Mono 32 933-4 (Germany), The King Jazz Story SM 3621 (Italy), Pickwick ACL-0590 (USA), RCA ANL1-1089(e), (USA), RCA ESTEREO 10026 (Argentina), RCA PM 43175 (France), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA RMP-5114 (Japan), RCA Victor AVL-3978 (Argentina), RCA Victor DPM 2041 (England), RCA Victor LPM-1217 (USA), RCA Victor LPM-1217-C (Germany), RCA Victor LPM-1244 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675 (e), (Germany), RCA Victor LSP-3675 (e), (USA), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England), Time Life STBB 06 (USA)
- CD: Bluebird 6274-2-RB (USA), Bluebird 82876 692392 (USA), Classics 965 (France), Classic Jazz CDCD 1007 (EEC), Hallmark 702232 (Netherlands), The Intense Media 222738-03 (EU), Jazz Portraits CD 14501 (EEC), Kaz Records TRT CD 191 (England), Le Jazz 8108 (EEC), Memoir CDMOIR 528 (England), Mosaic MD-7 244 (USA), Planet Media PML1039 (Germany), Properbox 85 (England)

BS 024080-1R

INDIAN LOVE CALL

Dubbed October 20, 1938

Destroyed

BS 024080-2R

INDIAN LOVE CALL

Dubbed November 7, 1938

Destroyed

BS-024080-3R
INDIAN LOVE CALL
Dubbed November 7, 1938

Issues

10" 78: Victor 42-0019 (USA), Victor 420-0050 (USA), Otherwise Undetermined³

BS-024080-4R
INDIAN LOVE CALL
Dubbed April 27, 1942

Rejected

BS-024080-5R
INDIAN LOVE CALL
Dubbed April 27, 1942

Rejected

BS-024080-6R
INDIAN LOVE CALL
Dubbed April 27, 1942

Rejected

BS 024081-1
COMIN' ON
(Artie Shaw)

Destroyed

BS 024081-1A
COMIN' ON

Not processed

BS 024081-2
COMIN' ON

Issues

10" 78: (Master) Bluebird B-7772-B (original label), (USA), Bluebird B-7772-B (original label), (Canada), His Master's Voice K.8336 (France), His Master's Voice B.8880 (England), RCA Victor test pressing (USA)

7" 45: RCA Victor EPA-767

12" 45: Doxy Dox857 (EU)

12" 33: Bluebird AXM2-5517 (USA), Joyce PIX-6 (USA), RCA Victor DPM 2041 (England), RCA Records DMM 4-0321 (USA), RCA Victor LPM-1201 (USA), RCA PM 43175 (France), Sounds of Swing LP-125 (USA)

CD: Best of Jazz 4016 (France), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Classic Jazz Archive 222001 (Germany), Classics 965 (France), The Intense Media 222738-03 (EU), Le Jazz 8108 (EEC), Mosaic MD-7-244 (USA), Properbox 85 (England)

³ Further examination by the authors at Sony Legacy is necessary to determine if BS-024080-3R, transcribed October 20, 1938, is possibly the basis for subsequent issues of INDIAN LOVE CALL.

BS 024082-1

BACK BAY SHUFFLE

(Teddy McRae-Artie Shaw)

Possibly John Bartee arrangement

Hold Sony Legacy Archive

BS 024082-2

BACK BAY SHUFFLE

Issues

- 10" 78: (Master) Bluebird B-7759-B (original label), (USA), Bluebird B-7759-B (blue label) (Canada), His Master's Voice B.8894 (England), Disque Gramophone K.8327 (France)
- 7" 45: RCA EPA-5050 (Germany), RCA EPA-5050 (USA), RCA Victor EPBT 3003 (USA)
- 10" 33: RCA Victor LPT 3003 (USA), RCA Italiana A10V 0006 (Italy)
- 12" 33: Bluebird AXM2-5517 (USA), Bluebird 6274-1-RB (USA), Franklin Mint Society 27 (USA), Jazz Selection Mono 32 933-4 (Germany), Pickwick ACL-0590 (USA), RCA International INTS 5022 (England), RCA PM 43175 (France), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor DPM 2028 (England), RCA Victor LPM-1217 (USA), RCA Victor LPM-1217-C (Germany), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6913 (England), Time Life STBB 06 (USA)
- CD: Acrobat ACRCD 199 (Czech Republic), Best of Jazz 4016 (France), Bluebird 6274-2-RB (USA), Bluebird 82876 692392 (USA), Classic Jazz Archive 222001 (Germany), Classic Jazz CDCD 1007 (EEC), Classics 965 (France), Hallmark 702232 (Netherlands), The Intense Media 222738-03 (EU), It's Music 22705 (Germany), Kaz Records TRT CD 191 (England), Le Jazz 8108 (EEC), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Naxos Jazz Legends 8.120615 (EU), Planet Media PML1039 (Germany), Properbox 85 (England), Rockin' Chair (Switzerland), Vocalion CDVS 1943 (England)

BS 024082-2A

BACK BAY SHUFFLE

Not processed

BS 024083-1

ANY OLD TIME

(Artie Shaw)

Vocal refrain by Billie Holiday

Issues

- 10" 78: (Master) Bluebird B-7759-A (USA), (original label), Bluebird B-7759-B (blue label) (Canada), His Master's Voice B.9382 (England), RCA Victor 20-1575-A (USA)
- 12" 78: V-Disc 399A (USA)
- 7" 45: RCA Victor EPA-5013 (USA), RCA EPA-5013 (Germany)
- 12" 33: Bluebird AXM2-5517 (USA), Bluebird 6274-1-RB (USA), Franklin Mint Society 27 (USA), RCA RD-27065 (England), RCA International INTS 5022 (England), RCA PM 43175 (France), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor DPM 2028 (England), RCA Victor LPM-1570 (USA), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Time Life STBB 06 (USA)
- CD: Acrobat ACRCO 199 (Czech Republic), Best of Jazz 4016 (France), Bluebird 61099-2 (USA), Bluebird 09026-63808-2 (USA), Bluebird 6274-2-RB (USA), Bluebird 82876-60092-2 (USA), Bluebird 82876 692392 (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), BMG Classics/RCA Victor 9026-63127-2 (USA), Classics 965 (France), Fabulous FADCD2048 (UK), The Intense Media 222738-03 (EU), Kaz Records TRT CD 191 (England), Living Era CD AJA 5113 (England), Le Jazz 8108 (EEC), Memoir CDMOIR 528 (England), Mosaic MD-7 244 (USA), Properbox 85 (England), RCA Victor/BMG 09026-63753-2 (USA)

BS 024083-2

ANY OLD TIME

Not processed

BS 024084-1

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

(Clarence Gaskill-Jimmy McHugh)

Issues

- 10" 78: (Master) Bluebird B-7772-A (original label), (USA), (3), Bluebird B-7772-A (original label), (Canada), His Master's Voice B.8948 (England), His Master's Voice NE.463 (India)
- 7" 45: RCA Victor EPA-5013 (USA), RCA EPA-5013 (Germany)
- 12" 33: Bluebird AXM2-5517 (USA), RCA RD-27065 (England), RCA PM 43175 (France), RCA Records DMM 4-0321 (USA), RCA Victor LPM-1570 (USA), RCA Victor DPM 2041 (England)
- CD: Bluebird 82876 692392 (USA), Classic Jazz Archive 222001 (Germany), Classics 965 (France), The Intense Media 222738-03 (EU), Le Jazz 8108 (EEC), Mosaic MD-7 244 (USA), Pulse PLS CD 402 (England)

BS 024084-1A

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Not processed

BS 024084-2

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Issues

12" 33: Swing Era ASC-8 (England)
CD: Mosaic MD-7 244 (USA)

BS 024084-2A

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Not processed

July 28, 1938 (Thursday)
Summit Beach Park
Akron, Ohio
(Dance)

July 29, 1938 (Saturday)

Artie Shaw and his Orchestra opened a one-week engagement at the Ocean Pier, Wildwood, New Jersey, closing Friday, August 5, 1939

D M S

BEGIN THE BEGUINE

WORDS AND MUSIC
BY

COLE PORTER



ARTIE SHAW'S
Sensational Favorite

HARMS
INCORPORATED
NEW YORK
BY ARRANGEMENT WITH
CHAPPELL & CO.
INCORPORATED

August 1938

ON THE UPBEAT

“Artie Shaw into Gateway Casino, Summersport, N. J., Aug. 6 augmenting regular band of Clem Williams. Bob Bundy now handling Shaw band. Shaw also signed for Harvest Moon Ball, N. Y., Aug. 31. Nano Rodriguez’ Latins play rhumbas, waltzes, etc., while Shaw handles swing stuff and fox-trot tempos.”⁴

August 6, 1938 (Saturday)
Gateway Casino
Summersport, New Jersey
(Dance)

August 7, 1938 (Sunday)
Olcutt Beach Park
Olcutt Beach, New York
(Near Buffalo and Niagara Falls)
(Dance),

August 8, 1938 (Monday)

Artie Shaw and his Orchestra opened a four-day engagement at the Palais Royal, Toronto, Ontario, through Thursday, August 11, 1938.

August 12, 1938 - August 18, 1938 (Friday-Thursday)
Eastwood Gardens
Gratiot at 8 Mile Road
Detroit, Michigan
(Dances)

Artie Shaw and his Orchestra played a one-week engagement at Eastwood Gardens.

ON THE UPBEAT

“Artie Shaw one-nites for Rockwell O’Keefe ‘till September 16th.”⁵

“Larry Clinton and Artie Shaw and their orchs are working their way westward for hotel and nitery engagements on the Coast.”⁶

“Glenn Miller, after Wildwood, N. J., this week, one-nights it and may get the State Ballroom, Boston, via Charlie Shribman this fall. State was Art Shaw’s jump-off spot.”⁷

⁴ Variety, August 3, 1938, p. 40

⁵ Variety, August 24, 1938, p. 41

⁶ Variety, August 31, 1938, p. 50

⁷ Variety, August 31, 1938, p. 50

SHAW'S DETROIT REPEAT

“Artie Shaw is booked for a return date at the Eastwood Gardens, Detroit, in less than a month. Will close spot for summer. Marks first time that a band has played a repeat at Gardens spot during the same season. Shaw goes in Sept 8-11. He exited last Aug. 18 after playing six days.”⁸

August 19, 1938 (Friday)
Sandy Beach Park
Russell's Point, Ohio
(Dance)

August 20, 1938 (Saturday)
Dunbar Caves
Clarkesville, Tennessee
(Dance)

August 21, 1938 (Sunday)
Coney Island
Cincinnati, Ohio
(Dance)

August 22, 1938 (Monday)
Joyland Park
Lexington, Kentucky
(Dance)

August 23, 1938 (Tuesday)
Stonebrook Park
Stoneboro, Pennsylvania
(Dance)

August 24, 1938 (Wednesday)
Hecla Park
Bellefonte, Pennsylvania
(Dance)

August 25, 1938 (Thursday)
Summit Beach Park
Akron, Ohio
(Dance)

⁸ Variety, August 31, 1938, p. 51

August 26, 1938 (Friday)
Club Fordham Pavilion
Budd Lake, New Jersey
(Dance)

August 27, 1938 (Saturday)
Beach Point Casino
Mamaroneck, New York
(Dance)

August 28, 1938 (Sunday)
Canadarago Park
Richfield Springs, New York
(Dance)

August 29, 1938 (Monday)
Waldamere Park
Erie, Pennsylvania
(Dance)

August 30, 1938 (Tuesday)
Maple View Ballroom
Washington, Massachusetts
(Dance)

August 31, 1938 (Wednesday)
Madison Square Garden, New York
Harvest Moon Ball
Dance Championships Event
(Dance)

D M S

“ARTIE FRETS ON ‘FLAT FOOT’

From the New York News:

Martin Block, WNEW emcee, and bandleader Art Shaw have a feud coming on over *Flat Foot Floogee*. Shaw claims that Slim and Slam, who first plugged their tune over Block's station, stole it from *Shoot the Likker to Me John Boy*. Block, rallying to the colors, retaliates that there's no resemblance and spends his radio time playing Jimmie Lunceford's *Posin'* to point out that Shaw lifted his title from Willie Smith's vocal. All of which get no one anywhere since Freddie Keppard and Mutt Carey probably went through the same thing twenty-five years ago.”⁹

⁹ Tempo, September 1938, p. 3

September 1938

MOST RAPID RISERS OF 1938, ACCORDING TO AMERICA'S MUSICIANS

Presenting:

ARTIE SHAW AND HIS ORCHESTRA

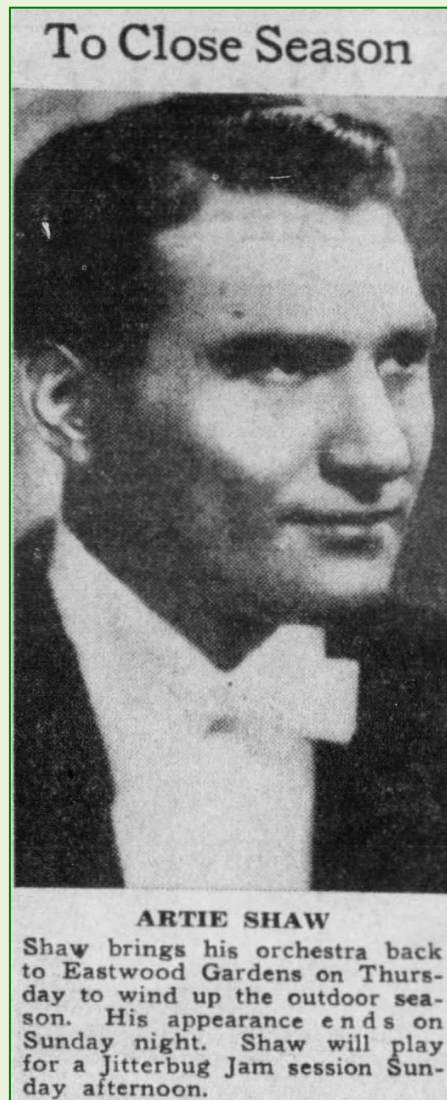
- ARTIE SHAW (leader, clarinet) – Home; New Haven, Connecticut...The one bandleader who doesn't want to be "King of Swing"!...Favorite hobby...midnight rides in his Rolls-Royce...Pet hate: playing waltzes....Probably the most erudite among musicians, reads constantly but prefers books on macabre subjects...Sticks to his own definition of swing, namely: "Swing is designed to make music more listenable, more danceable."
- LES ROBINSON (1st sax) – Home, South Bend, Ind....Thinks jazz is here to stay. His main interest is the telephone – New York City and Mr. Schubert's shows....Formerly with Hank Biagini.
- TONY PASTOR (1st tenor sax) – Home, Hartford, Conn....Has the boys to his home for spaghetti and really breaks it up whenever in the vicinity of Hartford....Hobby – roller skating....Member of the old string band and handles all male vocals...Plays a mean C melody, too.
- HENRY ("HANK") FREEMAN (3rd sax) – Home, New Haven, Conn....His hobby is changing reeds....His one ambition is to find a good reed....Favorite sports is hunting reeds...When asked for a Mr. Freeman said, "this reed is best"...So's Hank whenever he has to run more than a block.
- RONALD ("RONNIE") PERRY (2nd tenor sax) – Home, Summerville, Mass....Hobby – collecting old ivory....Formerly with Ben Pollack's band.
- JOHN ("COLONEL") BEST (first trumpet) – Home, Shelby, N.C....Exceedingly modest...Has the best collection of stuffed birds in the East....Went to the University of South Carolina.
- CLAUDE BOWEN (2nd trumpet) – Home, Hampton, Va....newest member of the band and married...Hobby – collecting etchings.
- CHARLES ("CHUCK") PETERSON (trumpet) – Home, Detroit, Mich....Hobby – gardening....His ambition is to find a wife who won't heckle...When asked for a statement Mr. Peterson said, "solid".
- RUSSELL BROWN (trombone) – Home, Dallas, Tex....Product of the S.M.U Mustang band....Hobby – copying....Went to New England Conservatory of Music...Interested in sports.
- GEORGE ARUS (trombone) – Home, Detroit, Mich....Called the "Swami" of Swing"....Ambition – to have a harem...A wonderful guy who also likes gardening.
- HARRY ("MUSCLES") RODGERS (trombone) – Home, Boston, Mass....Newly-wed....Hobby – athletics – specialty hammer throw and weightlifting, intends to make the Olympics....Excellent arranger.
- LES BURNES (piano) – Home, Jersey City, N.J....Formerly with Hallett & Berigan...Is married and has a daughter....Hobby – athletics and motoring.
- AL AVOLA (guitarist) – Home, Boston, Mass....An ardent admirer of the great guitarist Segovia....Member of the Mass. Bar, graduate of art school....Arranger.
- SID WEISS (bass) – Home, Schenectady, N.Y....Formerly with Wingy and Charley Barnett, - married....Funny man in a mad way....Hobby – deep sea fishing and photography.
- CLIFF LEEMAN – Home, Portland, Maine....Drums...Now studying boxing for his coming bouts with a few well-known critics...Hobby – collecting very odd records....His ambition is to find a beat for Chuck Peterson and a skunk for the guy who wrote that he "stunk".¹⁰

¹⁰ The Metronome, September 1938, p. 17

September 2, 1938 – September 5, 1938 (Friday-Monday)
Westwood Symphony Gardens
Dearborn, Michigan
(Dances)

The band played a four evening, Labor Day weekend engagement at Westwood Symphony Gardens.

September 7, 1938 (Wednesday)
Summit Beach Park
Akron, Ohio
(Dance)



Detroit Free Press, September 8, 1938, p. 11

September 8, 1938 – September 11, 1938 (Thursday-Sunday)
Eastwood Gardens
Gratiot at 8 Mile Road
Detroit, Michigan
(Dances)

September 9, 1938 (Friday) 1:00 – 1:30 am
Eastwood Gardens
Gratiot at 8 Mile Road
Detroit, Michigan
(NBC-Red) (WWJ) (Sustaining Broadcast - Canceled)
Replaced by a broadcast with Phil Levant's Bismarck Hotel Orchestra from Chicago.

September 11, 1938 (Sunday) 1:00 – 1:30 am
Eastwood Gardens
Gratiot at 8 Mile Road
Detroit, Michigan
(NBC-Red) (WWJ) (Sustaining Broadcast - Canceled)
Replaced by a broadcast with Phil Levant's Bismarck Hotel Orchestra from Chicago.

September 12, 1938 (Monday)
Temple Ballroom
Masonic Temple
Johnstown, New York
(Dance)¹¹

September 16, 1938 (Friday)

Artie Shaw and his Orchestra appeared in a WNEW "Battle of the Bands" hosted by Martin Block, along with the bands of Tommy Dorsey, Claude Hopkins, and Merle Pitt. Artie Shaw collapsed and was rushed off the bandstand. Tommy Dorsey and his band took over his final portion of the program.¹²

¹¹ Indiana (Pennsylvania) Evening Gazette, September 6, 1938, p. 7

¹² For further details see The Metronome, October 1938, p. 11 (p. 32, following)

THE ALL-AMERICAN SWING BAND

By Paul Whiteman

“SOMETIMES a man goes into the ring, sticks out his chin, throws a couple of punches and becomes heavyweight champ of the world. Me, I’m going to stick out four chins and I’m a chinch to become the heavyweight chump of the world. I’m doing it because I’m tired of having people ask me, “who is the hottest clarinet player today? Who can swing a trombone best? Who is the best man on those drums?”

“I am going to pick the All-America, super-colossal swing band of our time. Every swing fan in the country has definite ideas on the subject. Every musician has his opinion as to the best of them all. Yes, sir, I’m going to pick the best band un the world and then I’ll put on a steel vest and try to duck the shots that will come at me. I’m going to catch it from all sides, but what of it? We’re all jitterbugs at heart and we all have our personal preferences. Mine are no better than yours – but I’ll fight for my selections.

“First of all I want to correct one erroneous impression that has sprung up about swing music. A great many people think that a swing musician has to fight his way through a cloud of marijuana smoke before he can play a hot lick. They think that if a man can blow a horn louder than the next man and go through a few more hysterical antics, why, he’s a swing musician. That’s strictly the bunkeroo and every real dyed-in-the-wool swing fan knows it. A reefer man or a man whose techniques comes out of a bottle couldn’t last two nights with one of our first-rate swing bands.

“One more thing before we go into our dance: A good swing man is a good musician. I have nothing but contempt for the so-called highbrow music lovers who look at swing with contempt. First of all, swing is music – and music is the greatest thing in the world. This would be a pretty grim world without music. Swing music has made life gayer for millions of people. That’s enough for me. There is a technique connected with swing music just as there is with any kind of music. Every man I’m picking on my All-America team, except one, is a fine reader of music, a man who has mastered the fundamentals of music and who has gone beyond that technique to add something of his own. I am not only presenting the greatest swing band in the country; I am presenting a group of the best musicians in the country. I said that one of my selections can’t read music. I’ll explain that when I come to it.

“Here they are, folks. I’m going way out on a limb: I’m ready to take the punches you are going to throw at me – and let the chips fall where they may. Hold your hats, ‘gators, here we come.

“Let’s begin with the guitar. Right at the start I’m going to get into trouble. Most swing fans think that Django Reinhardt, the Gypsy Frenchman, is the greatest living guitar player. I’ll admit that he’s good. He’s a great exhibition guitarist. There isn’t a trick he can’t do; there isn’t anything he can’t play on the guitar. But I’m not going to pick him. I’m selecting Carl Kress, and before you start after me, listen to my reasons.

“Carl Kress is a musician’s musician, just as Charley Gehringer is a ballplayer’s ballplayer. He isn’t flashy or sensational – he’s only terrific. He’s a great rhythm man and that’s what a guitar player should be. He’s a great man for a band; by that I mean he can play with any band, adapting himself to the others, blending in with them. After the drum, the guitar is the greatest rhythm instrument we have in a swing band. Carl is a good team player, and this is a team.

"Now I'm going to talk about our saxophone players. I am going to pick two alto saxes, two tenor saxes and one C melody sax. My No. 1 alto sax player is, of course, Jimmy Dorsey, and anyone who disagrees with me is crazy. Some might disagree on the ground that Jimmy is even a greater clarinet player. AS a matter of fact, I'll admit that he's one of the three best swing clarinet players in the country. But on my team he's the No. 1 alto sax. You just can't leave him off.

"Benny Carter is also great on that alto sax. He belongs even in company as fast as any that includes Dorsey. He is a fine arranger and a fine all-around swing man who can also swing a trumpet.

"Now we come to the tenor sax players. Chu Berry of Cab Calloway's band gets on without a struggle. Many will ask, "What about Coleman Hawkins?" Now it happened that Hawkins is my absolute favorite of all tenor sax players. He has really taught all swing tenor saxophonists how to blow that horn. They're all indebted to him, but, unfortunately, Hawkins has been spending nearly all his time in late years playing in Europe, so we haven't had a chance to hear him lately.

"Ed Miller of Bob Crosby's band gets the other post. I know we're going to get into a fight here. There are those who prefer Dave Harris of the Raymond Scott Quintet, an original creator of the sax and a player with a great bite. But Ed Miller is a solid pusher who doesn't get too far away from the melody and who can cut a wide groove. Frankie Trumbauer is going to play the C melody sax on my team, and you know that there's no one in the country within a mile of Frankie. Did you ever hear him play Singin' the Blues as a solo? Man, you ain't heard nothin' if you ain't heard Frankie give that one out.

"Now we come to the trumpet, and when you mention the word trumpet you think of Bix Beiderbecke. Bix was the Beau Geste of the trumpet; he was supreme at his style. I have seen swing fans shake their heads in admiration after hearing a trumpet play a chorus and hear them say, "That guy is so great that he never plays a chorus twice the same way." That's another fallacy about swing I'd like to nail. Any time Bix played a chorus it was almost a complete composition in itself. And when he got it right he kept it in unless he could improve it. Once I heard Bix shake his head sadly after hearing a trumpet player and say, "He plays so many notes and they mean so little". Bix was a note miser. He never played an unnecessary note or an accidental one. The sheer beauty of some of his passages rings in my ear as I write this. It's too bad that Bix had to go.

"Mannie Klein is my first selection on the trumpet. I will say without qualification that Mannie Klein is the greatest all-around trumpet player alive today. That takes in a lot of territory but not too much for Mannie to cover. Which brings us to young Charlie Teagarden of my band. My band is a big one and it limits a swing man somewhat; it is difficult for one musician to stand out, for we get our results by coordination. However, Little Gate, as the boys call Charlie, is so good that you have to notice him. I've never heard him play an unpretty note. Roy Eldridge is my third trumpet player. He can get all over the horn. He has a great show sense, and he can really go. He is a fine all-round musician.

"I know that Rex Stewart of Duke Ellington's band is terrific, and I know some think Bunny Berigan could chase them all out of town, but right now I come to picking a trumpet player about whom there will be no argument. If anyone objects to my putting Louis Armstrong on our All-America band, I will swing a viola around his neck. Louis started the present style of swinging a trumpet and he has popularized it and thousands are now copying Ol' Satchmo' Armstrong. If I ever took an All-America band to Europe without Armstrong, those British swing fans would toss me right out. Satchmo' can do a great many things. You haven't lived until you've heard him sing Jonah in the Belly of the Whale, and you haven't heard real swing if you haven't heard Armstrong on that trumpet. Now, if Armstrong couldn't play a note, I'd still want him around. He's the greatest ad lib entertainer I know, a cheerful, happy-go-lucky son of a gun.

"Tommy Dorsey will play the first trombone in this dream band. Tommy has always been good, but he never realized it until recently. Once when he was working in my band he was very unhappy. "Paul," he said in disgust, "I'll never be any good. There are three trombone players around now so much better than I that I feel like taking my slush pump and winding it around a hydrant". "Listen," I told him, "you're the best trombone player in America, Tommy. Someday you'll realize it and so will everyone else." Today everyone does realize it. Some swing harder and rougher but Tommy has the most beautiful upper register I have ever heard on a trombone.

"Jackson Teagarden, one of my boys, is another trombone player I'm mighty high on. Mr. T. never played an ugly note in his life. He wouldn't know how to. Technically he is brilliant. I am convinced that swing, which is at its peak right now, is gradually going to be replaced by the blues. When that happens, Mr. T. will drive the alligators crazy. Swing is fast, high-riding rhythm. Blues music is sweet. Mr. T. can drop sweet notes out of that horn. He's organizing his own band right now. If the men he collects are only half as good as he is, it will be a band worth hearing.

"Jack Jenney is my other trombonist. Jenney has an upper register that almost matches that of Tommy Dorsey. He's a nice swing musician and he belongs in this select company without a doubt. What greater treat can a swing fan hope for than to hear Dorsey and Jenney playing duets? That would be something to hear.

"Now we come to the most remarkable man in our dream band. His name is Art Tatum, and he played the piano at the three deuces in Chicago. He is the only man in the band who can't read music. He doesn't have to read music. When I say that Tatum is a genius I realized that I'm tossing a big word around. Tatum plays full piano. He has four fingers and a thumb on each hand. He has the most sensitive ear of any man in music and an amazing sense of coordination between that ear and his hands. He can hear an arrangement twice and then play it completely through without going astray once. He can do everything but read music. He can't read music because he is blind.

"I am going to pick a second piano. That is a tough one to hurdle. Teddy Wilson of Benny Goodman's organization is great and so is Walter Gross. I'd like to have Fats Waller on my band, too, because he's a great entertainer as well as a fine pianist, but after all votes were in I consulted a secondhand crystal and came up with the name of Bob Zurke, who plays in Bob Crosby's band. Zurke, believe it or not, used to be a coal miner. You'd never guess it from his playing. He and Art Tatum make a great parlay. You couldn't lose betting on this pair.

“Now we come to the drums, and I’d better get myself a steel vest and a bodyguard. There is more controversy over who is the best of the drummers than there is over any other position on this team. Ray Bauduc, Cozy Cole, Gene Krupa, Chick Webb, Ray McKinley, Johnny Williams, the youngster Buddy Rich – they are just a few of the great swing drummers. It is absolutely impossible to pick one out and say, “He is the greatest”. But I’m going to do it and then duck. I’m going to pick Ray Bauduc, another Bob Crosby musician. Now, wait a minute before you start screaming. I’ve got reasons. I want a drummer who sends a band and not a drummer whose band sends him. Gene Krupa, for instance, is a great exhibition drummer. He can do more tricks than any of them and he’s by far the best entertainer. As a matter of fact, Gene is the father of swing drummers.

“Now let’s talk about Ray Bauduc. I could talk about the guy for hours. I’ve watched him work a thousand times and I’ve never seen him get off-center. When the band is all-important Ray submerges his personality and his instruments to send that band. When someone is out there doing a solo, Ray never lets his drums intrude. He acts as a lovely rhythmic backdrop against which the solo stands out. But then how are you going to leave Gene Krupa off our band? Let’s face it, folks: we just can’t. Gene belongs on anybody’s wing team and we’re going to carry him as our exhibition drummer. It’s hard to leave a man like Cozy Cole off. Cozy is the greatest press-roll drummer in the world. I’ve seen him take a beat, keep amplifying it, so that I wanted to beat my head and roll on the floor with the rest of the ‘gators. But how are you going to keep Gene Krupa off? Mister, you just can’t do it. So we’re a band now with two drums, Bauduc and Krupa.

“Now we come to the violin. If I have any criticism of swing music it is this – swing music is suffering from the evil of the Three Fours: four sax, four brass and four rhythm instruments. I want to add four violins. The violin is a great rhythm instrument; it adds color and versatility to a band. It gives a band a change of pace that is most welcome. Anyhow, this is my band and I’m picking four violins.

All Fiddling Fools

“My No. 1 man is Joe Venuti, and no one can quarrel with that selection. Joe isn’t the father of the swing violin; he’s the grandfather of it. If you don’t believe it, ask any musician in the business. I don’t know what will come after swing, but Joe will be tops at whatever it is. Years ago when so-called jazz was the rage, Joe was the greatest jazz violinist in the world. Yes, in the world. Then there came a vogue for blues. Joe just shrugged his shoulders, changed his style a little and only half trying, became the greatest exponent of the sweet type of music. Now it’s swing. Joe still leads by eighty-four miles. What else can I say about him? He’s just the best there is, the best that ever was, and the best that ever will be. I wouldn’t accept any argument on that selection. If anyone feels really mad about it, I’ll be glad to meet him on the field of honor – fiddles at twenty paces. Al Duffy will play another violin for me. He’s almost as crazy but not quite as funny as Joe. But he can play the diddle and remember I’m a string man. My third man is Eddie South of Chicago, not as well known nationally as the other two because he hasn’t made as many records. South has the soul of a truly great violinist. There’s no style of music that he can’t read and play.

“My bass violin is Bobby Haggart. John Kirby ranks close to him, but I think swing fans will agree that Bobby can’t be left out. This youngster is a great arranger. He knows point and counterpoint, harmony, melody, and he knows swing.

“Now, my friends, we come to the clarinet, a very important instrument. We also come to the King of Swing, the man whose name is so synonymous with swing that to mention one is to mention the other. I mean, of course, Benny Goodman. Goodman centered attention on swing music and became its foremost disciple. Goodman has reigned for a long time, as musical vogues go, but today he is as popular as ever. Throughout the country the name of Goodman means swing music.

“Paired with Benny is Artie Shaw. If a seventeenth-century Mozart court musician had done a Rip Van Winkle and fallen asleep to wake up today in the middle of a swing band and if someone were to hand him a clarinet, he’d play like Artie Shaw. Shaw has an entirely different style than Goodman. As long as the vogue for fast, brilliant clarinet playing continues, Goodman is king. Shaw plays a sweeter clarinet, and he is tops at the blues. He and Goodman form a team that you cannot beat.

“Now I am adding an accordion to my swing band. Tito is the man, just plain Tito, who can do more things with an accordion than were ever thought of. He is the only one I have ever heard who can successfully swing an accordion.

“All good baseball teams have a utility infielder. I am going to add a utility swing man. Adrian Rollini is his name, and he can fill in most anywhere. He plays, among other things the bass sax, the vibraharp, the goofus and a little thing he calls the fountain pen. It’s a combination and he can make it talk.

“Well, there’s our team. How do you like it? Me, I love it. I’d like to take that band to Europe and show Europe swing that is swing. Yes, sir, in the language of the swing fan that gang would make the squares and the corn blossoms blow their tops and the answer would be shredded carpet. It would be easy to lead this gang in a jam session. All you’d have to do would be to give the boys a key and the down beat, have someone call the choruses and they would really ride. They’d groove it. They’d get solid and they’d send you out of this world.

“As an added attraction we have a couple of men on our team who can sing those choruses. Yeah, man, Jackson Teagarden and Louis Armstrong are a couple of vocalists of whom even the master of them all, Bing Crosby, the old groaner, would approve. Yes, if we ever took this gang on a world tour, I’d love to have the groaner with us but meanwhile Teagarden and Armstrong could fill in all right.

“Yes, I know I’ve stuck my neck out for a wallop. I know that every swing fan and swing man in the country has different ideas on the makeup of the dream band. But I’ll take this mob with no apologies.

“And remember, swing fans, as the late Dick McDonough once said, “The corn is always taller in the other fellow’s band.”¹³

¹³ Collier’s, September 10, 1938



The All-America Swing Band

By Paul Whiteman

SOMETIMES a man goes into the ring, strikes out his chin, throws a couple of punches and becomes the heavyweight champ of the world. Me, I'm going to stick out four chins and I'm a clinch to become the heavyweight champ of the world. I'm doing it because I'm tired of having people ask me, "Who is the hottest clarinet player today? Who can swing a trombone best? Who is the best man on those drums?"

I am going to pick the All-America, supercolossal swing band of our time. Every swing fan in the country has definite ideas on the subject. Every musician has his opinion as to the best of them all. Yes, sir, I'm going to pick the best band in the world and then I'll get on a stool and try to duck the shots that will come at me. I'm going to catch it from all sides, but what of it? We're all jerks here at heart and we all have our personal preferences. Miss are no better than yours—but I'll fight for my selection.

First of all I want to correct one erroneous impression that has sprung up about swing music. A great many people think that a swing musician has to fight his way through a fog of marijuana smoke before he can play a hot lick. They think that if a man can blow a horn louder than the rest and go through a few more hysterical antics, why, he's a swing musician. That's strictly the bassoon and every real dyed-in-the-wool swing fan knows it. A soloist can or a man whose technique comes out of a bottle couldn't last two nights with one of our first-rate swing bands.

From his own band, Paul Whiteman selects, from left to right, Al Duffy, violin; Charlie Teagarden, trumpet, and Jackson Teagarden, trombone. Solid sounders all

One more thing before we go into our dance: A good swing man is a good musician. I have nothing but contempt for the so-called highbrow music lovers who look at swing with contempt. First of all, swing is music—and music is the greatest thing in the world. This would be a pretty grim world without music. Swing music has made life gay for millions of people. That's enough for me. There is a technique connected with swing music just as there is with any kind of music. Every man I'm picking on my All-America team, except one, is a fine reader of

- Guitar Carl Kress
- Alto Sax Jimmy Dorsey
- Alto Sax Benny Carter
- Tenor Sax Chu Berry
- Tenor Sax Ed Miller
- C Melody Sax Frankie Trumbauer
- Trumpet Murrill Klein
- Trumpet Charlie Teagarden
- Trumpet Ray Eldridge
- Trumpet Louis Armstrong
- Trombone Tommy Dorsey
- Trombone Jackson Teagarden
- Trombone Jack Jessey
- Piano Art Tatum
- Piano Bob Zucko
- Accordion Tilo
- Violin Joe Venuti
- Viola Al Duffy
- Violin Matt Malneck
- Viola Eddie South
- Bas Violin Bobby Haggart
- Clarinet Benny Goodman
- Clarinet Artie Shaw
- Vibraharp Adrian Rollini
- Drums Gene Krupa
- Drums Ray Bauduc

Gene Krupa, drums. His showmanship and technical ability guarantee him a place in anyone's all-star list

Ray Bauduc, drums. A substituting member of the country's foremost Dixieland band, Bob Crosby's Bob Cats



"Collier's", September 10, 1938
- Exhibit 1 -



Jee Young, viola. From jazz to swing, and still way out is best



Ed Miller, tenor saxophone. A solid pusher who doesn't get too far off the melody, and who can cut a wide groove



Tenney Darney, trombone. Some swing harder, some swing softer, but Tenney's slash pump tops 'em all

like. But Ed Miller is a solid pusher who doesn't get too far away from the melody and who can cut a wide groove. Frankie Trumbauer is going to play the C melody out on my brass and you know that there's no one in the country within a mile of Frankie. Did you ever hear him play 'Singin' the Blues' as a solo? Man, you ain't heard nothing if you ain't heard Frankie give that one out.

Now we come to the trumpet, and when you mention the word trumpet you think of Bix Beiderbecke. Bix was the Beau Geste of the trumpet; he was supreme at his style. I have seen swing fans shake their heads in admiration after hearing a trumpet play a chorus and have heard them say, "That guy is

so great that he never plays a chorus twice the same way." That's another fellow about whom I'd like to rattle. Any time Bix played a chorus it was almost a complete composition in itself. And when he got it right he kept it in unless he could improve it.

Once I heard Bix shake his head sadly after hearing a trumpet player and say, "He plays so many notes and they mean so little."

Bix was a note miser. He never played an unnecessary note or an accidental one. The sheer beauty of some of his passages rings in my ear as I write this. It's too bad that Bix had to go.

Mazzie Klein is my first selection on the trumpet. I will say without qualification that Mazzie Klein is the greatest

all-round trumpet player alive today. That takes in a lot of territory but not too much for Mazzie to cover.

Which brings us to young Charlie Torgarden of my band. My band is a big one and it needs a swing man somewhat; it is difficult for one musician to stand out, for we get our results by coordination. However, Little Giant, as the boys call Charlie, is so good that you have to notice him. I've never heard him play an trumpet note.

Ray Edwards is my third trumpet player. He can get all over the horn. He has a great show sense and he can really go. He is a fine all-round musician.

I know that Rex Stewart of Duke Ellington's band is terrific and I know some

think Husky Hodigan could chase them all out of town, but right now I come to picking a trumpet player about whom there will be no argument. If anyone objects to my putting Louis Armstrong on our All-America band, I will swing a viola around his neck. Louis started the present style of swinging a trumpet and he has popularized it and thousands are now copying Old Satchmo's Armstrong. If I ever took an All-America swing band to Europe without Armstrong, those British swing fans would tear me right out. Satchmo can do a great easy thing. You haven't lived until you've heard him sing 'Jamb in the Belly of the Beast'; and you haven't heard real swing if you haven't heard Armstrong on that trumpet. Now, if



Art Tatum, piano. A blind genius with a sensitive ear



Benny Goodman, clarinet, and Terry Carter, alto saxophone. Two of the finest



Artie Shaw, clarinet. The blues virtuosa. Girl, Billie Holiday



Tito, accordion. Unique is the word for Tito's ability

"Collier's", September 10, 1938
- Exhibit 2 -



Bob Zurke, piano, top. An ex-coal miner, Bob now shovels it out exclusively for jitterskipt. Bottom, Cha Berry, tenor saxophone, and Cab Calloway's guide



Top, Adrian Rollini, vibesman, serious left. With his trio, he has achieved nationwide recognition. Below, Matt Malneck, violin. A Whitesans slantness



Bottom, Cha Berry, tenor saxophone, and Cab Calloway's guide



Amstrong couldn't play a note. I'd still want him around. He's the greatest ad lib. arranger I know, a cheerful, happy-go-lucky man of a gas.

Tommy Dorsey will play the first trombone in this dance band. Tommy has always been good but he never realized it until recently. Once when he was working in my band he was very unhappy.

"Paul," he said in disgust, "I'll never be any good. There are three trombone players around now so much better than I that I feel like taking my stick pump and winding it around a hydrant."

"Listen," I told him, "you're the best trombone player in America. Tomorrow you'll realize it and so will everyone else."

Today everyone does realize it. Some swing harder and cooler but Tommy has the most beautiful upper register I ever heard on a trombone.

Jas Gawron, one of my best, is another trombone player I've mighty high on. Mr. T. never played an ugly note in his life. He wouldn't know how to. Technically he is brilliant. I am convinced that swing, which is at its peak now, is gradually going to be replaced by the blues. When that happens, Mr. T. will drive the alibation crazy. Swing is fast, high-riding rhythm. Blue music is sweet. Mr. T. can drop sweet notes out of that horn. He's organizing his own band now. If the men he collects are only half as good as he is, it will be a local music lesson.

Jack Jessey is my other trombonist. Jessey has an upper register that almost matches that of Tommy Dorsey. He's a nice swing musician and he looks in this select company without a doubt. What greater trust can a swing fan have for than to know Dorsey and Jessey playing duets? That would be something to hear.

Now we come to the most remarkable man in our dance band. His name is Art Tatum and he played the piano at the Three Deuces in Chicago. He is the only man in the band who can't read music. He doesn't have to read music. When I say that Tatum is a genius I mean that I am tooting a big word around. Tatum plays a full piano. He has four fingers and a thumb on each hand. He

has the most sensitive ear of any man in music and an amazing sense of orchestration between that ear and his hands. He can hear an unswageest note and then play it completely through without going astray once. He can do everything but read music. He can't read music because he is blind.

I am going to pick a second piano. This is a tough one to handle. Taddy Wilson of Benny Goodman's organization is great and so is Walter Gross. I'd like to have Fats Waller on my band too, because he's a great entertainer as well as a fine pianist, but after all votes were in I credited a second-hand crystal and came up with the name of Bob Zurke, who plays in Bob Crosby's band. (Continued on page 63.)

Eddie South, violin. There's no style at music that he can't read and play



Ray Eldridge, trumpet. He has a great show music and is a fine all-around musician



Leslie Armstrong, trumpet. There's no one now copying of Satchm's trumpet swing



"Collier's", September 10, 1938
- Exhibit 3 -

September 18, 1938 (Sunday) 2:00 - 3:00 pm
Radio City Hall, 1260 Avenue of the Americas, New York
“Magic Key of RCA”
(NBC Red) (WEAF)
Clifton Fadiman, Milton Cross, announcers

Artie Shaw and His Orchestra:

Trumpets; Chuck Peterson, John Best, Claude Bowen, Russ Brown
Trombones: George Arus, Ted Vesely, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Hank Freeman (alto saxophone), Tony
Pastor (tenor saxophone, clarinet, vocals), Ronnie Perry (tenor saxophone,
clarinet)
Rhythm: Les Burness (piano), Al Avola (guitar), Sid Weiss (string bass), Cliff Leeman
(drums)
Vocalist: Billie Holiday
Arranger: Jerry Gray

GMA: B-M3-2, NBC-19

NIGHTMARE - opening theme
BEGIN THE BEGUINE¹⁴
WHAT IS THIS THING CALLED LOVE?¹⁵

Issues

NIGHTMARE - opening theme

RTR: Library of Congress (LoC), RWA 2313 A3-B2, 35020-1/2 (USA)

BEGIN THE BEGUINE

RTR: LoC RWA 2313 A3-B2, 35020-1/2 (USA)

12” 33: Swing Era ASC-4 (England)

WHAT IS THIS THING CALLED LOVE?

RTR: LoC RWA 2313 A3-B2, 35020-1/2 (USA)

12” 33: Swing Era ASC-4 (England)

ON THE UPBEAT

“Artie Shaw settles for three weeks at the Chase Hotel, St. Louis, commencing Sept 30. Gets Mutual net wire from spot.”¹⁶

¹⁴ A transfer of this track also exists as part of the Savory Collection held by the New York jazz Museum in Harlem (cataloged under Savory 59). It can be listened to during the museum’s regular operating hours.

¹⁵ Same as Footnote 10 (above)

¹⁶ Variety, September 21, 1938, p. 41

Fall 1938 (?), Unknown Date, Time, and Location
Unidentified Radio Station (Broadcast)

Artie Shaw and His Orchestra: exact personnel unknown

NON-STOP FLIGHT (n/c - intro missing)

Issues

10" 78: Lacquer (USA), (no label)

NEW RECORDS

"But let's get to Bluebird. Victor is trying to make inroads on the 35c record field and has scored. Outstanding is Artie Shaw's work. The latest are *What Is This Thing Called Love? & Yesterdays* and *Non-Stop Flight & Nightmare*. Don't miss these platters because they're making history. Proving that you don't have to have a gong of famous stars to organize a fine swing band."¹⁷

Personnel

George Koenig (alto saxophone, clarinet) added
Helen Forrest (vocalist) added

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best, Claude Bowen
Trombones: George Arus, Russ Brown, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), **GEORGE KOENIG** (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Ronnie Perry (tenor saxophone, clarinet)
Rhythm: Les Burness (piano), Sid Weiss (string bass), Al Avola (guitar), Cliff Leeman (drums)
Vocalists: **HELEN FORREST**, Billie Holiday (not present at this session)
Arranger: Jerry Gray

¹⁷ Tempo, December 1938, p. 12

September 27, 1938 (Tuesday) 7:00 - 11:45 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION ¹⁸

BS 027229-1

NIGHTMARE

(Artie Shaw)

Theme Song

Artie Shaw arrangement

Issues

- 10" 78: (Master) Bluebird B-7875-A (USA), Bluebird B-7875-A (Canada), Bluebird B-7875-A (Canada), (blue label), Disque Gramophone K.8296 (France), His Master's Voice B.8869 (England), Montgomery Ward M-7530 (USA), Victor A-1041 (Japan)¹⁹
- 12" 78: V-Disc 13A (USA)
- 7" 45: RCA 20021 (Australia), RCA Italiana A72V 0194 (Italy), RCA Victor EPA-800 (USA), RCA Victor EPAT-407 (USA), Victor EP-1045 (Japan)
- 10" 33: RCA Italiana A10V 0006 (Italy)
- 12" 33: Bluebird AXM2-5517 (USA), Bluebird 6274-1-RB (USA), Franklin Mint Record Society 27 (USA), Jazz Selection Mono 32 933-4 (Germany), The King Jazz Story SM 3621 (Italy), Pickwick ACL-0590 (USA), RCA ANL1-1089(e), (USA), RCA ESTEREO 10026 (Argentina), RCA International INTS 5022 (England), RCA International TCL1 7004 (Italy), RCA International TJL 1-7004 (INTS), (Germany), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor DPM 2028 (England), RCA Victor DPM 2041 (England), RCA Victor LJ 50017 (Italy), RCA Victor LPM-1217 (USA), RCA Victor LPM-1244 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675(e), (Germany), RCA Victor LSP-3675(e), (USA), RCA Victor RMP-5114 (Japan), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England), Time Life STBB 06 (USA)
- CD: Acrobat ACRCO 199 (Czech Republic), Bluebird 6274-2-RB (USA), Bluebird 09026-63808-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 82876 51419 2 (EU), Bluebird 82876 692392 (USA), Classic Jazz CDCD 1007 (EEC), Classics 965 (France), Fabulous FADCD2048 (UK), Hallmark 702232 (Netherlands), The Intense Media 222738-03 (EU), It's Music 22705 (Germany), Jazz Portraits CD 14501 (EEC), Kaz Records TRT CD 191 (England), Living Era CD AJA 5113 (England), Le Jazz 8108 (EEC), Mosaic MD-7 244 (USA), Naxos Jazz Legends 8.120615 (EU), Planet Media PML1039 (Germany), Properbox 85 (England), Pulse PLS CD 402 (England), RCA Victor/BMG 09026-63753-2 (USA)

BS 027229-1A

NIGHTMARE

Not processed

¹⁸ For record reviews see TEMPO December 1938 and The Metronome December 1938.

¹⁹ Reverse side has ST. LOUIS BLUES by Leo Reisman and His Orchestra.

BS 027230-1

NON-STOP FLIGHT

(Artie Shaw)

Issues

- 10" 78: (Master) Bluebird B-7875-B (USA) (3), Bluebird B-7875-B (Canada), Bluebird B-7875-B (Canada), (blue label), Disque Gramophone K.8391 (France), His Master's Voice B.8925 (England), His Master's Voice B.8925 (India), La Voce Del Padrone GW 1907 (Italy)²⁰, Montgomery Ward M-7530 (USA), RCA Victor 68-0517-B (Argentina)
- 7" 45: RCA Victor EPBT 3003 (USA)
- 10" 33: RCA Victor LPT 3003 (USA), RCA Italiana A10V 0006 (Italy)
- 12" 33: Bluebird AXM2-5517 (USA), RCA PM 43175 (France), RCA Victor DPM 2041 (England), RCA Victor LPM-1217-C (Germany), RCA Victor LPM-1217 (USA), RCA Victor LPM-1217-C (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England), Time Life STBB 06 (USA)
- CD: Acrobat ACRCDD 199 (Czech Republic), Bluebird 82876 692392 (USA), Classics 965 (France), The Intense Media 222738-03 (EU), Le Jazz 8108 (EEC), Mosaic MD-7 244 (USA), Pulse PLS CD 402 (England)

BS 027230-1A

NON-STOP FLIGHT

Not processed

BS 027231-1

YESTERDAYS

(From the musical production "Roberta")

(Jerome Kern-Otto Harbach)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10001-B (USA), Bluebird B-10001-B (Canada), Disque "Gramophone" SG 31²¹ (France), His Master's Voice B.8959 (England) (2)
- 12" 33: Archives of Jazz 101.671 (Italy), Bluebird AXM2-5517 (USA), RCA Camden CDN-137 (England), RCA Records DMM 4-0321 (USA), RCA Victor DPM 2028 (England), Reader's Digest RD 6915 (USA), Time Life STBB 06 (USA)
- CD: Bluebird 82876 692392 (USA), Classic Jazz Archive 222001 (Germany), Classics 965 (France), The Intense Media 222738-03 (EU), Jazz Portraits CD 14501 (EEC), Living Era CD AJA 5113 (England), Le Jazz 8108 (EEC), Mosaic MD-7 244 (USA), Planet Media PML1039 (Germany)

BS 027231-1A

YESTERDAYS

Issues

- CD: Mosaic MD7-244 (USA)

²⁰ Reverse side has ELETTROTRENO by Dino Olivieri e la sua Orchestra.

²¹ The title on the label of Disque „Gramophone“ SG-31 (France) states YESTERDAY. Reverse side has CHEROKEE by Charlie Barnet and his Orchestra.

BS 027232-1

WHAT IS THIS THING CALLED LOVE?

(From the musical production "Wake Up and Dream")

(Cole Porter)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10001-A (USA), Bluebird B-10001-B (Canada), His Master's Voice B.8959 (England), His Master's Voice X-6505 (Sweden)
- 12" 45: Doxy Dox857 (EU)
- 10" 33: RCA Victor LPT 28
- 12" 33: Bluebird AXM2-5517 (USA), Bluebird 6274-1-RB (USA), Jazz Selection Mono 32 933-4 (Germany), RCA Camden CAL-908 (USA), RCA Records DMM 4-0321 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), RCA Victor LPM-1201 (USA), RCA PM 43175 (France), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England), Time Life STBB 26 (USA)
- CD: Bluebird 6274-2-RB (USA), Bluebird 82876 692392 (USA), Classic Jazz Archive 222001 (Germany), Classic Jazz CDCD 1007 (EEC), Classics 965 (France), Hallmark 702232 (Netherlands), The Intense Media 222738-04 (EU), It's Music 22705 (Germany), Le Jazz 8108 (EEC), Mosaic MD-7 244 (USA), Planet Media PML1039 (Germany), Properbox 85 (England), Pulse PLS CD 402 (England), Vocalion CDVS 1943 (England)

BS 027232-1A

WHAT IS THIS THING CALLED LOVE?

Not processed

BS 027233-1

YOU'RE A SWEET LITTLE HEADACHE

(From the Paramount film "Paris Honeymoon")

(Leo Robin-Ralph Rainger)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-7889-A (USA), Bluebird B-7889-A (Canada), Montgomery Ward M-7536 (USA), Regal Zonophone MR 2977 (England)
- 12" 33: Bluebird AXM2-5517 (USA)
- CD: Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2550 (England), Le Jazz 8108 (EEC)

BS 027233-1A

YOU'RE A SWEET LITTLE HEADACHE

Not processed

BS 027233-2

YOU'RE A SWEET LITTLE HEADACHE

Hold

Sony Legacy Archive

BS 027233-2A
YOU'RE A SWEET LITTLE HEADACHE

Not processed

BS 027234-1
I HAVE EYES
(From the Paramount film "Paris Honeymoon")
(Leo Robin-Ralph Rainger)
Vocal refrain by Helen Forrest

BS 027234-1A
I HAVE EYES

Not processed

Issues

10" 78: (Master) Bluebird B-7889-B (USA), Bluebird B-7889-B (Canada), Montgomery Ward M-7536 (USA), Regal Zonophone MR 2977 (England)
12" 33: Bluebird AXM2-5517 (USA)
CD: Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2559 (England), Le Jazz 8108 (EEC), Properbox 85 (England)

September 30, 1938 (Friday)

Artie Shaw and his Orchestra opened a three-week engagement at the Chase Hotel, 212 N. Kings Highway Boulevard, St. Louis, Missouri, through Thursday, October 20, 1938.

"Artie Shaw settles for three weeks at the Chase Hotel, St. Louis, commencing Sept 30. Gets Mutual net wire from spot."²²

The band broke the Chase house record for their opening night with 1,091 dancers and 1,432 dancers attended the following evening, October 1, 1938.²³

No known Mutual broadcasts survive from this engagement.

²² Variety, September 21, 1938, p. 41

²³ Down Beat, November 1938, p. 2

October 1938

LARRY CLINTON GETS 'OLD GOLD' SPOT

"New York – Larry Clinton (ROK) has been signed for the music spot on the Old Gold-Robert Benchley program, which starts on CBS late in November. Contract gives Clinton two major commercials. On Oct. 1 he started his series for the Quaker Oats-Tommy Riggs NBC program."²⁴

From the New York News

PW'S XMAS 'SWING CONCERT

"Next Carnegie Hall "swing concert" is set for Christmas night with Paul Whiteman's band. Extra added attractions billed so far are Art Shaw and his clarinet and the premiere of the new Duke Ellington opus, Blue Belles of Harlem."²⁵

BATTLE IN THE BRONX

"Tommy Dorsey, Art Shaw, and Claude Hopkins played a "battle of swing" at the Bronx 166th Street Armory, with Tommy absorbing a hell of a beating. Crowd did not realize it, but Artie, propelled of course by the one and only Billie Holiday, ran circles around Tommy's uninspired and uninspiring band. At that Hopkins had them all beat for sockeroo swing: relaxed and free riding."²⁶

New Records

ARTIE SHAW SHAVES VICTOR

"So Victor puts out a 35c platter named Bluebird and gets Shaw on the label. And Shaw makes two-buck records. Just get a load of Comin' On (No.7772). It's the blues with a feeling and in the same groove that Basie likes. Paul Whiteman said that Artie can play the blues, and the old man knew whereof he spoke, One of the best in months. Along with it, dig I Can't Believe That You're In Love With Me on the other side, plus Indian Love Call & Begin The Beguine, and Back Bay Shuffle & Any Old Time. That vocal by Tony Pastor on Love Call is a cinch to go, and Billie Holiday sings on Any Old Time. It's a collector's item already since Victor recalled it at once because Billie was contracted to Brunswick. The number is 7759. But what a set of discs and what a band!"²⁷

Band Briefs – Washington

"Artie Shaw played recent Potomac River Moonlight Cruise."²⁸

"Artie Shaw and His Orchestra, Inc., chartered in Albany to conduct an artist management business, with principal office in Manhattan. Directors are Benton Cole, William D. Collier, and Andrew W. Weinberger, filing attorney."²⁹

²⁴ Tempo, October 1938, p. 5

²⁵ Tempo, October 1938, p. 14

²⁶ Tempo, October 1938, p. 14

²⁷ Tempo, October 1938, p. 18

²⁸ Tempo, October 1938, p. 26

²⁹ Variety, October 19, 1938, p. 42

ARTIE SHAW COLLAPSES IN SWING BATTLE

“Contest at New York Benefit Reaches Sad Anti-Climax as Exhaustion Rather Than Dorsey Overcomes Clarinetist...Tommy Impressive

“A rigorous one-night schedule caught up with Artie Shaw, while he and his bandsmen were in the midst of battling Tommy Dorsey’s boys in a benefit show at New York’s 105th Regiment Armory, September 16, and laid him so low that he was forced to cancel the final portion of his program. Artie, suffering from a cold in the head and a pain in the stomach, had to be assisted from the battleground by friends and rushed home to bed and doctor’s care. Prior to the unfortunate collapse, Shaw’s Solid Senders had been outswinging Tommy’s lads in no uncertain terms, though, for all-round good dance music, the Dorseyers stood out among the four bands WNEW’s Martin Block had assembled for the occasion (Claude Hopkins and Merle Pitts ended third and fourth, respectively). Holding back nothing, Artie and his men shelled out as few white bands have shelled before. Their rhythmic attack was devastating; their pace scorching; their effect upon the assembled jitterbugs down-right murderous. It was an awful shame that the first to succumb to this band’s terrific barrage was its leader.

Tommy’s Greatest Swing

“To keep up the pace, Dorsey’s bunch had to swing as it never swung before – and did it! The new brass team, paced by trumpeters Charlie Spivak and Yank Lawson [sic!], and aided by trombonist Moe Zudekoff, added a punch to the ensemble (and to the soloists, too), when Lawson was playing that the band heretofore had never been able to attain. The effect of the brass drive was mirrored in the work of the rhythm section with the improved lift being especially noticeable in the drumming of Maurice Purtill, whose nonchalant, unspirited drumming of late, had been threatening this potentially great percussionist with an early swing-star death. Shaw’s brass, though not composed of such great soloists, also possessed a terrific drive, but more than that it was an undefinable ensemble feel, plus simply effective arrangements and great clarinetting from Artie, that propelled this risking band to such great swing heights. And as a quartet, the rhythm section surpassed Dorsey’s, with Sid Weiss’s prodigious bass, Al Avola’s strong guitar, and Cliff Leeman’s driving drums leading the attack. Leeman (despite what you may have read elsewhere) is a good drummer; he may be a bit short on experience, but he possesses a natural swing which he’s able to impart through his drums and which certainly lifts the entire band.

Saxes Star

“The Dorsey band was at its best during the final hour. (Original plans had called for Artie and Tommy splitting this period, but when Shaw became ill, Dorsey and his boys graciously offered to play his final hour for him: a gesture typical of the generosity of Tommy and his boys). During that last period, besides shelling out, the band exhibited a gorgeous brand of sweet with the new five-man sax team, ably led by Hymie Shertzer, as well as Tommy’s trombone becoming the chief mood creators. It was an hour’s contrast of fine swing and sweet. Guest artists included Ozzie Nelson, who sang one song and was immediately mobbed, and Glenn Miller, who played some swell jazz trombone before Tommy’s band. The jazz trombonists were well represented: besides Glenn and Tommy, George Arus of Shaw’s band, and Les Jenkins of the Dorsey outfit slipped off a big number of fine licks. The entire affair was horribly mishandled by the soldiers in charge of the Armory who, in many instances, proved themselves to be little more than an officious bunch of rude, uniformed bullies. Common courtesy seemed to be an uncommon condescension on the part of many of the boys in khaki who seemed to take peculiar delight in pushing and strong-arming the small crowd for no apparent reason whatsoever.

"It was a shocking display of stupid self-assertion achieved via the donning of a uniform and certainly gave the band boys and many of the dancers an awfully poor impression of the personal qualification of this country's National Guard. Musical celebrities were everywhere: spotted besides Nelson and Miller were Count Basie, Peewee Irwin, Bill Harty, Al Mastren, Kay and Sue Werner, Randy Mergentroid and Tommy Rockwell, Cork O'Keefe, and Mike Nidorf on obviously good terms. Gene Mako jitterbugged for a while but had to leave early so as to get much sleep before his semi-final match in the Men's National Tennis Singles Championships The let-down when Merle Pitt's band played could be attributed not to the fact that Pitt didn't have good men, but more to the lack of good arrangements, good section work, and interest. In some it was truly a Pitt band."³⁰

GOODMAN, SHAW TOE TOGETHER

Start Same Night in Rival N.Y. Spots...Much Swing in Town

"Benny Goodman and Artie Shaw toe the starting line at the time in New York this month in their contest for clarinet and swing supremacy in New York. In a surprise booking, Artie and his band have been scheduled for a three months' stay in the Lincoln Hotel, starting the same eve (October 26) that Benny begins his sojourn within the formal confines of the Waldorf-Astoria. Shaw's bookers calculate that Artie, riding the top of a sudden popularity boom, is ripe to take the Gotham Swing Cats by storm and to divert some of the biz from the previous favorites. They're giving him a tremendous build-up including five NBC and five WLW-WHN chain wires per week. Goodman and Shaw will find much swing competition in the big city during the winter. Count Basie, with a big head start, carries on at the Famous Door. Tommy Dorsey goes into the New Yorker on October 12th and Jimmie Lunceford returns to town, going into the small Kit Kat Club on the 20th. All three of these bands will have CBS wires with some of them due for some Mutual shots as well. It looks like plenty of swing for the New York felines this winter."³¹

DISCussions by Gordon Wright

ARTIE SHAW

Indian Love Call; Begin The Beguine. Any Old Time; Back Bay Shuffle (BI 7746, 59). My Blue Heaven; Copenhagen (Vo 4336).- Shaw's band is free and easy on the first four sides and kicks with mule-like gusto. The general swing and Artie's clarinet leave the biggest impressions, though you'll probably enjoy the humor of *Call*, the easy tempo, and Tony Pastor's tenor in *Begin*, Shaw's entrance and Billie Holiday's vocal in the very pretty *Time* tune, and the sax tonguing and George Arus' trombone in *Shuffle*. (By this time they may have given *Shuffle*, the most exciting side, a new backing, because of contractual obligations of Miss Holiday with Vocalion. *Heaven* and *Copenhagen* are reissues on that label of the Brunswick waxings.) Brunswick waxings.)³²

³⁰ The Metronome, October 1938, p. 11

³¹ The Metronome, October 1938, p. 12

³² The Metronome, October 1938, p. 23

October 17, 1938 (Monday)

During its stay in St. Louis, the band appeared at the Savoy Ballroom in Chicago on an off-night and attracted a crowd of 5,000 people.³³

October 22, 1938 (Saturday) 9:00 pm – 1:00 am
Nu-Elm Ballroom
Youngstown, Ohio
(Dance)³⁴

October 26, 1938 (Wednesday) – February 2, 1939 (Thursday)
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York

Artie Shaw and his Orchestra opened their extended stay at the Hotel Lincoln.

Personnel

Les Robinson (alto saxophone, clarinet), replaces George Koenig

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best, Claude Bowen
Trombones: George Arus, Russ Brown, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), **LES ROBINSON** (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Ronnie Perry (tenor saxophone, clarinet)
Rhythm: Les Burness (piano), Sid Weiss (string bass), Al Avola (guitar), Cliff Leeman (drums)
Vocalists: Helen Forrest, Billie Holiday
Arranger: Jerry Gray

³³ The Billboard, October 29, 1938, p. 14

³⁴ East Liverpool (Ohio), Evening Review, October 22, 1938, p. 6

October 28, 1938 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Unidentified announcer

NIGHTMARE - opening theme
VILIA
STOP BEATING AROUND THE MULBERRY BUSH - Tony Pastor, vocal
DAY AFTER DAY - Helen Forrest, vocal
NON-STOP FLIGHT
YESTERDAYS
I CRIED FOR YOU - Billie Holiday, vocal
SO HELP ME - Helen Forrest, vocal
BACK BAY SHUFFLE
NIGHTMARE - closing theme

October 30, 1938 (Sunday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Jack McCarthy, announcer

NIGHTMARE - opening theme
NON-STOP FLIGHT
THE NIGHT IS FILLED WITH MUSIC – Helen Forrest, vocal
FARE THEE WELL, ANNIE LAURIE - Tony Pastor, vocal
I MUST HAVE THAT MAN - Billie Holiday, vocal
BLUE SKIES
COPENHAGEN
NIGHTMARE - closing theme

November 1938

November 2, 1938 (Wednesday) 6:00 - 6:30 pm
WNEW Studios, 501 Madison Avenue, New York
“Make Believe Ballroom” Broadcast
(WNEW) (Local)

Martin Block, announcer

Personnel: Artie Shaw, clarinet; Tommy Dorsey, trombone; Yank Lawson, trumpet; Chu Berry, tenor sax; Jess Stacy, piano; Al Avola, guitar; Al Hall, string bass, O'Neill Spencer, drums

LIMEHOUSE BLUES (n/c) ³⁵

Issues

12" 33: Merrit 21/22 (USA)

November 3, 1938 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln, 700 8th Avenue
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Jack Costello, announcer

NIGHTMARE - opening theme
HOW DEEP IS THE OCEAN
MONDAY MORNING - Helen Forrest, vocal
SMALL FRY - Tony Pastor, vocal
WHAT IS THIS THING CALLED LOVE?
TRUCKIN' - Billie Holiday, vocal
IT HAD TO BE YOU
AT LONG LAST LOVE – Helen Forrest, vocal
SHINE ON HARVEST MOON
NIGHTMARE - closing theme

³⁵ A complete transfer of this track exists. It is part of the Savory Collection held by the New York Jazz Museum in Harlem (cataloged under Savory 24). The track can be listened to during the museum's regular opening hours. The part missing from the Aircheck released by Merrit features a lengthy trombone solo by Tommy Dorsey and the ride-out by the ensemble. The personnel listed above is as announced by Martin Block.

November 3, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Unidentified announcer

NIGHTMARE - opening theme
BEGIN THE BEGUINE
I USED TO BE COLOR BLIND - Tony Pastor, vocal
ANY OLD TIME - Helen Forrest, vocal
THE YAM
BESIDE A MOONLIT STREAM - Helen Forrest, vocal
SWEET ADELINE – Tony Pastor, vocal
FORGET IF YOU CAN – Billie Holiday, vocal
SHOOT THE RHYTHM TO ME, JOHN BOY
NIGHTMARE - closing theme

November 4, 1938 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Unidentified announcer

NIGHTMARE - opening theme
MOON OF MANAKOORA
I'M SAVIN' MYSELF FOR YOU
MONDAY MORNING - Helen Forrest, vocal
WHAT IS THIS THING CALLED LOVE?
I SURRENDER, DEAR
WHO BLEW OUT THE FLAME - Helen Forrest, vocal
YOU GO TO HEAD – Billie Holiday, vocal
INDIAN LOVE CALL – Tony Pastor, vocal
NIGHTMARE - closing theme

November 6, 1938 (Sunday) 11:00 – 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Jack Costello, announcer

NIGHTMARE - opening theme
IT'S A LONG WAY TO TIPPERARY
DAY AFTER DAY – Helen Forrest, vocal
MY WALKING STICK – Tony Pastor, vocal
APRIL IN MY HEART
THEM THERE EYES – Billie Holiday, vocal
MY REVERIE - Helen Forrest, vocal
THE CHANT
NIGHTMARE - closing theme

ON THE UPBEAT

“Artie Shaw makes a Warner Bros, short week of Nov. 28. Bows on Old Gold radio show (NBC) Nov. 20 replacing Larry Clinton.”³⁶

November 8, 1938 (Tuesday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Kelvin Keech, announcer

NIGHTMARE - opening theme
YESTERDAYS
STOP BEATIN' ROUND THE MULBERRY BUSH – Tony Pastor, vocal
SO HELP ME - Helen Forrest, vocal
NON-STOP FLIGHT
IF YOU WERE IN MY PLACE
NIGHT OVER SHANGHAI - Helen Forrest, vocal
FORGET IF YOU CAN – Billie Holiday, vocal³⁷
COPENHAGEN
NIGHTMARE - closing theme

November 10, 1938 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln,
700 8th Avenue (between 44th and 45th Streets), New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Abernathy, announcer

NIGHTMARE - opening theme
APRIL IN MY HEART
I USED TO BE COLOR BLIND - Tony Pastor, vocal
I HAVEN'T CHANGED A THING - Helen Forrest, vocal
I CAN'T BELIEVE THAT YOU ARE IN LOVE WITH ME
DAY AFTER DAY - Helen Forrest, vocal
SWING, BROTHER, SWING – Billie Holiday, vocal
MY REVERIE – Helen Forrest, vocal
FEE FI FO FUM
NIGHTMARE - closing theme

³⁶ Variety, Wednesday, November 9, 1938, p. 48

³⁷ The handwriting of the NBC radio log adds the following after the name of the vocalist: “very poor.”

November 10, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Abernathy, announcer

NIGHTMARE - opening theme
OUT OF NOWHERE
STOP BEATIN' ROUND THE MULBERRY BUSH - Tony Pastor, vocal
THIS IS MADNESS - Helen Forrest, vocal
TOGETHER
BLUE INTERLUDE
THEM THERE EYES – Billie Holiday, vocal
HEART AND SOUL – Helen Forrest, vocal
BACK BAY SHUFFLE
NIGHTMARE - closing theme

November 11, 1938 (Friday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Unknown Announcer

NIGHTMARE - opening theme
DUKE ELLINGTON MEDLEY:
 IN A SENTIMENTAL MOOD
 SOPHISTICATED LDAY
 IN MY SOLITUDE
LAMBETH WALK
DAY AFTER DAY - Helen Forrest, vocal
BLUE SKIES
I SURRENDER, DEAR
WHO BLEW OUT THE FLAME – Helen Forrest, vocal
YOU GO TO MY HEAD
INDIAN LOVE CALL – Tony Pastor, vocal
NIGHTMARE - closing theme

November 13, 1938 (Sunday) 11:00-11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Announcer: Jack Costello, announcer

NIGHTMARE - opening theme
IT HAD TO BE YOU
SUMMER SOUVENIRS – Helen Forrest, vocal, vocal
FARE THEE WELL, ANNIE LAURIE – Tony Pastor, vocal (?)
MOON OF MANAKOORA
IF I WERE YOU – Billie Holiday, vocal
DEEP IN A DREAM - Helen Forrest, vocal
GANGBUSTERS
NIGHTMARE - closing theme

This is the last broadcast where the presence of Billie Holiday is documented, so this is the time frame when she left the band. Her appearances and performances had dwindled by this point in time.

On or about November 14, 1938, New York

Personnel

Billie Holiday, vocalist, departed

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best, Claude Bowen
Trombones: George Arus, Russ Brown, Harry Rodgers (arranger),
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Ronnie Perry (tenor saxophone, clarinet)
Rhythm: Les Burness (piano), Sid Weiss (string bass), Al Avola (guitar), Cliff Leeman (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

November 17, 1938 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

NIGHTMARE - opening theme
SOFTLY, AS IN A MORNING SUNRISE
I'M SAVING MYSELF FOR YOU
SMALL FRY - Tony Pastor, vocal
MONDAY MORNING - Helen Forrest, vocal
WHAT IS THIS THING CALLED LOVE?
THEY SAY - Helen Forrest, vocal
SHINE ON HARVEST MOON
NIGHTMARE - closing theme

Issues

THEY SAY

10" 78: Harry Smith lacquer (USA)

November 17, 1938 (Thursday) 1:30 - 6:08 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best, Claude Bowen
Trombones: George Arus, Russ Brown, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Ronnie Perry (tenor saxophone, clarinet)
Rhythm: Les Burness (piano), Sid Weiss (string bass), Al Avola (guitar), Cliff Leeman (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 028973-1

BETWEEN A KISS AND A SIGH

(Johnny Burke-Arthur Johnston)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10055-A (USA), Bluebird B-10055-A (Canada),
12" 33: Bluebird AXM2-5517 (USA), Sounds of Swing LP-123 (USA),
CD: Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2559
(England), Le Jazz 8108 (EEC)

BS 028973-1A

BETWEEN A KISS AND A SIGH

Not processed

BS 028974-1

THANKS FOR EV'RYTHING

(From the 20th Century Fox film "Thanks For Ev'rything")

(Mack Gordon-Harry Revel)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10055-B (USA), Bluebird B-10055-B (Canada)
12" 33: Bluebird AXM2-5517 (USA), RCA Victor VPM-6039 (USA), Sounds of Swing
LP 118 (USA)
CD: Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2550
(England), Le Jazz 8108 (EEC), Properbox 85 (England)

BS 028974-1A

THANKS FOR EV'RYTHING

Not processed

BS 028975-1

DEEP IN A DREAM

(Eddie DeLange-Jimmy Van Heusen)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10046-B (USA), Regal Zonophone MR 2979 (England)
12" 33: Bluebird AXM2-5517 (USA), RCA International CL 05517 (Germany), RCA Records DMM 4-0321 (USA), RCA Victor MKLA-128 (Mexico), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Reader's Digest RD 6915 (USA), Sounds of Swing LP-123 (USA)
CD: Bluebird 82876 692392 (USA), Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2559 (England), Le Jazz 8108 (EEC), Planet Media PML1039 (Germany), Properbox 85 (England), RCA Records BVCJ-37100 (Japan)

BS 028976-1

DAY AFTER DAY

(Richard Himber-Bud Green)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10046-A (USA)
12" 33: Bluebird AXM2-5517 (USA), RCA International CL 05517 (Germany), RCA Victor MKLA-128 (Mexico), Sounds of Swing LP-123 (USA)
CD: Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2550 (England), Le Jazz 8108 (EEC), RCA Records BVCJ-37100 (Japan)

BS 028976-1A

DAY AFTER DAY

Not processed

BS 028977-1

SOFTLY, AS IN A MORNING SUNRISE

(From the musical production "New Moon")

(Sigmund Romberg-Oscar Hammerstein II)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10054-A (USA) (2), Bluebird B-10054-A (Canada), Montgomery Ward M-7950-A (USA), His Master's Voice B.9396 (England), His Master's Voice B. 9396 (India), RCA Victor 27-0143 (USA) (promotional disc)
- 7" 45: RCA Victor EPAT 37 (USA)
- 10" 33: RCA Victor LPT 28
- 12" 33: Bluebird AXM2-5517 (USA), Pickwick ACL-0590 (USA), RCA International CL 05517 (Germany), RCA NL-43615 (Italy), RCA PM 43175 (France), RCA RA-5455 (Japan), RCA Records RA 9005 (Japan), RCA Victor 430.599 S (France), RCA Victor DPM 2041 (England), RCA Victor LPM-1071 (USA), RCA Victor LPM-1217 (USA), RCA Victor LPM-1217-C (Germany), RCA Victor MKLA-128 (Mexico), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England), Time Life STBB 06 (USA)
- CD: Acrobat ACRCO 199 (Czech Republic), Bluebird 82876 692392 (USA), Classic Jazz Archive 222001 (Germany), Classics 965 (France), Intense Media 222738-04 (EU), Kaz Records TRT CD 191 (England), Le Jazz 8108 (EEC), Mosaic MD-7 244 (USA), Properbox 85 (England), Pulse PLS CD 402 (England), Vocalion CDVS 1943 (England)

BS 028977-1A

SOFTLY, AS IN A MORNING SUNRISE

Not processed

BS 028978-1

COPENHAGEN

(Charlie Davis-Walter Melrose)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10054-B (USA) (2), Bluebird 10054-B (Canada), Montgomery Ward M-7950-A, His Master's Voice B.8880 (England), His Master's Voice J.O. 230 (England), His Master's Voice K.8336 (France)
- 7" 45: His Master's Voice 7EG 8166 (England), RCA Italiana A72V 0194 (Italy), RCA Victor EPBT 3003 (USA)
- 10" 33: RCA Italiana A10V 0006 (Italy), RCA Victor LPT 3003 (USA)
- 12" 33: Bluebird AXM2-5517 (USA), RCA International CL 05517 (Germany), RCA PM 43175 (France), RCA RA-5455 (Japan), RCA Records RA 9005 (Japan), RCA Victor 430.599 S (France), RCA Victor DPM 2028 (England), RCA Victor LPM-1217 (USA), RCA Victor LPM-1217-C (Germany), RCA Victor MKLA-128 (Mexico), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6913 (England)
- CD: Best of Jazz 4016 (France), Classic Jazz Archive 222001 (Germany), Classics 965 (France), Intense Media 222738-04 (EU), Le Jazz 8108 (EEC), Mosaic MD-7-244 (USA), Properbox 85 (England), Vocalion CDVS 1943 (England)

BS 028978-1
COPENHAGEN

Not processed

November 17, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Ben Grauer, announcer

NIGHTMARE - opening theme
HOW DEEP IS THE OCEAN
I USED TO BE COLOR BLIND - Tony Pastor, vocal
MY OWN - Helen Forrest, vocal
LEAPIN' AT THE LINCOLN
BLUE INTERLUDE
NIGHT AND DAY - Helen Forrest, vocal
APRIL IN MY HEART
OH, LADY BE GOOD
NIGHTMARE - closing theme

November 18, 1938 (Friday) Exact time unknown
CBS Radio Theatre No. 3, 1657 Broadway, New York³⁸
Old Gold "Melody and Madness" (1) Rehearsal
(CBS) (WABC)
James Fleming, announcer
Robert Benchley, host

16" 33 Transcriptions International (two discs) (USA)
RTR: Old Gold Show #1 (USA)
GMA: CBS-462

CRAZY RHYTHM - opening theme
Robert Benchley introduces show, Fleming, Todd, and Shaw
THE YAM
Commercial
TWO SLEEPY PEOPLE - Dick Todd, vocal
"On Minding the Neighbors' Child" - Robert Benchley & Cast
Commercial
BEGIN THE BEGUINE
"The Bounding Broomstick (India)" - Robert Benchley & Cast
SOFTLY, AS IN A MORNING SUNRISE
Commercial
Closing announcements and THE YAM (reprise)

Issues

THE YAM

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)
CD: It's Music 22705 (Germany), Phontastic CD 7609 (Sweden), Swing Era
 Records SECD-502 (USA)

³⁸ Location to be confirmed

November 18, 1938 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

NIGHTMARE - opening theme
BEGIN THE BEGUINE
NIGHT OVER SHANGHAI - Helen Forrest, vocal
THE OLD STAMPING GROUND – Tony Pastor, vocal
SOFTLY, AS IN A MORNING SUNRISE
I HAVEN'T CHANGED A THING³⁹
IT HAD TO BE YOU
CHANGE PARTNERS – Helen Forrest, vocal
INDIAN LOVE CALL – Tony Pastor, vocal
NIGHTMARE - closing theme

November 20, 1938 (Sunday), 10:00-10:30 p.m.
CBS Radio Theatre No. 3, 1657 Broadway, New York⁴⁰
Old Gold “Melody and Madness” (1) Broadcast
(CBS) (WABC)

James Fleming, announcer
Robert Benchley, host

16” 33 Advertisers Recording Services (two discs) (USA)
 Federal Transcribed Programs (two discs) (USA)
RTR: Old Gold Show #1 (USA)
GMA: CBS-463

CRAZY RHYTHM - opening theme
Robert Benchley introduces show, Fleming, Todd, and Shaw
THE YAM
Commercial
TWO SLEEPY PEOPLE - Dick Todd, vocal
“On Minding the Neighbor’s Child” - Robert Benchley & Cast
Commercial
SOFTLY, AS IN A MORNING SUNRISE
“The Bounding Broomstick (India),” - Robert Benchley & Cast
NON-STOP FLIGHT
Commercial
Closing announcements and **THE YAM** (reprise)

Issues

CRAZY RHYTHM - opening theme
CD: Jazz Hour JH-1009 (USA)

THE YAM
CD: Jazz Hour JH-1009 (USA)

³⁹ According to NBC radio log I HAVEN'T CHANGED A THING was played as an instrumental. I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME was cleared, but not played.

⁴⁰ Location to be confirmed

SOFTLY, AS IN A MORNING SUNRISE

10" 78 Lockie's Lacquer (USA)
CD: Jazz Hour JH-1009 (USA)

NON-STOP FLIGHT

10" 78 Lockie's Lacquer (USA)
12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden),
CD: Phontastic CD 7609 (Sweden)

THE YAM (reprise)

10" 78 Lockie's Lacquer (USA)

Radio Reviews

ROBERT BENCHLEY

With Artie Shaw. Dick Todd
Comedy, Band, Songs; 30 Mln.
OLD GOLD
Sunday, 10 p. m.
WABC-CBS, New York
(Lennen & Mitchell)

"Comedy end of this program, combined with the killer-diller swing of Artie Shaw and his instrumental crew, made for a socko program on its debut Sunday night (20), at 10. It also chalks one up for A. L. Lynn, executive ' on the Old Gold account in the L & M agency, who held out for the Inclusion of a hot dance- unit instead of a production ' orchestra, for which other L & M opinion had argued. Shaw's combination is not only hot, but it has the lowdown on the sort of swing music that can appeal both to the jitterbug and to the average listener. It's swell musicianship from every angle. Shaw packs a rich, tantalizing flavor in that clarinet of his, while the rest of the crew are effective equally in solo or unison. The band's assignment comprised but two numbers. As the star of the show Robert Benchley ranged from toppingly good to fair. He was eager to please and his experience as a maker of Metro Shorts stood him in good stead, Benchley's delivery arid the interplay of his stooges reflected lots of rehearsal. So much so, apparently, that the illusion of spontaneity was hampered. But by and large it was top grade production; Benchley's opening patter must have looked funny on script, but coming - out of the loudspeaker it was so-so... In the succeeding bit which had to' do with 'minding the neighbor's kid' there were solid - laughs, but it was in the final item that Benchley's genial, spoofing manner made its best impression. He "was back doing his parody on travelogues. It was Bob Benchley in his own backyard. Al Lewis and Hank Garson are the authors. Dick Todd, who has done yeoman service as a baritone sustainer on NBC, holds down the vocal assignment. He did very well by and with romantic ditties. His is a style that usually ingratiates itself with the femme listeners. Plug copy is both straight and of the break-into-the-script sort. It shied away from the gushing school and merely stressed -the 'double mellow flavor* angle, emphasizing' "that the way to get more smoking pleasure is to Use Old Golds." ⁴¹

⁴¹ Variety, November 23, 1938, p. 26



Robert Benchley

You'll Like my Brand and I "dude" mean You!

Here's a straight
Steer on that
O. G. branding iron
Betty Petty
Is toting.
It's reserved
Exclusively for
Thorbred
Double-Mellow
Old Gold . . .
The cigarette that
Wins its spurs
With finer, smoother
Tobaccos
Aged extra long
For added flavor.
And O. Gs are
Doubly protected
From hot weather
Dryness and
Wet weather
Dampness . . .
Double wrapped to
Keep extra fresh
Their extra goodness.
So if you want
To corral
The extra delights
Of a truly
Fresh cigarette
Say "O.G." . . .
The brand that
Holds its friends
For life!



ATTENTION! YOU PETTY FANS!
Send 10¢ and 2 Old Gold wrappers for a
beautiful 4-color reproduction of this pic-
ture of "Betty Petty," without advertising,
suitable for framing. Address: OLD GOLD,
119 West 60th St., New York City.

Every pack wrapped in 2 jackets
of Cellophane; the *OUTER* jacket
opens from the *BOTTOM*.

For Finer *FRESHER* Flavor . . . Smoke Double-Mellow Old Golds

TUNE IN on Old Gold's "Melody and Mellow" with ROBERT HENRIKLEY and AUDIE SHAW'S Orchestra, Sunday nights, Columbia Network, Coast-to-Coast

From the 1938-39 George Petty - Esquire Old Gold Advertising Campaign

November 20, 1938 (Sunday)
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street), New York
(NBC-Red) (WEAF)

A broadcast scheduled for 11:00 - 11:30 pm was cancelled and replaced by Del Courtney's New Kenmore Orchestra.

November 23, 1938 (Thursday)
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF)

A broadcast scheduled for Midnight - 12:30 am was cancelled and replaced by a broadcast from the Essex Hotel.

November 24, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Unknown announcer

NIGHTMARE - opening theme
YESTERDAYS
MONDAY MORNING - Helen Forrest, vocal
IF YOU WERE IN MY PLACE
INDIAN LOVE CALL - Tony Pastor, vocal
MONSOON
SOFTLY, AS IN A MORNING SUNRISE
DEEP IN A DREAM - Helen Forrest, vocal
BACK BAY SHUFFLE
NIGHTMARE - closing theme

Personnel

Bernie Privin (trumpet), replaces Claude Bowen

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best, **BERNIE PRIVIN**
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Ronnie Perry (tenor saxophone, clarinet)
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), Cliff Leeman (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

November 25, 1938 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5085/5086 (two discs) (USA)
GMA: NBC-180

NIGHTMARE - opening theme
SOBBIN' BLUES
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
THEY SAY - Helen Forrest, vocal
IT HAD TO BE YOU
NIGHTMARE (mid-broadcast theme) - station break
NIGHTMARE (mid-broadcast theme)
MY REVERIE - Helen Forrest, vocal
SWEET ADELINE - Tony Pastor, vocal
WHO BLEW OUT THE FLAME - Helen Forrest, vocal
COPENHAGEN
NIGHTMARE - closing theme

Issues

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5085 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

SOBBIN' BLUES

16" 33: RCA Victor RR E2-MM-5085 (USA)
7" 45: RCA 3-20010 (Spain), RCA Victor EPFT 6000 (USA)
12" 33: Artie Shaw Reference Recording (USA)*, Artie Shaw RCA Victor Review
Recording (no number) (USA), RCA Victor LPM-6701 (USA), RCA Victor LPT-
6000 (Canada), RCA Victor LPT-6000 (USA), RCA Records RJL-2007
(Japan), RCA PM 43175 (France), His Master's Voice CLPC.12 (Great
Britain), Fanfare Lp 28-128 (USA), Jasmine Records JASM 2522 (England),
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: BMG/RCA 74321 18527 2 (Germany), Jazz Unlimited JUCD 2018 (Denmark)

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

16" 33: RCA Victor RR E2-MM-5085 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA), Joyce PIX-6 (USA),
Sounds of Swing LP-125 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

THEY SAY

16" 33: RCA Victor RR E2-MM-5085 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

IT HAD TO BE YOU

16" 33: RCA Victor RR E2-MM-5085 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Hindsight HBCD 502 (USA), Jazz Unlimited JUCD 2018 (Denmark)

NIGHTMARE (mid-broadcast theme),

16" 33: RCA Victor RR E2-MM-5085 (USA)
12" 33: Artie Shaw RR (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

NIGHTMARE (mid-broadcast theme),

16" 33: RCA Victor RR E2-MM-5086 (USA)
12" 33: Artie Shaw RR (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

MY REVERIE

16" 33: RCA Victor RR E2-MM-5086 (USA)
7" 45: RCA 3-20010 (Spain), RCA Victor EPFT 6000 (USA)
12" 33: Artie Shaw Reference Recording (USA)*, Artie Shaw RCA Victor Review Recording (no number) (USA), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA), RCA Records RJL-2007 (Japan), His Master's Voice CLPC.12 (Great Britain), Fanfare Lp 28-128 (USA), Jasmine Records JASM 2522 (England), Time Life STBB 26 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Bluebird 61099-2 (USA), BMG/RCA 74321 18527 2 (Germany), Jazz Unlimited JUCD 2018 (Denmark)

SWEET ADELIN

16" 33: RCA Victor RR E2-MM-5086 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA), Hindsight HSR-176 (USA), Joyce PIX-6 (USA), Sounds of Swings LP-126 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Gramercy Records CD-300 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Jazz Unlimited JUCD 2018 (Denmark), Rockin' Chair (Switzerland)

WHO BLEW OUT THE FLAME

16" 33: RCA Victor RR E2-MM-5086 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Sounds of Swing LP-117 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

COPENHAGEN

16" 33: RCA Victor RR E2-MM-5086 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Sounds of Swing LP-125 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5086 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

November 25, 1938 (Friday) Exact time unknown CBS Radio Theatre No. 3, 1657 Broadway, New York ⁴² Old Gold "Melody and Madness" (2) Rehearsal (CBS) (WABC)

James Fleming, announcer
Robert Benchley, host

16" 33: Transcriptions Incorporated (two discs) (USA)
Federal Transcribed Program Recording (two discs) (USA)
RTR: Old Gold Show #1 (USA)
GMA: CBS-464

CRAZY RHYTHM - opening theme

"On Football and Picking a Feud" – Robert Benchley, Artie Shaw, and Dick Todd

BEGIN THE BEGUINE

Commercial

WHEN I GO A'DREAMIN' - Dick Todd, vocal

"How to Help Your Wife to Buy Your Clothes" – Robert Benchley & Cast

Commercial

WHO BLEW OUT THE FLAME – Helen Forrest, vocal

"The Bounding Broomstick (Hawaiian Islands)" - Robert Benchley & Cast

SHOOT THE RHYTHM TO ME, JOHN BOY

Commercial

Closing announcements and BEGIN THE BEGUINE (reprise)

Issues

WHO BLEW OUT THE FLAME

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)
CD: Jazz Hour JH-1009 (USA), Phontastic CD 7609 (Sweden),

SHOOT THE RHYTHM TO ME, JOHN BOY

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)
CD: Phontastic CD 7609 (Sweden)

⁴² Location to be confirmed

November 27, 1938 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ⁴³
Old Gold "Melody and Madness" (2) Broadcast
(CBS) (WABC)

James Fleming, announcer
Robert Benchley, host

16" 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Show #2 (USA)
GMA: CBS-465

CRAZY RHYTHM - opening theme

"Picking the All-American Football Team" – monologue by Robert Benchley

BEGIN THE BEGUINE

Commercial

WHEN I GO A'DREAMIN' - Dick Todd, vocal

"How to Help Your Wife to Buy Your Clothes" – Robert Benchley & Cast

Commercial

WHO BLEW OUT THE FLAME – Helen Forrest, vocal

"The Bounding Broomstick (Hawaiian Islands)," - Robert Benchley & Cast

BACK BAY SHUFFLE

Commercial

Closing announcements and **BEGIN THE BEGUINE** (reprise)

Issues

BACK BAY SHUFFLE

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)
CD: Jazz Hour JH-1009 (USA), Phontastic CD 7609 (Sweden)

⁴³ Location to be confirmed

November 28, 1938 (Monday) – November 29, 1938 (Tuesday)
Warner Brothers Movie Studios, New York
Film and Recording Session

“ARTIE SHAW AND HIS ORCHESTRA”

Vitaphone Melody Master

The film was released by Warner Brothers on April 29, 1939, and premiered at the Fox Theatre, Los Angeles on May 3, 1939

Director: Roy Mack

Black & White

Length of film: 9:37 minutes

Number of reels: 1

NIGHTMARE - opening theme

BEGIN THE BEGUINE

LET'S STOP THE CLOCK - Helen Forrest, vocal

NON-STOP FLIGHT (no tenor sax solo)

PROSSCHAI - Tony Pastor, vocal

Issues

Complete film:

16mm film: ARTIE SHAW AND HIS ORCHESTRA (USA)

Laser Disc: MGM/UA Home Video ML 103928 (USA)

DVD: Warner Bros. “Big Band, Jazz & Swing – Short Subject Collection”

Complete soundtrack:

12” 33: ASC-11 (England), Joyce LP-304 (USA)

BEGIN THE BEGUINE:

CD: Rhino Movie Music R2 72907 (USA)

LET'S STOP THE CLOCK:

12” 33: Bandstand Records 7128 (USA)

NON-STOP FLIGHT:

12” 33: Bandstand Records 7128 (USA)

November 30, 1938 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer

16" 33: RCA Victor RR E2-MM-5062 (one disc) (partial) (USA)
GMA: NBC-181(partial)

NIGHTMARE - opening theme
APRIL IN MY HEART
NIGHT OVER SHANGHAI - Helen Forrest, vocal
SMALL FRY - Tony Pastor, vocal
WHAT IS THIS THING CALLED LOVE?
COMIN' ON (n/c - approx. 4 min.)
HEART AND SOUL– Helen Forrest, vocal
THE CHANT
NIGHTMARE - closing theme

Issues

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5062 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Hindsight HCD-139 (USA)

APRIL IN MY HEART

16" 33: RCA Victor RR E2-MM-5062 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Hindsight HCD-139 (USA)

NIGHT OVER SHANGHAI

16" 33: RCA Victor RR E2-MM-5062 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Hindsight HCD-139 (USA), Hindsight HBCD 502 (USA)

SMALL FRY

16" 33: RCA Victor RR E2-MM-5062 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Gramercy Records CD-300 (USA), Hindsight HCD-139 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Sounds of Yesteryear DSOY667 (England)

WHAT IS THIS THING CALLED LOVE?

16" 33: RCA Victor RR E2-MM-5062 (USA)
12" 33: Hindsight HSR-139 (USA), Insight IN-204 (USA), London HM-A 5065 (England),
CD: Gramercy Records CD-300 (USA), Hindsight HCD-139 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA), Rockin' Chair (Switzerland)

COMIN' ON

16" 33: RCA Victor RR E2-MM-5062 (USA)

December 1938

NEW RECORDS

"But let's get to Bluebird. Victor is trying to make inroads on the 35c record field and has scored. Outstanding is Artie Shaw's work. The latest are *What Is This Thing Called Love? & Yesterdays*, and *Non-Stop Flight & Nightmare*. Don't miss these platters because they're making history. Proving that you don't have to have a gong of famous stars to organize a fine swing band."⁴⁴

DISCussions by Gordon Wright

ARTIE SHAW

"*What Is This Thing Called Love; Yesterdays. I Have Eyes; You're A Sweet Little Headache. Nightmare; Non-Stop Flight (BI 7875, 7889, 10001).*- Some solid Shaw senders! The first and last two sides are slices that really kick and sandwich two good commercial bits. Artie and the brass share honors for producing some tremendous excitement. *Love*, a brilliant arrangement, also features great Cliff Leeman drumming and George Arus tromboning. *Yesterdays* is a gorgeous tune. *Nightmare*, Shaw's theme, is a thrilling scream. *Flight* produces some great swing. It'll be a pleasure having more Shaw sides!"⁴⁵

BEST RECORD SELLERS FOR NOVEMBER

Bluebird

- 1- *Begin The Beguine* ... Artie Shaw
- 2- *Two Sleepy People* ... Fats Waller
- 3- *My Kid's Swinging Swing Songs* ... Eddie DeLange
- 4- *My Reverie* ... Glenn Miller
- 5- *Sugar Foot Stomp* ... Jan Savitt⁴⁶

⁴⁴ Tempo, December 1938, p. 12

⁴⁵ The Metronome, December 1938, p. 22

⁴⁶ The Metronome, December 1938, p. 30

December 1, 1938 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Hugh James (Hubert J. McIlrevey), announcer

NIGHTMARE - opening theme
I COVER THE WATERFRONT
STOP BEATIN' AROUND THE MULBERRY BUSH – Tony Pastor, vocal
I HAVEN'T CHANGED A THING - Helen Forrest, vocal
NON-STOP FLIGHT
THIS MADNESS – Helen Forrest, vocal
THE YAM
MOTEN SWING
NIGHTMARE - closing theme

December 1, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Abernathy, announcer

16" 33: RCA Victor RR E2-MM-5071/5072 (two discs) (USA)
GMA: NBC-182

NIGHTMARE - opening theme
NON-STOP FLIGHT
JUST A KID NAMED JOE - Tony Pastor, vocal
WHEN I GO A'DREAMIN' - Helen Forrest, vocal
LEAPIN' AT THE LINCOLN - into station break
NIGHTMARE (mid-broadcast theme),
APRIL IN MY HEART
LAMBETH WALK
THEY SAY - Helen Forrest, vocal
SHINE ON HARVEST MOON - into signoff

Issues

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5071 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Hindsight HCD-139 (USA)

NON-STOP FLIGHT

- 16" 33: RCA Victor RR E2-MM-5071 (USA)
7" 45: RCA Victor EPFT 6000 (USA), Victor EP-1129 (Japan)
10" 33: RCA Victor LS 522 (Japan)
12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2007 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA)⁴⁷
CD: BMG/RCA 74321 18527 2 (Germany)

JUST A KID NAMED JOE

- 16" 33: RCA Victor RR E2-MM-5071 (USA)

WHEN I GO A'DREAMIN'

- 16" 33: RCA Victor RR E2-MM-5071 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Hindsight HCD-139 (USA)

LEAPIN' AT THE LINCOLN

- 16" 33: RCA Victor RR E2-MM-5071 (USA)
12" 33: Hindsight HSR-139 (USA), Insight IN-204 (USA), London HM-A 5065 (England)
CD: Hindsight HCD-139 (USA), Hindsight HBCD 502 (USA)

NIGHTMARE

- 16" 33: RCA Victor RR E2-MM-5072 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Hindsight HCD-139 (USA), Sounds of Yesteryear DSOY667 (England)

APRIL IN MY HEART

- 16" 33: RCA Victor RR E2-MM-5072 (USA)

LAMBETH WALK

- 16" 33: RCA Victor RR E2-MM-5072 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Gramercy Records CD-300 (USA), Hindsight HCD-139 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Rockin' Chair (Switzerland), Sounds of Yesteryear DSOY667 (England)

THEY SAY

- 16" 33: RCA Victor RR E2-MM-5072 (USA)
12" 33: Hindsight HSR-139 (USA), Insight IN-204 (USA), London HM-A 5065 (England)
CD: Hindsight HCD-139 (USA), Reader's Digest Music S207C (USA), Sounds of Yesteryear DSOY667 (England)

SHINE ON HARVEST MOON

- 16" 33: RCA Victor RR E2-MM-5072 (USA)
12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)
CD: Gramercy Records CD-300 (USA), Hindsight HCD-139 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA)

⁴⁷ On all commercial releases by RCA and HMV that the end of NON-STOP FLIGHT has been edited.

December 2, 1938 (Friday) (Time Unknown)
CBS Radio Theatre No. 3, 1657 Broadway, New York⁴⁸
Old Gold Melody and Madness Rehearsal⁴⁹

James Fleming, announcer
Robert Benchley, host

16" 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Show #2 (USA)
GMA: CBS-466

CRAZY RHYTHM - opening theme

"On Weather and Radio" – monologue by Robert Benchley

YESTERDAYS

Commercial

"How to Hire A New Cook" – Robert Benchley & Cast

WHAT IS THIS THING CALLED LOVE?

Commercial

HAVE YOU FORGOTTEN SO SOON? - Dick Todd, vocal

"The Bounding Broomstick (Egypt)" - Robert Benchley & Cast

COPENHAGEN

Commercial

Closing announcements and YESTERDAYS (reprise)

Issues

YESTERDAYS

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)

CD: Jazz Hour JH-1009 (USA), Phontastic CD 7609 (Sweden)

WHAT IS THIS THING CALLED LOVE?

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)

CD: Phontastic CD 7609 (Sweden)

COPENHAGEN

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)

CD: Phontastic CD 7609 (Sweden)

⁴⁸ Location to be confirmed

⁴⁹ The transcription labels confirm that this program is the rehearsal for the December 4 broadcast and was recorded December 2. The actual broadcast is missing.

December 2, 1938 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5093/5094 (one disc) (USA) and
RCA Victor RR E2-MM-5059/5060 (Labeled "DISTORT") (two discs) (USA)
GMA: NBC-183

NIGHTMARE - opening theme

OUT OF NOWHERE

SIMPLE AND SWEET - Helen Forrest, vocal

BLUE INTERLUDE

I'LL BE WITH YOU IN APPLE BLOSSOM TIME - Tony Pastor, vocal (n/c)
- into station break

NIGHTMARE (mid-broadcast theme),

DEEP IN A DREAM - Helen Forrest, vocal

SOFTLY, AS IN A MORNING SUNRISE

I WON'T TELL A SOUL - Helen Forrest, vocal

BACK BAY SHUFFLE

NIGHTMARE - closing theme

Issues

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5093 (USA), RCA Victor RR E2-MM-5059
(Labeled "DISTORT") (USA)

12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England),

CD: Hindsight HCD-139 (USA)

OUT OF NOWHERE

16" 33: RCA Victor RR E2-MM-5093 (USA), RCA Victor RR E2-MM-5059
(Labeled "DISTORT") (USA)

12" 33: Hindsight HSR-139 (USA), Insight IN-204 (USA), London HM-A 5065
(England)

CD: Hindsight HCD-139 (USA), Hindsight HCD-401 (England)
Hindsight HBCD 502 (USA)

SIMPLE AND SWEET

16" 33: RCA Victor RR E2-MM-5093 (USA), RCA Victor RR E2-MM-5059
(Labeled "DISTORT") (USA)

12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)

CD: Hindsight HCD-139 (USA), JASMCD 2559 (England)

BLUE INTERLUDE

16" 33: RCA Victor RR E2-MM-5093 (USA), RCA Victor RR E2-MM-5059
(Labeled "DISTORT") (USA)

12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)

CD: Fabulous FADCD2048 (UK), Gramercy Records CD-300 (USA)
Hindsight HCD-139 (USA), Hindsight HBCD 502 (USA)

I'LL BE WITH YOU IN APPLE BLOSSOM TIME

- 16" 33: RCA Victor RR E2-MM-5093 (USA), RCA Victor RR E2-MM-5059
(Labeled "DISTORT") (USA)
12" 33: Hindsight HSR-139 (USA), Insight IN-204 (USA), London HM-A 5065
(England)
CD: Hindsight HCD-139 (USA)

NIGHTMARE

- 16" 33: RCA Victor RR E2-MM-5093 (USA), RCA Victor RR E2-MM-5059
(Labeled "DISTORT") (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Hindsight HCD-140 (USA)

DEEP IN A DREAM

- 16" 33: RCA Victor RR E2-MM-5094 (USA), RCA Victor RR E2-MM-5059
(Labeled "DISTORT") (USA)
12" 33: Hindsight HSR-140 (USA), Insight IN-204 (USA), London HM-A 5066
(England)
CD: Hindsight HCD-140 (USA), Hindsight HBCD 502 (USA),
Reader's Digest Music S207C (USA)

SOFTLY, AS IN A MORNING SUNRISE

- 16" 33: RCA Victor RR E2-MM-5094 (USA), RCA Victor RR E2-MM-5060
(Labeled "DISTORT") (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Gramercy Records CD-300 (USA), Hindsight HCD-140 (USA),
Hindsight HCD-401 (England), Hindsight HBCD 502 (USA),

I WON'T TELL A SOUL

- 16" 33: RCA Victor RR E2-MM-5094 (USA), RCA Victor RR E2-MM-5060
(Labeled "DISTORT") (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Hindsight HCD-140 (USA), JASMCD 2559 (England)

BACK BAY SHUFFLE

- 16" 33: RCA Victor RR E2-MM-5094 (USA), RCA Victor RR E2-MM-5060
(Labeled "DISTORT") (USA)

NIGHTMARE

- 16" 33: RCA Victor RR E2-MM-5094 (USA), RCA Victor RR E2-MM-5060
(Labeled "DISTORT") (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Hindsight HCD-140 (USA)

December 4, 1938 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ⁵⁰
Old Gold "Melody and Madness" (3) Broadcast
(CBS) (WABC)
James Fleming, announcer
Robert Benchley, host

CRAZY RHYTHM - opening theme

"On Weather and Radio" – monologue by Robert Benchley

YESTERDAYS

Commercial

"How to Hire A New Cook" – Robert Benchley & Cast

WHAT IS THIS THING CALLED LOVE?

Commercial

HAVE YOU FORGOTTEN SO SOON? - vocal Dick Todd

"The Bounding Broomstick (Egypt)" - Robert Benchley & Cast

COPENHAGEN

Commercial

Closing announcements and YESTERDAYS (reprise)

No transcription of this broadcast is known to exist. There is no radio script available for the Old Gold Show broadcasts aired via CBS. Thus, the tracks listed above are based on the December 2, 1938, rehearsal. It possible that one or two tunes were substituted for the actual broadcast.

Band Reviews

ARTIE SHAW and Orchestra (14)

With Helen Forrest

Hotel Lincoln, N. Y.

"Artie Shaw is one of the coming bands of the season. In the argot of the biz, when a band is on the upbeat it's referred to as 'this season's band.' Of course, there are a couple of others who have been pitching for their peak' this season, but certainly among them is Artie Shaw, with his clarinet-maestroing, which inspires the inevitable Goodman analogy. Old Gold commercial with Bob Benchley, furthermore, emphasizes Shaw's importance, but essentially it's his modulated and moderated swing that determines his Impressiveness. He has a smooth but rhythmically Inspiration manner, which his team of 14 Interprets quite handily; So far as the Hotel Lincoln's Blue Room is concerned, there must be an answer to how Mrs. Max J. Kramer (Hotel Edison), who recently took over this hostelry from the Shubert's, can afford a large combo of this nature in a room of this size. Biz is no panic, or at least wasn't on the dinner session (Tuesday) caught, and even if it were jammed, that's quite a costly setup for middle-grade hotel of the Lincoln type. However, apart from anywhere and why ores, and granting that Shaw and the management came to terms on a 'showcasing' proposition, Shaw has an impressive orchestra with his six brasses, four reeds and a rhythm quartet, and he himself up front on the licorice stick. His rhythms are compelling and his style distinctive. With the radio buildup he's a cinch for the jitterbug trade, and, what's more, the others since Shaw wisely keeps it under control. His featured vocalist is Helen Forrest,' okay for sound, too. Relief combo is Tito and his Swingtet."⁵¹

⁵⁰ Location to be confirmed

⁵¹ Variety, December 7, 1938, p. 36

INSIDE STUFF - MUSIC

"Artie Shaw's own composition, 'Fantasy on the Blues,' which the clarinet maestro will contribute to Paul Whiteman's jazz recital at Carnegie Hall, New York, on Xmas Day, will consume 12 minutes. It's No. 2 to the unabridged Gershwin Rhapsody in Blue,' 21 mins."⁵²

On or About December 6, 1938 (Tue)

Personnel

George Wettling (drums), replaces Cliff Leeman

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best, Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Ronnie Perry (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar),
George Wettling (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

December 7, 1938 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer

16" 33: RCA Victor RR E2-MM-5057/5058 (two discs) (USA)
GMA: NBC-184

NIGHTMARE - opening theme
IF I HAD YOU
THANKS FOR EV'RYTHING - Helen Forrest, vocal
I USED TO BE COLOR BLIND - Tony Pastor, vocal
TOGETHER
STAR DUST
WHO BLEW OUT THE FLAME - Helen Forrest, vocal
THE OLD STAMPING GROUND - Tony Pastor, vocal
COPENHAGEN
NIGHTMARE - closing theme

⁵² Variety, December 7, 1938, p. 38

Issues

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5057 (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Hindsight HCD-140 (USA)

IF I HAD YOU

16" 33: RCA Victor RR E2-MM-5057 (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Gramercy Records CD-300 (USA), Hindsight HCD-140 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA)

THANKS FOR EV'RYTHING

16" 33: RCA Victor RR E2-MM-5057 (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Hindsight HCD-140 (USA), Reader's Digest Music S207C (USA)

I USED TO BE COLOR BLIND

16" 33: RCA Victor RR E2-MM-5057 (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Gramercy Records CD-300 (USA), Hindsight HCD-140 (USA), Hindsight HBCD 502 (USA)

TOGETHER

16" 33: RCA Victor RR E2-MM-5057 (USA)
12" 33: Hindsight HSR-140 (USA), Insight IN-204 (USA), London HM-A 5066 (England),
CD: Hindsight HCD-140 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Rockin' Chair (Switzerland)

STAR DUST

16" 33: RCA Victor RR E2-MM-5057 (USA)
12" 33: Hindsight HSR-140 (USA), Insight IN-204 (USA), London HM-A 5066 (England),
CD: Gramercy Records CD-300 (USA), Hindsight HCD-140 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA), Rockin' Chair (Switzerland)

WHO BLEW OUT THE FLAME

16" 33: RCA Victor RR E2-MM-5058 (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Hindsight HCD-140 (USA)

THE OLD STAMPING GROUND

16" 33: RCA Victor RR E2-MM-5058 (USA)
7" 45: RCA Victor EPFT 6000 (USA)
12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.13 (Great Britain), RCA Records RJL-2007 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA),
CD: BMG/RCA 74321 18527 2 (Germany)

COPENHAGEN

16" 33: RCA Victor RR E2-MM-5058 (USA)

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5058 (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Hindsight HCD-140 (USA)

December 8, 1938 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

NIGHTMARE - opening theme

YESTERDAYS

THE YAM

BETWEEN A KISS AND A SIGH – Helen Forrest, vocal, vocal

SOFTLY, AS IN A MORNING SUNRISE

BLUE INTERLUDE

IF I HAD YOU

MY REVERIE – Helen Forrest, vocal

INDIAN LOVE CALL – Tony Pastor, vocal

IT HAD TO BE YOU – probably into signoff

December 8, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Announcer: Ben Grauer

NIGHTMARE - opening theme

HOW DEEP IS THE OCEAN

MY WALKING STICK – Tony Pastor, vocal

HAVE YOU FORGOTTEN SO SOON - Helen Forrest, vocal

WHAT IS THIS THING CALLED LOVE?

LOVE'S OLD SWEET SONG – Helen Forrest, vocal

BLUE SKIES

DEEP IN A DREAM - Helen Forrest, vocal

SHOOT THE RHYTHM TO ME, JOHN BOY

NIGHTMARE - closing theme

December 9, 1938 (Friday) 7:00 - 7:30PM
Blue Room, Hotel Lincoln,
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast

A broadcast was scheduled, but it was cancelled and replaced by a program called
"Romance's Rhythm."

December 11, 1938 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ⁵³
Old Gold "Melody and Madness" (4) Broadcast
(CBS) (WABC)

Del Sharbutt, announcer
Robert Benchley, host

16" 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Show #3 (USA)
GMA: CBS-467

CRAZY RHYTHM - opening theme

"Winter Sports" - monologue by Robert Benchley

IT HAD TO BE YOU

Commercial

"How To Spend Saturday Afternoon At Home" - Robert Benchley & Cast

SIMPLE AND SWEET (no vocal),

Commercial

I'M MADLY IN LOVE WITH YOU - Dick Todd, vocal

"The Bounding Broomstick (Alaska)," - Robert Benchley & Cast

ROCKIN' THE STATE

Commercial

Closing announcements and **IT HAD TO BE YOU** (reprise),

Issues

IT HAD TO BE YOU

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden),
CD: Phontastic CD 7609 (Sweden),

SIMPLE AND SWEET

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden),
CD: Jazz Hour JH-1009 (USA), Phontastic CD 7609 (Sweden),
Swing Era Records SECD-502 (USA),

I'M MADLY IN LOVE WITH YOU

CD: Jazz Hour JH-1009 (USA),

ROCKIN' THE STATE

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden),
CD: Jazz Hour JH-1009 (USA), Phontastic CD 7609 (Sweden),
Swing Era Records SECD-502 (USA),

⁵³ Location to be confirmed

December 14, 1938 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast

Kelvin Keech, announcer

16" 33: RCA Victor RR E2-MM-5063/5064 (two discs) (USA)
GMA: NBC-185

NIGHTMARE - opening theme

BEGIN THE BEGUINE

MONDAY MORNING - Helen Forrest, vocal

THE OLD STAMPING GROUND - Tony Pastor, vocal

I CAN'T BELIEVE THAT YOU'RE ON LOVE WITH ME

ANY OLD TIME - Helen Forrest, vocal

IT HAD TO BE YOU⁵⁴

SUMMER SOUVENIRS –Helen Forrest, vocal

SHINE ON HARVEST MOON⁵⁵

NIGHTMARE - closing theme

Issues

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5063 (USA)

BEGIN THE BEGUINE

16" 33: RCA Victor RR E2-MM-5063 (USA)

7" 45: RCA Victor EPFT 6000 (USA), Victor EP-1129 (Japan)

10" 33: RCA Victor LS 522 (Japan)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), Pickwick ACL-0590 (USA), His Master's Voice CLPC.13 (Great Britain), RCA Records RJL-2007 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA)

CD: Bluebird 82876-60092-2 (USA), BMG/RCA 74321 18527 2 (Germany)

MONDAY MORNING

16" 33: RCA Victor RR E2-MM-5063 (USA)

12" 33: Hindsight HSR-176 (USA)

THE OLD STAMPING GROUND

16" 33: RCA Victor RR E2-MM-5063 (USA)

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

16" 33: RCA Victor RR E2-MM-5063 (USA)

12" 33: Hindsight HSR-176 (USA)

CD: Gramercy Records CD-300 (USA), Hindsight HCD-401 (England)
Hindsight HBCD 502 (USA), Rockin' Chair (Switzerland)

⁵⁴ A transfer of IT HAD TO BE YOU also exists as part of the Savory Collection held by the New York Jazz Museum (Cataloged under Savory 82). The recording can be listened to during the museum's regular operating hours.

⁵⁵ Same as above Footnote #43, except the Savory recording of SHINE ON HARVEST MOON is incomplete.

ANY OLD TIME

16" 33: RCA Victor RR E2-MM-5064 (USA)

IT HAD TO BE YOU

16" 33: RCA Victor RR E2-MM-5064 (USA)

SUMMER SOUVENIRS

16" 33: RCA Victor RR E2-MM-5064 (USA)

CD: Hindsight HBCD 502 (USA)

SHINE ON HARVEST MOON

16" 33: RCA Victor RR E2-MM-5064 (USA)

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5064 (USA)

December 14, 1938 (Wednesday) Exact time unknown

Blue Room, Hotel Lincoln

**700 8th Avenue (between 44th and 45th Street) New York
(NBC-White) (WRCA) (Sustaining Broadcast – Latin America)**

Bill Spargrove, announcer

GMA: NBC-186

NIGHTMARE - opening theme

BEGIN THE BEGUINE

DEEP IN A DREAM - Helen Forrest, vocal

BACK BAY SHUFFLE (n/c) - into signoff

Issues

NIGHTMARE - opening theme

RTR: LoC RWA 4256 A1-2

Cassette: LoC LWO 28489

CD: Natasha Imports NI-4013 (USA), Viper's Nest VN-1008 (USA)

BEGIN THE BEGUINE

RTR: LoC RWA 4256 A1-2

Cassette: LoC LWO 28489

CD: Natasha Imports NI-4013 (USA), Viper's Nest VN-1008 (USA)

DEEP IN A DREAM

RTR: LoC RWA 4256 A1-2

Cassette: LoC LWO 28489

CD: Natasha Imports NI-4013 (USA), Viper's Nest VN-1008 (USA)

BACK BAY SHUFFLE

RTR: LoC RWA 4256 A1-2

Cassette: LoC LWO 28489

CD: Natasha Imports NI-4013 (USA), Viper's Nest VN-1008 (USA)

Spargrove announces that the broadcast is being beamed to delegates at a Pan-American Conference at the Lima Country Club, Lima, Peru.

This broadcast was part of a 30-minute broadcast that featured, besides Artie Shaw and his Orchestra, Russ Morgan, and his Orchestra (from the Paradise Restaurant), and Phil Spitalney and his Orchestra (from the Hotel Biltmore). Artie Shaw played the third and final portion of the broadcast. The portions with Russ Morgan and Phil Spitalney also exist. The broadcast is preceded and concluded by a network announcer's message in Spanish and English that the broadcast is beamed to delegates at a Pan-American Conference at the Lima Country Club, Lima, Peru.

December 15, 1938 (Thursday) Midnight – 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5065/5066 (two discs) (USA)
GMA: NBC-187

NIGHTMARE - opening theme

I COVER THE WATERFRONT

JEEPERS CREEPERS - Tony Pastor, vocal

THEY SAY - Helen Forrest, vocal

YA GOT ME

APRIL IN MY HEART

THE YAM

I WON'T TELL A SOUL - Helen Forrest, vocal

BACK BAY SHUFFLE

NIGHTMARE (complete arrangement) - vocal signoff by Bill Spargrove

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5065 (USA)

I COVER THE WATERFRONT

16" 33: RCA Victor RR E2-MM-5065 (USA)

JEEPERS CREEPERS

16" 33: RCA Victor RR E2-MM-5065 (USA)

12" 33: Hindsight HSR-176 (USA)

THEY SAY

16" 33: RCA Victor RR E2-MM-5065 (USA)

YA GOT ME

16" 33: RCA Victor RR E2-MM-5065 (USA)

CD: Gramercy Records CD-300 (USA), Hindsight HBCD 502 (USA)

APRIL IN MY HEART

16" 33` RCA Victor RR E2-MM-5065 (USA)

THE YAM

16" 33: RCA Victor RR E2-MM-5066 (USA)

CD: Gramercy Records CD-300 (USA), Hindsight HBCD 502 (USA)

I WON'T TELL A SOUL

16" 33: RCA Victor RR E2-MM-5066 (USA)

BACK BAY SHUFFLE

16" 33: RCA Victor RR E2-MM-5066 (USA)

NIGHTMARE

- 16" 33: RCA Victor RR E2-MM-5066 (USA)
7" 45: RCA Victor EPFT 6000 (USA)
10" 33: RCA Victor LS 522 (Japan)
12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2007 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA)
CD: Bluebird 82876-60092-2 (USA), BMG/RCA 74321 18527 2 (Germany)

December 15, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

- 16" 33: RCA Victor RR E2-MM-5067/5068 (two discs) (USA)
GMA: NBC-188

NIGHTMARE - opening theme

OUT OF NOWHERE

PROSSCHAI - Tony Pastor, vocal

I HAVEN'T CHANGED A THING -Helen Forrest, vocal

NON-STOP FLIGHT (n/c - interrupted by station break)

IN THE MOOD

I HAVE EYES - Helen Forrest, vocal

THE CHANT (n/c) - into signoff

Issues

NIGHTMARE - opening theme

- 16" 33: RCA Victor RR E2-MM-5067 (USA)

OUT OF NOWHERE

- 16" 33: RCA Victor RR E2-MM-5067 (USA)

PROSSCHAI

- 16" 33: RCA Victor RR E2-MM-5067 (USA)

I HAVEN'T CHANGED A THING

- 16" 33: RCA Victor RR E2-MM-5067 (USA)

CD: Hindsight HBCD 502 (USA)

NON-STOP FLIGHT

- 16" 33: RCA Victor RR E2-MM-5067 (USA), and E2-MM-5068 (USA)

IN THE MOOD

- 16" 33: RCA Victor RR E2-MM-5068 (USA)

7" 45: His Master's Voice 7EG 8140 (England), RCA 3-20010 (Spain), RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2007 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA)

CD: Bluebird 82876-60092-2 (USA), BMG/RCA 74321 18527 2 (Germany)

I HAVE EYES

16" 33: RCA Victor RR E2-MM-5068 (USA)

THE CHANT

16" 33: RCA Victor RR E2-MM-5068 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.13 (Great Britain), RCA Records RJL-2007 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada)⁵⁶

CD: Bluebird 82876-60092-2 (USA), BMG/RCA 74321 18527 2 (Germany)

December 16, 1938 (Monday) New York

Personnel

Georgie Auld (Tenor saxophone, clarinet), replaces Ronnie Perry

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin

Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)

Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), **GEORGIE AULD** (tenor saxophone, clarinet)

Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), George Wettling (drums)

Vocalists: Helen Forrest

Arranger: Jerry Gray

⁵⁶ On all commercial releases by RCA the ending of THE CHANT has been edited to eliminate the closing announcement of Bill Spargrove.

December 16, 1938 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Kelvin Keech announcer (Bill Abernathy according to NBC radio log)

GMA: B-M3-3, NBC-465

NIGHTMARE - opening theme

YESTERDAYS

YA GOT ME

MY REVERIE – Helen Forrest, vocal

SOFTLY, AS IN MORNING SUNRISE

JUNGLE DRUMS

STOP BEATIN' AROUND THE MULBERRY BUSH –Tony Pastor, vocal

DEEP IN A DREAM – Helen Forrest, vocal

FREE WHEELING

NIGHTMARE - closing theme

Issues

SOFTLY, AS IN A MORNING SUNRISE

12" 33: ASC-2 (England), Joyce LP-1041 (USA)

JUNGLE DRUMS

12" 33: ASC-2 (England)

FREE WHEELING

12" 33: ASC-2 (England), Golden Era Records GE-15006 (USA), Joyce LP-1041 (USA)

Probably December 18, 1938 (Sunday)
CBS Radio Theatre No. 3, 1657 Broadway, New York ⁵⁷
Old Gold "Melody and Madness" Rehearsal
Del Sharbutt, announcer
Robert Benchley, host

16" 33: Transcriptions Incorporated (one disc) (partial) (USA)
RTR: Old Gold Shows #3 and #10 (partial) (USA)
GMA: CBS-468

CRAZY RHYTHM - opening theme

"Hobbies" - monologue by Robert Benchley

YA GOT ME

Commercial

"How to Buy Insurance" - Robert Benchley & Cast

MY REVERIE – Dick Todd, vocal

Commercial

JUST YOU, JUST ME

"Bounding Broomstick – Africa" – Robert Benchley & Cast

IN THE MOOD

Commercial

Closing announcements and **YOU GOT ME** (reprise)

Issues

CRAZY RHYTHM - opening theme

16" 33: Transcriptions Incorporated (USA)⁵⁸

YA GOT ME

16" 33: Transcriptions Incorporated (USA)

MY REVERIE

RTR: Old Gold Show #10 (USA)

JUST YOU, JUST ME

RTR: Old Gold Show #10 (USA)

CD: Jazz Hour JH-1009 (USA)

IN THE MOOD

16" 33: Transcriptions Incorporated (USA)

RTR: Old Gold Show #3 (USA)

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)

CD: Jazz Hour JH-1009 (USA), Phontastic CD 7609 (Sweden),
Sounds of Yesteryear DSOY 667 (England)

YA GOT ME (reprise)

16" 33: Transcriptions Incorporated (USA)

RTR: Old Gold Show #3 (USA)

⁵⁷ Location to be confirmed

⁵⁸ There is only one Transcriptions Incorporated disc extant for the rehearsal.

December 18, 1938 (Sunday) 10:00-10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ⁵⁹
Old Gold "Melody and Madness" (5) Broadcast
(CBS) (WABC)

Del Sharbutt, announcer
Robert Benchley, host

16" 33: Transcriptions Incorporated (two discs) (USA)

CRAZY RHYTHM - opening theme

"Hobbies" - monologue by Robert Benchley

YA GOT ME

Commercial

"How to Buy Insurance" - Robert Benchley & Cast

MY REVERIE – Dick Todd, vocal

Commercial

IN THE MOOD

"Bounding Broomstick – Africa" – Robert Benchley & Cast

JUST YOU, JUST ME

Commercial

Closing announcements and **YOU GOT ME** (reprise)

Issues

CRAZY RHYTHM - opening theme

RTR: Old Gold Show #3 (USA)

YA GOT ME

RTR: Old Gold Show #3 (USA)

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)

CD: Jazz Hour JH-1009 (USA), It's Music 22705 (Germany),
Phontastic CD 7609 (Sweden), Swing Era Records SECD-502 (USA)

MY REVERIE

RTR: Old Gold Show #3 (USA)

December 19, 1938 (Monday) 1:30 - 5:30 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best, Bernie Privin

Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)

Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)

Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), George Wettling (drums)

Vocalists: Helen Forrest

Arranger: Jerry Gray

⁵⁹ Location to be confirmed

BS 030731-1

A ROOM WITH A VIEW

(Al Stillman-E. A. Swan)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10075-B (USA), Bluebird B-10075-B (Canada)
12" 33: Bluebird AXM2-5517 (USA), RCA Camden CAL-465, RCA Camden CAS-465 (e), (Germany), RCA Camden CAS-465 (e), (PCRS-5305), (USA), RCA Victor DPM 2041 (England), Sounds of Swing LP-123 (USA)
CD: Bluebird 82876 692392 (USA), Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2559 (England), Le Jazz 8108 (EEC), Properbox 85 (England)

BS 030731-1A

A ROOM WITH A VIEW

Destroyed

BS 030731-2

A ROOM WITH A VIEW

Hold Sony Legacy Archive

BS 030732-1

SAY IT WITH A KISS

(Johnny Mercer-Harry Warren)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10079-A (USA), Bluebird 10079-A (Canada), His Master's Voice B.9351 (England)
12" 33: Bluebird AXM2-5517 (USA), Sounds of Swing LP-123 (USA)
CD: Bluebird 82876-60092-2 (USA), Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2550 (England), Le Jazz 8108 (EEC), RCA Records BVCJ-37100 (Japan)

BS 030732-1A

SAY IT WITH A KISS

Not processed

BS 030733-1

THEY SAY

(Paul Mann-Stephan Weiss-Edward Heyman)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B- 10075-A (USA), Bluebird B-10075-A (Canada)
12" 33: Bluebird AXM2-5517 (USA), Sounds of Swing LP-123 (USA)
CD: Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2550 (England), Le Jazz 8108 (EEC), Memoir CDMOIR 528 (England), Properbox 85 (England)

BS 030733-1A

THEY SAY

Not processed

BS 030734-1

IT TOOK A MILLION YEARS

(Larry Clinton-William Wolfe)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10079-B (USA), Bluebird B-10079-B (Canada)
12" 45: Doxy Dox857 (EU)
12" 33: Bluebird AXM2-5517 (USA), Sounds of Swing LP-123 (USA)
CD: Classics 965 (France), The Intense Media 222738-04 (EU), JASMCD 2559 (England)

BS 030734-1A

IT TOOK A MILLION YEARS

Not processed

BS 030735-1

JUNGLE DRUMS

(Ernesto Lecuona-Charles O'Flynn-Carmen Lombardo)

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10091-A (USA), Bluebird B-10091-A (Canada), Bluebird B-10091-A (Canada) (blue label), RCA Victor Test Pressing, His Master's Voice B.8894 (England)
12" 78: V-Disc 151B (USA), V-Disc 362B (USA)
7" 45: RCA Victor EPA-767 (USA)
12" 33: Bluebird AXM2-5517 (USA), The King Jazz Story SM 3621 (Italy), RCA Camden CAL-584 (USA), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor MILS 4653 (Mexico), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), RCA Victor DPM 2041 (England), RCA Victor LPM-1201 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6913 (England)
CD: Acrobat ACRCDD 199 (Czech Republic), Classic Jazz Archive 222001 (Germany), Classics 965 (France), The Intense Media 222738-04 (EU), Kaz Records TRT CD 191 (England), Mosaic MD-7 244 (USA), Naxos Jazz Legends 8.120615 (EU), Planet Media PML1039 (Germany), Properbox 85 (England)

BS 030735-1A
JUNGLE DRUMS

Not processed

BS 030736-1
IT HAD TO BE YOU
(Isham Jones-Gus Kahn)

Issues

- 10" 78: (Master) Bluebird B-10091-B (USA), Bluebird B-10091-B (Canada), Bluebird B-10091-B (Canada) (blue label), RCA Victor Test Pressing (USA), His Master's Voice B.8948 (England)
- 12" 33: Bluebird AXM2-5517 (USA), RCA ESTEREO 10026 (Argentina), RCA PM 43175 (France), RCA Records DMM 4-0321 (USA), RCA Victor AVL-3978 (Argentina), RCA Victor LPM-1570 (USA), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany)
- CD: Bluebird 09026-63808-2 (USA), Bluebird 82876 692392 (USA), Classic Jazz Archive 222001 (Germany), Classics 965 (France), The Intense Media 222738-04 (EU), Mosaic MD-7 244 (USA), Pulse PLS CD 402 (England)

BS 030736-1A
IT HAD TO BE YOU

Not processed

BENCHLEY TIME SWITCH?

"There's talk about moving the Old Gold show with Bob Benchley and Artie Shaw to the 9 to 9.30 spot on CBS Saturday nights. Program which now occupies the 10 to 10.30 slot on the same network Sundays will have the new Kellogg stanza as opposition starting Jan. 15.⁶⁰

VICTOR, BLUEBIRD CARBON COUPLETS

"Victor and Bluebird, both RCA labels, are coincidentally releasing records by Benny Goodman's crew and Artie Shaw's outfit, using the same two numbers on each. Shaw and Goodman are very similar in style, and rivals are clarinet swinging batoners. Tunes on both sides of each are from Bing Crosby's new picture, Paris Honeymoon.* They are 'I Have Eyes*' and 'You're a Sweet Little Headache.'"⁶¹

⁶⁰ Variety, December 21, 1938, p. 36

⁶¹ Variety, December 21, 1938, p. 38

**December 21, 1938 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast**

Alan Robinson (Oscar Alvin "Butch" Robinson), announcer

16" 33: RCA Victor RR E2-MM-5069/5070 (two discs) (USA)

GMA: B-E15-2, NBC-189

NIGHTMARE - opening theme

YESTERDAYS

PROSSCHAI – Tony Pastor, vocal

BETWEEN A KISS AND A SIGH – Helen Forrest, vocal

JUST YOU, JUST ME

JUST A KID NAMED JOE – Tony Pastor, vocal

LET'S STOP THE CLOCK – Helen Forrest, vocal

IN THE MOOD

DIGA DIGA DOO (n/c – into signoff)

Issues

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5069 (USA)

12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)

CD: Hindsight HCD-140 (USA)

YESTERDAYS

16" 33: RCA Victor RR E2-MM-5069 (USA)

PROSSCHAI

16" 33: RCA Victor RR E2-MM-5069 (USA)

BETWEEN A KISS AND A SIGH

16" 33: RCA Victor RR E2-MM-5069 (USA)

12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)

CD: Hindsight HCD-140 (USA), Hindsight HBCD 502 (USA)

Reader's Digest Music S207C (USA)

JUST YOU, JUST ME

16" 33: RCA Victor RR E2-MM-5069 (USA)

12" 33: Hindsight HSR-140 (USA), Insight IN-204 (USA), London HM-A 5065 (England)

CD: Gramercy Records CD-300 (USA), Hindsight HCD-140 (USA), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Rockin' Chair (Switzerland)

JUST A KID NAMED JOE

16" 33: RCA Victor RR E2-MM-5070 (USA)

12" 33: Hindsight HSR-139 (USA)⁶², London HM-A 5066 (England)

CD: Gramercy Records CD-300 (USA), Hindsight HCD-139 (USA)

LET'S STOP THE CLOCK

16" 33: RCA Victor RR E2-MM-5070 (USA)

12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)

CD: Hindsight HCD-140 (USA), JASMCD 2559 (England)

⁶² Hindsight and London used this performance on HSR-139 and HM-A 5065, respectively, to substitute the performance actually played on the December 1, 1938, broadcast.

IN THE MOOD

16" 33: RCA Victor RR E2-MM-5070 (USA)
12" 33: Hindsight HSR-140 (USA), Insight IN-204 (USA), London HM-A 5066 (England)
CD: Gramercy Records CD-300 (USA), Hindsight HCD-140 (USA)
Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA)

DIGA DIGA DOO

16" 33: RCA Victor RR E2-MM-5070 (USA)
12" 33: Hindsight HSR-140 (USA), London HM-A 5066 (England)
CD: Hindsight HCD-140 (USA)

December 22, 1938 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast,

A broadcast was scheduled, but it was cancelled and replaced by a broadcast with the Howard Woods Orchestra.

December 22, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

17" 33: RCA Victor RR E2-MM-5055 (one disc) (USA)
16" 33: RCA Victor RR E2-MM-5056 (one disc) (USA)
GMA: NBC-190

NIGHTMARE - opening theme
BEGIN THE BEGUINE
JEEPERS CREEPERS - Tony Pastor, vocal
TWO SLEEPY PEOPLE – Helen Forrest, vocal
IT HAD TO BE YOU
NIGHTMARE (mid-broadcast theme)
NIGHTMARE (mid-broadcast theme)
JUNGLE DRUMS
YOU ARE A SWEET LITTLE HEADACHE - Helen Forrest, vocal
I SURRENDER, DEAR
COPENHAGEN
NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme
17" 33: RCA Victor RR E2-MM-5055 (USA)
BEGIN THE BEGUINE
17" 33: RCA Victor RR E2-MM-5055 (USA)
JEEPERS CREEPERS
17" 33: RCA Victor RR E2-MM-5055 (USA)
TWO SLEEPY PEOPLE
17" 33: RCA Victor RR E2-MM-5055 (USA)
12" 33: Hindsight HSR-176 (USA)
CD: Hindsight HBCD 502 (USA), JASMCD 2559 (England)

IT HAD TO BE YOU

17" 33: RCA Victor RR E2-MM-5055 (USA)

NIGHTMARE (mid-broadcast theme)

17" 33: RCA Victor RR E2-MM-5055 (USA)

NIGHTMARE (mid-broadcast theme)

16" 33: RCA Victor RR E2-MM-5056 (USA)

JUNGLE DRUMS

16" 33: RCA Victor RR E2-MM-5068 (USA)

YOU'RE A SWEET LITTLE HEADACHE

16" 33: RCA Victor RR E2-MM-5056 (USA)

I SURRENDER, DEAR

16" 33: RCA Victor RR E2-MM-5056 (USA)

CD: Jazz Hour JH-1050 (USA)

COPENHAGEN

16" 33: RCA Victor RR E2-MM-5056 (USA)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5056 (USA)

ABOUT BUDDY RICH, GEORGE WETTLING AND SAMMY WEISS

There has been some confusion as to when Buddy Rich actually started playing on a daily basis with Artie Shaw and his Orchestra. December 1938 broadcasts offer evidence that Rich did not join the band (was not present) on a full-time basis until January 1939. Upon investigation by the authors, we have ascertained with some probability that George Wettling departed from the band following the December 22, 1938, broadcast and he was replaced temporarily by Sammy Weiss until Buddy Rich arrived. Our reasoning is in part based upon an interview with Bob Kitsis where he explicitly mentioned Weiss. Kitsis described Weiss as "loud" and the December 23, 1938, broadcast recording supports the presence of a loud drummer. So we have provisionally added Sammy Weiss, drums, to the personnel at this point pending further evidence. In addition, it is the opinion of Paul Whiteman discographers that Weiss was present as a member of Paul Whiteman's orchestra for the Whiteman performance at Carnegie Hall on December 25, 1938 (see p. 85).

Personnel

Sammy Weiss (drums) replaces George Wettling

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin

Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)

Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)

Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), **SAMMY WEISS** (drums)

Vocalists: Helen Forrest

Arranger: Jerry Gray

December 23, 1938 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5061 (one disc) (partial) (USA)
GMA: NBC-191(partial)

NIGHTMARE - opening theme

STAR DUST

YA GOT ME

THANKS FOR EV'RYTHING – Helen Forrest, vocal

TOGETHER

HAVE YOU FORGOTTEN SO SOON –Helen Forrest, vocal

WHAT IS THIS THING CALLED LOVE?

DEEP IN A DREAM – Helen Forrest, vocal

INDIAN LOVE CALL – Tony Pastor, vocal

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5061 (USA)

STAR DUST

16" 33: RCA Victor RR E2-MM-5061 (USA)

7" 45: His Master's Voice 7EG 8140 (England), RCA Victor EPFT 6000 (USA)

10" 33: RCA Victor LS 522 (Japan)

12" 33: His Master's Voice CLPC.13 (Great Britain), RCA Records RJL-2007 (Japan),
RCA Victor LPM-6701 (USA), RCA Victor LPT-6700 (USA),
RCA Victor LPT-6000 (Canada)

CD: Bluebird 61099-2 (USA), Bluebird 09026-63808-2 (USA),
BMG/RCA 74321 18527 2 (Germany)

YA GOT ME

16" 33: RCA Victor RR E2-MM-5061 (USA)

THANKS FOR EV'RYTHING

16" 33: RCA Victor RR E2-MM-5061 (USA)

TOGETHER

16" 33: RCA Victor RR E2-MM-5061 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's
Voice CLPC.12 (Great Britain), RCA PM 43175 (France), RCA Records RJL-
2007 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6700 (Canada),
RCA Victor LPT-6000 (USA)

CD: Bluebird 82876-60092-2 (USA), BMG/RCA 74321 18527 2 (Germany)

December 25, 1938 (Sunday) 8:00 - 10:30 pm
Carnegie Hall, 881 Seventh Avenue, New York
“The Eighth Experiment in Modern American Music” Concert
Joseph Deems Taylor, master of ceremonies

12” 78: Universal (16 discs) (USA)

Paul Whiteman and His Orchestra featuring Artie Shaw (clarinet) and Louis Armstrong (vocal) accompanied by the Lyn Murray Singers, as guest soloists

INTRODUCTION - by Deems Taylor

THE FARMER LEAVES THE HAY

BLUE BELLE OF HARLEM

COWBELL SERENADE

QUONK

THE SEVENTH DAY

THE BELL FUGUE

THE BLUES - clarinet solo by Artie Shaw

GAY MOOD, PEASANT SONG, FINALE; OPUS 1

CUBAN OVERTURE

NURSEY BALLET

BUMPY WEATHER OVER NEWARK

SUICIDE CLIFF

MEXICAN JUMPING BEAN

TRYLON AND PERISHERE

SHADRACK – Louis Armstrong and the Lyn Murray Singers, vocal

NOBODY KNOWS THE TROUBLE I’VE SEEN – Louis Armstrong and the Lyn Murray Singers, vocal

RHAPSODY IN BLUE

Issues

Introduction by Deems Taylor

CD: Nostalgia Arts 303 3025 (Germany)

THE FARMER LEAVES THE HAY

CD: Nostalgia Arts 303 3025 (Germany)

BLUE BELLE OF HARLEM

CD: Nostalgia Arts 303 3025 (Germany)

COWBELL SERENADE

CD: Nostalgia Arts 303 3025 (Germany)

QUONK

CD: Nostalgia Arts 303 3025 (Germany)

THE SEVENTH DAY

CD: Nostalgia Arts 303 3025 (Germany)

THE BELL FUGUE

CD: Nostalgia Arts 303 3025 (Germany)

THE BLUES

12” 33: Aircheck LP-1 (USA), Book-of-the-Month-Records 71-7715 (USA),
Rainbow Records test pressing (USA)

CD: Nostalgia Arts 303 3025 (Germany)

GAY MOOD, PEASANT SONG, AND FINALE, OPUS 1

CD: Nostalgia Arts 303 3025 (Germany)

CUBAN OVERTURE

CD: Nostalgia Arts 303 3025 (Germany)

NURSEY BALLET

CD: Nostalgia Arts 303 3025 (Germany)

BUMPY WEATHER OVER NEWARK

CD: Nostalgia Arts 303 3025 (Germany)

SUICIDE CLIFF

CD: Nostalgia Arts 303 3025 (Germany)

MEXICAN JUMPING BEAN

CD: Nostalgia Arts 303 3025 (Germany)

TRYLON AND PERISPHERE

CD: Nostalgia Arts 303 3025 (Germany)

SHADRACK

CD: Nostalgia Arts 303 3025 (Germany)

NOBODY KNOWS THE TROUBLE I'VE SEEN

CD: Nostalgia Arts 303 3025 (Germany)

RHAPSODY IN BLUE

CD: Nostalgia Arts 303 3025 (Germany)

D M S



PAUL WHITEMAN'S 8TH JAZZIQUE RALLY GALA; SIX FIRST PERFORMANCES

“Paul Whiteman's 'eighth experiment in modern American music' Sunday night (25), at Carnegie Hall was a sellout, and Justifiably so, excepting that the ratio of tumaways this year exceeded anything before, indicating (1), the continued sturdy Whiteman b. o., but, even more important (2), that the scope for jazz idiom disciples is ever-increasing. No question but that the 1937-38 span has been a heyday for all hands. With Whiteman, of course, in 1938, as it was in 1924, when it was quite daring for any jazz band to invade (the late), Aeolian Hall, these concerts possess a greater dignity and polish than recent freak- experiments in swingology. For 15 years now, Whiteman has been pioneering this movement to permit new composers an important outlet, at no small expense to himself. Even one-night Carnegie Hall sellouts can't compensate for the investments for augmented 100-piece orchestras* rehearsals and exploitation. In 1924 George Gershwin's 'Rhapsody in Blue' was premiered. Xmas night six 'first performances' of new jazz works were as brilliantly performed, although if not as lastingly. With Deems Taylor, as usual, wittily announcing bright program notes, a 40-minute anthology of 'Those Bells,' in six parts, teed off the program. Bert Shelter, Duke Ellington, Fred Van Epps, Walter Gross, Roy Bargy, and Morton Gould each was apportioned a musical idea; each treating it individually and independently of the others. Besides composing his own 'Quonk,' Van Epps arranged Ellington's 'Blue Bells of Harlem,' one of the more brilliant interludes, notable for its. Brisk trumpet work and the snare-drum impressions of Bill Robinson's tapstering; Walter Gross scored his own piece, with himself at the Steinway, using only a miniature combo of eight to get over the 'Cowbell Serenade.' Whiteman's asst. conductor, Roy Bargy, and the band's No.- 1 pianist (with Frank Signorelli), charmingly interpreted the Sabbath harmonics, labeled 'Seventh Day.' Morton Gould's 'Bell Fugue' was, as Taylor put it, 'scholarly jazz,' not as sprightly as the rest, but replete with intelligent counterpoint (by Abel Green).”

16-MINUTE BLUES

“As if to appease the in-the-groovers, Artie Shaw's clarinet soloing of his own composition, 'The Blues,' was a distinguished 16-minute performance with the full Whiteman orchestra. Irving Szathmary scored it, and Shaw got things out of his E-flat clarinet that were amazing in sheer Virtuosi. His blends of the immortal 'St Louis Blues' were but incidental to the original minor Semitic strains blended with the major Magyar mood of the 'Blues'.”⁶³

CHATTER – BROADWAY

“Artie Shaw was on a split-second schedule Sunday (25), completing his clarinet solo with Paul Whiteman at Carnegie Hall at 9:45 p. m. and dashing over to CBS for his Old Gold commercial 15 minutes later.”⁶⁴

December 25, 1938 (Sunday)

December 25, 1938 (Sunday) 10:00-10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York⁶⁵
Old Gold “Melody and Madness” (6) Broadcast (6)
(CBS) (WABC)

Del Sharbutt, announcer
Robert Benchley, host

16” 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Show #3 (USA)
GMA: CBS-469

CRAZY RHYTHM - opening theme

“Mountain Climbing” - monologue by Robert Benchley

SHINE ON HARVEST MOON

Commercial

“How to Plan a New Year’s Eve Party” - Robert Benchley & Cast

DEEP IN A DREAM –Dick Todd, vocal

Talk between Robert Benchley and Del Sharbutt

JEEPERS CREEPERS - Tony Pastor, vocal

“The Romance of Hats” - Comedy Sketch by Robert Benchley & Cast

HOLD YOUR HATS

Commercial

Closing announcements and **SHINE ON HARVEST MOON** (reprise)

⁶³ Variety, December 28, 1938, p. 33

⁶⁴ Variety, December 28, 1938, p. 46

⁶⁵ Location to be confirmed

Issues

SHINE ON HARVEST MOON

12" 33: Jazz Guild 1001 (Canada), Phontastic NOST 7609 (Sweden)
CD: Bluebird 09026-63808-2 (USA), Jazz Hour JH-1009 (USA),
Phontastic CD 7609 (Sweden)

JEEPERS CREEPERS

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: Jazz Hour JH-1009 (USA), Phontastic CD 7609 (Sweden)

HOLD YOUR HATS

12" 33: Jazz Guild 1003 (Canada),⁶⁶, Phontastic NOST 7613 (Sweden)
CD: Jazz Hour JH-1009 (USA), Phontastic CD 7609 (Sweden),
Swing Era Records SECD-502 (USA)

SHINE ON HARVEST MOON (reprise)

CD: Jazz Hour JH-1009 (USA)

December 28, 1938 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer

16" 33: RCA Victor RR E2-MM-5095/5096 (one disc) (USA)
GMA: NBC-192

NIGHTMARE - opening theme

OUT OF NOWHERE

PROSSCHAI – Tony Pastor, vocal

BETWEEN A KISS AND A SIGH – Helen Forrest, vocal

NON-STOP FLIGHT

DEEP IN A DREAM – Helen Forrest, vocal

SERENADE TO A SAVAGE

ANY OLD TIME – Helen Forrest, vocal

HOLD YOUR HATS

NIGHTMARE - closing theme

⁶⁶ The end of HOLD YOUR HATS has been edited on the Jazz Guild, Phontastic and Swing Era Records releases.

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5095 (USA)

CD: Jazz Hour JH-1050 (USA)

OUT OF NOWHERE

16" 33: RCA Victor RR E2-MM-5095 (USA)

CD: Jazz Hour JH-1050 (USA)

PROSSCHAI

16" 33: RCA Victor RR E2-MM-5095 (USA)

BETWEEN A KISS AND A SIGH

16" 33: RCA Victor RR E2-MM-5095 (USA)

NON-STOP FLIGHT

16" 33: RCA Victor RR E2-MM-5095 (USA)

DEEP IN A DREAM

16" 33: RCA Victor RR E2-MM-5096 (USA)

SERENADE TO A SAVAGE

16" 33: RCA Victor RR E2-MM-5096 (USA)

ANY OLD TIME

16" 33: RCA Victor RR E2-MM-5096 (USA)

HOLD YOUR HATS

16" 33: RCA Victor RR E2-MM-5096 (USA)

CD: Hindsight HBCD 502 (USA), Jazz Hour JH-1050 (USA)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5096 (USA)

12" 33: Hindsight HSR-139 (USA), London HM-A 5065 (England)

CD: Hindsight HCD-139 (USA), Jazz Hour JH-1050 (USA)

December 29, 1938 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

NIGHTMARE - opening theme
HOW DEEP IS THE OCEAN
LET'S STOP THE CLOCK – Helen Forrest, vocal
I'LL BE WITH YOU IN APPLE BLOSSOM TIME – Tony Pastor, vocal
YA GOT ME
A ROOM WITH A VIEW – Helen Forrest, vocal
SOFTLY, AS IN A MORNING SUNRISE
I HAVE EYES – Helen Forrest, vocal
THE CHANT
NIGHTMARE - closing theme

December 29, 1938 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast,
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5045/5046 (two discs) (USA)
GMA: NBC-193

NIGHTMARE - opening theme
I COVER THE WATERFRONT
JEEPERS CREEPERS - Tony Pastor, vocal
THEY SAY – Helen Forrest, vocal
SOFTLY, AS IN A MORNING SUNRISE
NIGHTMARE (mid-broadcast theme) – into station break
NIGHTMARE (mid-broadcast theme)
SIMPLE AND SWEET – Helen Forrest, vocal
DIGA DIGA DOO
WHEN I GO A' DREAMIN' - Helen Forrest, vocal
SHINE ON HARVEST MOON
NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5045 (USA)

I COVER THE WATERFRONT

16" 33: RCA Victor RR E2-MM-5045 (USA)

12" 33: Hindsight HSR-176 (USA)

CD: Gramercy Records CD-300 (USA), Hindsight HCD-401 (England)
Hindsight HBCD 502 (USA), Rockin' Chair (Switzerland)

JEEPERS CREEPERS

16" 33: RCA Victor RR E2-MM-5045 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2007 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England)

CD: BMG/RCA 74321 18527 2 (Germany)

THEY SAY

16" 33: RCA Victor RR E2-MM-5045 (USA)

SOFTLY, AS IN MORNING SUNRISE

16" 33: RCA Victor RR E2-MM-5045 (USA)

NIGHTMARE (mid-broadcast theme)

16" 33: RCA Victor RR E2-MM-5045 (USA)

NIGHTMARE (mid-broadcast theme)

16" 33: RCA Victor RR E2-MM-5046 (USA)

SIMPLE AND SWEET

16" 33: RCA Victor RR E2-MM-5046 (USA)

DIGA DIGA DOO

16" 33: RCA Victor RR E2-MM-5046 (USA)

WHEN I GO A'DREAMIN'

16" 33: RCA Victor RR E2-MM-5046 (USA)

SHINE ON HARVEST MOON

16" 33: RCA Victor RR E2-MM-5046 (USA)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5046 (USA)

December 30, 1938 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5083/5084 (two discs) (USA)
GMA: NBC-194

NIGHTMARE - opening theme

BEGIN THE BEGUINE

YOU'RE A SWEET LITTLE HEADACHE – Helen Forrest, vocal

THE OLD STAMPING GROUND – Tony Pastor, vocal

WHAT IS THIS THING CALLED LOVE? (n/c- interrupted by station-break)

JUNGLE DRUMS

IT HAD TO BE YOU

THANKS FOR EV'RYTHING – Helen Forrest, vocal

COPENHAGEN

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5083 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark) (beginning edited)

BEGUINE THE BEGUINE

16" 33: RCA Victor RR E2-MM-5083 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

YOU'RE A SWEET LITTLE HEADACHE

16" 33: RCA Victor RR E2-MM-5083 (USA)
12" 33: Artie Shaw RR (USA), Big Band Era F 20135 (Germany), Fanfare LP 28-128 (USA), Joyce PIX-6 (USA), Sounds of Swings LP-126 (USA), Swing Era ASC-7 (England)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark),

THE OLD STAMPING GROUND

16" 33: RCA Victor RR-MM-5083 (USA)
12" 33: Artie Shaw RR (USA), Fanfare LP 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

WHAT IS THIS THING CALLED LOVE?

- 16" 33: RCA Victor RR E2-MM-5083 (USA)
12" 33: Artie Shaw RR (USA), Big Band Era F 20135 (Germany), Fanfare Lp 28-128 (USA), Joyce PIX-6 (USA), Sounds of Swings LP-126 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

IT HAD TO BE YOU

- 16" 33: RCA Victor RR E2-MM-5084 (USA)
12" 33: Artie Shaw RR (USA), Fanfare Lp 28-128 (USA), Joyce PIX-6 (USA), Sounds of Swings LP-126 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

JUNGLE DRUMS

- 16" 33: RCA Victor RR E2-MM-5084 (USA)
12" 33: Artie Shaw RR (USA), Fanfare Lp 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

THANKS FOR EV'RYTHING

- 16" 33: RCA Victor RR E2-MM-5084 (USA)
12" 33: Artie Shaw RR (USA), Big Band Era F 20135 (Germany), Fanfare Lp 28-128 (USA), Sounds of Swings LP-126 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

COPENHAGEN

- 16" 33: RCA Victor RR E2-MM-5084 (USA)
12" 33: Artie Shaw RR (USA), Fanfare Lp 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)

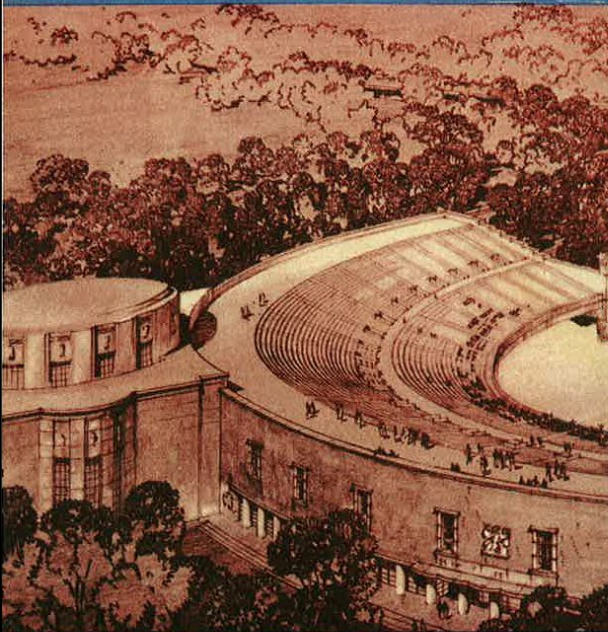
NIGHTMARE - closing theme

- 16" 33: RCA Victor RR E2-MM-5084 (USA)
12" 33: Artie Shaw RR (USA), Fanfare Lp 28-128 (USA)
Cassette: Radio Yesteryear 2CMR-178179 (USA)
CD: Jazz Unlimited JUCD 2018 (Denmark)



Artie Shaw at CBS

BLUES ROOM



State World's Fair Commission

NEW YORK STATE EXHIBIT BUILDING

Marine amphitheatre and exhibit pavilion which the State of New York opened in 1939. Combining many distinctive features, such as water curtains, the broad promenade of the upper arc, the structure is largely designed for water pageants and compelling exhibits by the many state departments. Appropriations provide expenses for construction of the building, \$250,000 for exhibits and \$350,000 for maintenance and operation during the Fair. The amphitheatre-pavilion is to be a permanent addition to Flushing Meadow Park. It will seat 16,500 persons.

Hotel Lincoln Presents

ARTIE SHAW

DINNER · SUPPER · DANCING

featuring
SUNDAY NIGHT DANSANTS



and his Orchestra
IN 
Selmer Clarinet Exclusively
"THE BLUE ROOM"

ARTIE SHAW AND HIS ORCHESTRA PLAY NIGHTLY EXCEPT MONDAY

De Luxe Dinner

PRICE OF ENTREE INCLUDES FULL COURSE MEAL

Snacks Canape a la Russe *Fresh Fruit Punch Frappe Dubonnet*
Tangerine, Casaba Melon and Grape Supreme Curacao
Eastern Shore Little Neck Clam Cocktail *Iced Lincoln Two Tone Cocktail*
Half Pink Texas Grapefruit Glace Melba *Sun Rayed Tomato Juice Appetizer*
Chilled Pineapple Juice au Peppermint

—→
Kalamazoo Celery Heart *Mammoth Queen Olives*

—→
Clear Beef Bouillon en Tasse *Potage Canadienne, Rye Bread Croutons*

—→

Sizzling Supreme of Sea Trout Doree a l'Egyptienne 1 50
Boned Loin of Canadian Lamb a la Sage, Savory Gravy, Watercress 1 50
Breaded Milk-fed Veal Cutlet Viennese Style, Lemon and Anchovy Filet 1 60
Special Cured Glazed Cloved Southern Ham, Country Gravy au Porto 1 60
Roast Young Turkey, Almond and Celery Dressing, Cranberry Sauce 1 85
Grilled Steelhead Salmon, Olives and Lime Butter Montpelier 1 65
Luscious Assorted Cold Cuts with Sliced Capon, Endive Salad 1 65
Whole Broiled Jumbo Squab Chicken on Toast Americaine, Grape Jelly 1 75
Prime City Minute Steak Saute with Marrow Sauce Bordelaise 2 50

—→

Fresh Brussels Sprouts *Mashed Yellow Turnips* *Buttered Spring Greens*
Kentucky Sweet Potatoes *Chateau, Mashed or New Hazelnut Potatoes*

—→

Heart of Lettuce, Roquefort Cheese Dressing

—→

Pumpkin Pie

Chocolate Pudding with Almond Sauce *Macaroon Custard Pie*
Fresh Pineapple Boston Cream Pie *Coupe Tricolor*
Sultana Ice Cream Roll *Choice of Ice Cream* *Cup Custard*
Green Apple Pie *Assorted French Pastry* *Fresh Fruit Cup*
Baked Apple *Fresh Fruit Jell-o with Whipped Cream*
Macaroons *Fresh Pineapple or Raspberry Ice*
Hot Brandied Mince Pie

—→

Demi-tasse *Coffee* *Tea* *or* *Milk*

(PLEASE DO NOT REQUEST SUBSTITUTIONS)

Saturday, December 10, 1938

A La Carte

SEA FOOD, Etc.

Blue Point Oysters 35	Oyster Stew 60 with Cream 20
Little Necks 35	Shrimp Cocktail 45
Clam Juice Cocktail 30	Lobster Cocktail 1.00
Cherrystones 40	Cocktail Sauce 5
Seafood au Gratin, Neptune 65	Crab Flake Cocktail 75

HORS D'OEUVRE

Domestic Caviar 1.00	Imported B. Caviar 1.50	Imported B. Caviar 1.50
Tomato Juice Cocktail 25	Antipasto 35	Antipasto 35
Celery and Olives 30	Stuffed Olives 35	Pickles 25
Fresh Fruit Cocktail 40	Macaroni 35	Macaroni 35
Stuffed Celery 44	Imported Macaroni 35	Canape 60

SOUPS

Potage Canadienne, Rye Bread Crostons 25	Purée of Tomatoes 30	Consommé of Chicken en Tasse 25
Chicken Broth with Rice 30	Beef Consommé 25	Consommé of Peas 30
Chicken Okra, Creole 35		Consommé in Soup au Gratin 40

SUGGESTIONS FOR TODAY

<i>CURRIED FRESH SHRIMPS with Rice Pilaff a l'Indienne, Chutney 1.00</i>
<i>ALASKA FRESH SWORDFISH STEAK SAUTE with Ripe Olives, Potatoes Murat 95</i>
<i>GRILLED SUPREME OF NATIVE SOLE, Tarragon Butter, Potatoes Chateau 95</i>
<i>WHOLE JUMBO SQUAB CHICKEN in Casserole Polonoise, New Vegetables, Olivette Potatoes 1.50</i>
<i>BROILED MILK FED VEAL KIDNEY with Irish Bacon, Between-the-Act Potatoes 1.25</i>
<i>POTTED HINDQUARTER OF LAMB, Savory Gravy, Potatoes, String Beans Panache 1.25</i>
<i>ROAST YOUNG VERMONT TURKEY, Almond Stuffing, Candied Sweet Potatoes 1.25</i>

GRILL SPECIALTIES

English Lamb Chop .90	Sirloin Steak 1.85	Half Broiled Porterhouse Steak 2.10	21	4.75
Tenderloin Steak 2.00	Hamburger 1.85	Chateaubriand (20 min.) 3.75		
T-Bone Steak 2.00	Filet Mignon 1.35	Minute Steak, On Potatoes 1.65		
Whole Broiled Squab Chicken 1.00	Lamb Chop (1) .55 (2) 1.00	Breast of Guinea Hen, Pineapple Ring 1.50		
Veal Kidney with Irish Bacon 1.00		Sugar Cured Ham, Steak 1.25	Royal Squab 1.50	
		Breast of Chicken, Virginienne 1.50		

Garnitures: Planked 75 Biscuitiers 50 Mushrooms 45
Sauces: Beurre 30 Smothered Onions 10 Mushroom 30

VEGETABLES

Brussels Sprouts 35	Oyster Bay Asparagus 45
Broccoli Hollandaise 40	New Lima Beans 35
Spaghetti au Gratin 35	Cauliflower Hollandaise 40
Carrots in Butter 30	Buttered Beets 25
String Beans 30	Green Peas 35
Spinach 30	

POTATOES

French Fried or Hashed Brown 30	Baked Idaho 25	Boiled 25
Bermuda 30	In Cream 30	Saute 30
Au Gratin 35		

DESSERTS

Chocolate Pudding with Almond Sauce 25	Fresh Pineapple Boston Cream Pie 25
Macaroon Custard Pie 25	Coupe Tricolor 25
Sliced Pound or Fruit Cake 25	Assorted French Pastre 25
Hot Brandied Mince Pie 25	Fresh Pumpkin Pie 25
Fresh Fruit Compote 40	Baked Alaska (for 2) 1.00
Charlotte Russe 30	Cup Custard 25
Green Apple Pie 25	Rice Pudding 30
Macaroons 25	Fresh Fruit Jello with Whipped Cream 25
Baked Apple 25	with Cream 30

ICE CREAM

Vanilla, Chocolate, Coffee or Maple Pecan Ice Cream 30	Fresh Raspberry Water Ice 25
Tutti Frutti Neapolitan 35	Nesselrode Pudding 35
Vanilla Parfait 35	Frozen Eclair 35
Parfait (any flavor) 35	Meringue Glace 35
Fresh Peach Melba 40	Biscuit Tortoni 35
Fresh Pineapple Ice 25	

SALADS

Chef's 45	Fresh Vegetable 75
Watercress 35	Chiffonade 40
Lincoln 40	Cucumber 35
Potato 30	Fresh Fruit 75
Lettuce and Tomato 40	Combination 40
Grand Island 35	

CHEESE

Individual: Cheddar Cheese, Brandy Flavor and Crackers 30	Individual: Stilton Cheese, Port Wine Flavor and Crackers 30
Roquefort 30	Liederkranz 30
American 25	Cream 50
Imported Swiss 30	Camembert 30

Fresh Stewed Rhubarb 30	Fresh Sliced Pineapple 35
Honey Dew Melon 40	Stewed Pear 30
Orange 30	Apple 20
Grapes 40	

BEVERAGES

Pot of Coffee with Cream 25	Chocolate or Cocoa, Whipped Cream 30	Choice of Tea 25
Demi Tasse 10	Postum 25	Kaffee Hag 25
Coffee 25	Certified Milk 15	Acidophilus Milk 15
Sanka Coffee (not) 25		

THE CENTER OF MIDTOWN NEW YORK

WHEN YOU VISIT the New York World's Fair in 1939 you'll find the Hotel Lincoln exceptionally convenient. Simply walk thru our lower arcade to the 8th Avenue Express Subway which takes you directly into the fair grounds. Should you prefer to drive your car you can use either the new Tri-Borough Bridge at 125th St. or the Queensboro Bridge at 57th St. both of which connect with highways leading directly to the fair.

In addition, the Lincoln is very convenient for business or pleasure trips to New York: One block from Times Square and Broadway; 3 blocks from 5th Avenue; 69 theatres within 6 blocks; 4 short blocks to the new elevated express highway leading to Holland Tunnel, George Washington Bridge, Hendrick Hudson Bridge and all arterial highways; just around the corner from the exit of the new Lincoln Tunnel; four short blocks to the Transatlantic Steamship Terminals; direct entrance from lower arcade to subways leading to all parts of the city; buses stop at door and one stop on subway to both railroad terminals.

1400 large comfortably furnished outside rooms with bath (tub and shower) cabinet radio and servitor, from \$3.00 single, \$4.00 double and \$4.50 with twin beds.

There are four excellent restaurants to choose from serving fine food at a wide variety of prices: the famous Blue Room, where nationally prominent orchestras play during dinner and supper; the attractive new Lincoln Bar; the intimate Tavern Grill; and the modestly priced Cafeteria. All four restaurants are air-conditioned the year 'round.

*Descriptive folder with map of World's Fair
and Metropolitan New York on request*

HOTEL LINCOLN

Frank W. Kridel, Manager - Director



Part 2 - 1939

January 1939

Band Briefs

“Artie Shaw, after a slow start, has become one of the biggest hotel attractions. Wettling pinch hit for drummer Cliff Leeman while latter was laid up. Artie has also acquired Georgie Auld, ace tenor man, formerly with Bunny Berigan.”

“PW’S ‘MODERN MUSIC

Paul Whiteman, before a capacity Xmas night audience, endeavoured to prove to Carnegie Hall listeners why he calls himself the “Dean of Modern Music”. With the aid of such famous soloists as Artie Shaw, Rosa Linda, Louis Armstrong, and the Raymond Scott Quintet, “The Dream” introduced several new compositions by Ferde Grofe, Richard Rogers, Duke Ellington, Walter Gross, Roy Bargy, Morton Gould, Bert Shefter, Nathan Van Cleave, and Fred Van Eps. Most enthusiastically received was Grofe’s *Trylon and Perisphere*. The standout of the evening was the clarinet work of Artie Shaw, who surprised legitimate critics with his brilliance of tone and technique, in his number, *Blues*. Louis Armstrong sang *Shadrack* with the Lyn Murry Chorus and Rosa Linda, protégé of Moriz Rosenthal, was at the piano during the performance of George Gershwin’s *Cuban Overture*. The program closed with PW’s trademark, *Rhapsody in Blue*.”⁶⁷

January 1, 1939 (Thursday) 12:15 - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Part of the NBC 1938 New Year’s Eve Dance Parade
Unknown announcer

NIGHTMARE - opening theme
ROSE ROOM - Helen Forrest, vocal (?)⁶⁸
BEGIN THE BEGUINE
PROSSCHAI – Tony Pastor, vocal
BACK BAY SHUFFLE
NIGHTMARE - closing theme

⁶⁷ Tempo, January 1939, p. 4-5

⁶⁸ According to the NBC radio log ROSE ROOM featured a Helen Forrest vocal, although this is unlikely

January 1, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York⁶⁹
Old Gold "Melody and Madness" (7) Broadcast
(CBS) (WABC)

Del Sharbutt, announcer

Robert Benchley, host

16" 33: Transcriptions Incorporated (two discs) (USA)

RTR: Old Gold #3 and Old Gold #4 (USA)

GMA: CBS-470

CRAZY RHYTHM - opening theme

"Freedom of Expression for Children" - monologue by Robert Benchley

I'VE BEEN SAVING MYSELF FOR YOU

Commercial

"How to Keep Fit" - Robert Benchley & Cast

THEY SAY - Dick Todd, vocal

Commercial and talk between Robert Benchley and Del Sharbutt

INDIAN LOVE CALL - Tony Pastor and the Band, vocal

"The Bounding Broomstick (South America)" - Comedy Sketch by Robert Benchley and cast

TIME OUT

Commercial

Closing announcements and **I'VE BEEN SAVING MYSELF FOR YOU** (reprise)

Issues

I'VE BEEN SAVING MYSELF FOR YOU

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)

CD: Phontastic CD 7609 (Sweden)

INDIAN LOVE CALL

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)

CD: Phontastic CD 7609 (Sweden)

TIME OUT

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)

CD: Phontastic CD 7609 (Sweden), Sounds of Yesteryear DSOY667 (England),
Swing Era Records SECD-502 (USA)

⁶⁹ Location to be confirmed

SHAW, CASA LOMA WIN BAND POLL

Goodman Still is Champ Soloist – Record Vote Cast

Ella and Bing Land Vocal Titles

America's musicians have spoken. In what goes down as the hottest band poll in history, Artie Shaw and his Orchestra have been acclaimed the favorite swing aggregation of the nation as 1939 makes its debut. Benny Goodman's band, champions in previous years in the swing band division, lost the title after running neck and neck in the balloting with Shaw's crew, but Goodman garnered other honors by placing more men on the all-star list, by winning the "soloist" division, and by copping first place in the trio-quartet voting. Also showing unexpected strength was Glen Gray and the Casa Loma Band, which annexed the title in the "sweet band" division. Hal Kemp landed in the place position and Tommy Dorsey, sentimental slyphorn slider that he is, drew the show slot ... Leading the way in the vocalist division were Ella Fitzgerald and Bing Crosby, who won going away. Benny Goodman still is adjudged the outstanding soloist of the many thousands of musicians who were eligible His clarinetting, apparently, is considered the epitome of all that is good in taste, technique and tone ... The arranging staff selected includes Larry Clinton and Fletcher Henderson, two of the nation's foremost men in the field.⁷⁰

Swing Band

1. Artie Shaw
2. Benny Goodman
3. Bob Crosby
4. Count Basie
5. Jimmy Dorsey

Sweet Band

1. Casa Loma
2. Hal Kemp
3. Tommy Dorsey
4. Kay Kyser
5. Guy Lombardo

SHAW, SCOTT, AND ARMSTRONG SCORE AT PWS CONCERT

New York—Aided by a host of big on men, Paul Whiteman jammed Carnegie Hall Christmas night in his "Eighth Experiment in Modern American Music." Hundreds were turned away long after the SRO placard went up out front. Opener was a 40-minute anthology titled *Those Bells*, in six parts, with portions of the work conducted by Bert Shefter, Duke Ellington, Fred Van Epps, Walter Gross, Roy Bargy and Morton Gould, respectively. Each treated it in his own distinctive manner. Later, the six conductors took the stage for solo work. Deems Taylor clicked in his role as commentator Artie Shaw, his clarinet, and the Whiteman ork spent a full 17 minutes on Artie's *The Blues*, Shaw using an E-flat clarinet and an Irving Szathmary score. Louis Armstrong, who left his horn on the shelf, sang spirituals with the Lynn Murray singers. He and Shaw scored solidly with the scores of bugs from jitterland who were entrenched in the galleries. Others appearing were Rosa Linda, pianist; various members of the PW combo and Raymond Scott, who with three members of his quartet proved impressive on three typical Scott compositions. Part of the "experiment" was aired.⁷¹

BENCHLEY A CLARINETIST?

Andre Kostelanetz, CBS maestro who won laurels as the country's No. 1 aviation passenger, bids fair to become America's premier long distance telephone user as well. From New York he is in daily communication with his two arrangers, one in Chicago and the other in Hollywood, while he prepares his "score" for his new commercial air show ... Maestro Artie Shaw is teaching actor Robert Benchley to play the clarinet.⁷²

⁷⁰ Down Beat, January 1939, p. 1

⁷¹ Down Beat, January 1939, p. 2

⁷² Down Beat, January 1939, p. 9

HOLLIDAY NOT COMPLAINING

New York—Negro press throughout the United States gave the Billie Holliday split with Artie Shaw wide space in news columns. Billie was tagged the “last survivor” of colored singers with ofay bands. Shaw made headlines by denying prejudice caused her dismissal. Billie, meanwhile, is not complaining as she rounds up her own band for a Greenwich Village spot.⁷³

January 4, 1939 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF)

This broadcast was scheduled but cancelled and replaced by broadcast with Reggie Childs Orchestra.

January 5, 1939 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF)

This broadcast was scheduled but cancelled and replaced by broadcast with Reggie Childs Orchestra.

January 6, 1939 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ)

This broadcast was scheduled but cancelled and replaced by broadcast with New Kenmore Hotel Orchestra.

January 8, 1939 (Sunday)

Personnel

Buddy Rich (drums) replaces Sammy Weiss⁷⁴

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best, Bernie Privin
Trombones: Harry Rodgers (arranger), George Arus, Les Jenkins
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), **BUDDY RICH** (drums)
Vocalist: Helen Forrest
Arranger: Jerry Gray

⁷³ Down Beat, January 1939, p. 17

⁷⁴ Based upon the available evidence this is the best estimation by the authors of when Buddy Rich actually joined the band. Interim drummer Sammy Weiss appears to have been present from December 23, 1938, through January 7, 1939.

January 8, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York⁷⁵
Old Gold "Melody and Madness" (8) Broadcast
(CBS) (WABC)

Del Sharbutt, announcer
Robert Benchley, host

16" 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Shows #4 (USA)
GMA: CBS-471

CRAZY RHYTHM - opening theme

"Old Age and Children" - monologue by Robert Benchley

SERENADE TO A SAVAGE

Commercial

"How to Meet a Train" - Robert Benchley & Cast

THIS CAN'T BE LOVE - Dick Todd, vocal

Commercial and talk between Robert Benchley and Del Sharbutt

MY OWN - Helen Forrest, vocal

"The Bounding Broomstick (England)" - Comedy Sketch by Robert Benchley & Cast

DIGA DIGA DOO

Commercial

Closing announcements and **MY OWN** (reprise)

Issues

SERENADE TO A SAVAGE

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: Phontastic CD 7609 (Sweden)

MY OWN

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: Phontastic CD 7613 (Sweden)

DIGA DIGA DOO

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: Phontastic CD 7613 (Sweden), Swing Era Records SECD-502 (USA)

MY OWN (reprise)

CD: Jazz Hour JH-1009 (USA)

⁷⁵ Location to be confirmed

January 11, 1939 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer

NIGHTMARE - opening theme
I COVER THE WATERFRONT
PROSSCHAI – Tony Pastor, vocal
THANKS FOR EV'RYTHING – Helen Forrest, vocal
YA GOT ME
I HAVE EYES – Helen Forrest, vocal
WHAT IS THIS THING CALLED LOVE?
ANY OLD TIME –Helen Forrest, vocal
BACK BAY SHUFFLE
NIGHTMARE - closing theme

January 12, 1939 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

NIGHTMARE - opening theme
OUT OF NOWHERE
THIS CAN'T BE LOVE – Helen Forrest, vocal
JUST A KID NAMED JOE – Tony Pastor, vocal
SOFTLY, AS IN A MORNING SUNRISE
A ROOM WITH A VIEW – Helen Forrest, vocal
DIGA DIGA DOO
ANY OLD TIME – Helen Forrest, vocal
HOLD YOUR HATS
NIGHTMARE - closing theme

January 12, 1939 (Thursday) 11:15 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer (possible),

NIGHTMARE - opening theme
BEGIN THE BEGUINE
JEEPERS CREEPERS – Tony Pastor, vocal
ANY OLD TIME – Helen Forrest, vocal
COPENHAGEN
NIGHTMARE - closing theme

January 13, 1939 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer

GMA: NBC-212

NIGHTMARE - opening theme
YESTERDAYS
YOU'RE A SWEET LITTLE HEADACHE – Helen Forrest, vocal
ROSE ROOM
JUST A KID NAMED JOE – Tony Pastor, vocal, vocal
TWO SLEEPY PEOPLE – Helen Forrest, vocal, vocal
SERENADE TO A SAVAGE
ANY OLD TIME (n/c) – Helen Forrest, vocal ⁷⁶
INDIAN LOVE CALL – Tony Pastor and the Band, vocal
NIGHTMARE - closing theme

Issues

SERENADE TO A SAVAGE

12" 33: Aircheck LP-11 (USA), ASC-2 (England), Sandy Hook S.H. 2016 (USA)

ANY OLD TIME

12" 33: ASC-2 (England)

D M S

⁷⁶ According to the NBC traffic sheet MY HOMETOWN was scheduled and approved for the broadcast. However, as the surviving airchecks suggests the number was replaced with ANY OLD TIME.

January 15, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York⁷⁷
Old Gold "Melody and Madness" (9) Broadcast
(CBS) (WABC)

Del Sharbutt, announcer
Robert Benchley, host

16" 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Show #4 (USA)
GMA: CBS-472

CRAZY RHYTHM - opening theme

"Bashful Children" - monologue by Robert Benchley

BEGIN THE BEGUINE

Commercial

"How to Go Shopping" - Robert Benchley & Cast

A ROOM WITH A VIEW⁷⁸ – Dick Todd, vocal

Commercial

MY HEART BELONGS TO DADDY

"The Bounding Broomstick (Arabia)" - Comedy Sketch by Robert Benchley & Cast

PROSSCHAI – Tony Pastor, vocal

Commercial

Closing announcements and **MY HEART BELONGS TO DADDY** (reprise)

Issues

BEGIN THE BEGUINE

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: Phontastic CD 7613 (Sweden)

A ROOM WITH A VIEW

CD: Jazz Hour JH-1009 (USA)

MY HEART BELONGS TO DADDY

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: Phontastic CD 7613 (Sweden)

PROSSCHAI

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: Phontastic CD 7613 (Sweden)

⁷⁷ Location to be confirmed

⁷⁸ This is the only one of two performances of a number sung by Dick Todd which features Artie Shaw playing a clarinet solo. The other one is GOOD FOR NOTHIN' BUT LOVE (February 5, 1939).

January 17, 1939 (Tuesday) 1:00 - 5:00 pm
Victor Studio #2, 155 East 24th Street, New York, New York
BLUEBIRD RECORDING SESSION ⁷⁹

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 031491-1

LOVER COME BACK TO ME

(Oscar Hammerstein II-Sigmund Romberg)

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10126-A (USA), Bluebird B-10126-A (Canada), His Master's Voice B.8937 (England), RCA Victor 20-3215-A (USA)
7" 45: His Master's Voice 7EG 8166 (England), RCA Victor EPBT 3003 (USA)
10" 33: RCA Victor LPT 3003 (USA), RCA Italiana A10V 0006 (Italy)
12" 33: Archives of Jazz 101.671 (Italy), Bluebird AXM2-5517 (USA), Franklin Mint Society 27 (USA), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor DPM 2041 (England), RCA Victor LPM-1217 (USA), RCA Victor LPM-1217-C (Germany), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England), Time Life STBB 26 (USA)
CD: Acrobat ACRCD 199 (Czech Republic), Bluebird 61099-2 (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Classic Jazz Archive 222001 (Germany), Classics 1007 (France), The Intense Media 222738-04 (EU), Mosaic MD-7 244 (USA), Properbox 85 (England)

BS 031491-1A

LOVER COME BACK TO ME

Hold Sony Legacy Archive

⁷⁹ For record review see Tempo March 1939

BS 031492-1

MY HEART STOOD STILL

(Lorenz Hart-Richard Rogers)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10125-B (USA), Bluebird B-10125-B (Canada), Bluebird B-10125-B (Canada) (blue label), His Master's Voice B.9399 (England), His Master's Voice J.K. 2007 (Switzerland), La Voz Du Su Amo GY 662 (Spain), Montgomery Ward M-7952-B (USA), RCA Victor 20-1575-B (USA), RCA Victor 20-3214-B (USA)
- 12" 33: Bluebird AXM2-5517 (USA), RCA Camden CAL-465 USA), RCA Camden CAS-465 (e), (Germany), RCA Camden CAS-465 (e), (PCRS-5305), (USA), RCA Victor DPM 2028 (England), RCA PM 43175 (France), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England)
- CD: Classic Jazz Archive 222001 (Germany), Classics 1007 (France), The Intense Media 222738-04 (EU), Mosaic MD-7 244 (USA)

BS 031492-1A

MY HEART STOOD STILL

Not processed

BS 031493-1

ROSALIE

(Ira Gershwin-George Gershwin)

Vocal refrain by Tony Pastor

Issues

- 10" 78: (Master) Bluebird B-10126-B (USA), Bluebird B-10126-B (Canada), His Master's Voice B.9399 (England), RCA Victor 20-3215-B (USA)
- 7" 45: RCA Victor EPAT 37 (USA)
- 10" 33: RCA Victor LPT 28 (USA)
- 12" 33: Archives of Jazz 101.671 (Italy), Bluebird AXM2-5517 (USA), RCA Camden CAL-465 (USA), RCA Camden CAS-465(e), (Germany), RCA Camden CAS-465(e), (PCRS-5305), (USA), RCA PM 43175 (France), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England), Time Life STBB 26 (USA)
- CD: Best of Jazz 4016 (France), Bluebird 61099-2 (USA), Bluebird 09026-63808-2 (USA), Living Era CD AJA 5113 (England), Classics 1007 (France), Fabulous FADCD2048 (UK), The Intense Media 222738-04 (EU), Jazz Portraits CD 14501 (EEC), Mosaic MD-7 244 (USA), Properbox 85 (England), Pulse PLS CD 402 (England), RCA Victor/BMG 09026-63753-2 (USA), Vocalion CDVS 1943 (England)

BS 031493-1A

ROSALIE

Not processed

BS 031493-2

ROSALIE

Hold Sony Legacy Archive

BS 031494-1

SUPPER TIME

(Irving Berlin)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10127-B (USA), Bluebird B-10127-B (Canada), His Master's Voice J.K. 2009 (France)
12" 33: Bluebird AXM2-5517 (USA), RCA Camden CDN-137 (England)
CD: Classics 1007 (France), The Intense Media 222738-04 (EU), JASMCD 2550 (England)

BS 031494-1A

SUPPER TIME

Not processed

BS 031495-1

VILIA

(Franz Lehár)

Artie Shaw arrangement

Issues

10" 78: (Master) Bluebird B-10128-B (USA), (3), Bluebird B-10128-B (Canada), His Master's Voice B.8949 (England), His Master's Voice J.K.2010 (France), RCA Victor 20-3216-B (USA)
7" 45: His Master's Voice 7EG 8166 (England), RCA Victor EPBT 3003 (USA),
10" 33: RCA Victor LPT 3003 (USA)
12" 33: Bluebird AXM2-5517 (USA), RCA Victor LPM-1217 (USA), RCA Victor LPM-1217-C (Germany), RCA Victor DPM 2041 (England), Time Life STBB 06 (USA)
CD: Classic Jazz Archive 222001 (Germany), Classics 1007 (France), The Intense Media 222738-04 (EU), Mosaic MD-7 244 (USA)

BS 031495-1A

VILIA

Hold Sony Legacy Archive

Note: Each recording is part of the Bluebird record album "Artie Shaw's Album of Popular Music".

ARTIE SHAW's BLUEBIRD ALBUM

Reviewed by Guy Sykes

"Artie Shaw this and Artie Shaw that, and who is this musical mushroom. They say he's carving Goodman and Dorsey on the popularity contests and being paid more than you can imagine for one-night stands. Well, but how does his music measure up? Sure, the crowds rave, and Shaw's agent walks across Broadway and gets a two grand raise to play a week at the Strand in just the time it took him to cross over. Never mind that. Here's an album of Shaw. Five records, ten sides of representative hit numbers of ten great composers, as they say, selling at \$2.25. It had better be good. And the titles: *Carioca & Bill*, *Donkey Serenade & My Heart Stood Still*, *Rosalie & Lover Come Back to Me*, *Supper Time & Zigeuner*, *Man I Love & Vilia*. An arranger's nightmare. Sure, some of these numbers were hits, but that was long ago. Back from the dead with musical monkey-glands maybe. It really couldn't be good. But it is good. It's fine. Not for jam in the raw, or historical evidence, or even collectors. Simply Shaw at his best, and eminently merchandisable. When you go to hear it, play *Lover Come Back to Me*. Because it's the best, although the rest are almost as good. A band without celebrated soloists, playing together with an astounding cohesion, and cutting some solid arrangements as they've never been cut. With Tony Pastor's tenor, a fine piano, and a good trumpet taking what get-off there is, the emphasis falls on the arranging and it can stand it. Beautiful changes and modulations. It may be corny in a few months, but it's good now, with a fine ensemble impact. Even with vocalists. And commercial in a good sense. Artie crashed through under all the pressure, so all the luck to him. He'll need it.⁸⁰

January 18, 1939 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer

NIGHTMARE - opening theme
ALONE TOGETHER
YOU'RE A SWEET LITTLE HEADACHE – Helen Forrest, vocal
THE OLD STAMPING GROUND – Tony Pastor, vocal
IT HAD TO BE YOU
MY REVERIE – Helen Forrest, vocal
SOFTLY, AS IN A MORNING SUNRISE
ANY OLD TIME – Helen Forrest, vocal
OH, LADY BE GOOD
NIGHTMARE - closing theme

⁸⁰ Tempo, March 1939, p. 9

BENCHLEY TO COAST

"Bob Benchley will move to the Coast March 13. The indications are that Artie Shaw will go along with him, settling down at the Palomar, Los Angeles nitery, while the Old Gold show clears out of that town. Marty Gosch will continue as the program's producer during the West Coast stay."⁸¹

ON THE UPBEAT

"Buddy Rich, formerly with Bunny Berigan, has taken over the drums in Artie Shaw's band at the Lincoln Hotel, N. Y. Rich was originally scheduled for the skin position in Harry James' new crew."⁸²

January 19, 1939 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5087/5088 (two discs) (USA)
GMA: B-M4-1, NBC-203

NIGHTMARE - opening theme

ROSE ROOM

ROSALIE – Tony Pastor, vocal

ANY OLD TIME – Helen Forrest, vocal

MY HEART STOOD STILL

JUNGLE DRUMS

THIS CAN'T BE LOVE – Helen Forrest, vocal

LOVER COME BACK TO ME

COPENHAGEN

NIGHTMARE - closing theme

⁸¹ Variety, January 18, 1939, p. 35

⁸² Variety, January 18, 1939, p. 39

Issues

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5087 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Joyce LP-1041 (USA), Sounds of Swing LP-126 (USA)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Jazz Hour JH-1031 (USA)

ROSE ROOM

16" 33: RCA Victor RR E2-MM-5087 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Joyce LP-1041 (USA), Sounds of Swing LP-126 (USA), Swing Era ASC-5 (England)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Jazz Hour JH-1031 (USA)

ROSALIE

16" 33: RCA Victor RR E2-MM-5087 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Joyce LP-1041 (USA), Sounds of Swing LP-126 (USA)

CD: Jazz Hour JH-1031 (USA)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

ANY OLD TIME

16" 33: RCA Victor RR E2-MM-5087 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Joyce LP-1041 (USA), Sounds of Swing LP-126 (USA)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Jazz Hour JH-1031 (USA)

MY HEART STOOD STILL

16" 33: RCA Victor RR E2-MM-5087 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Hindsight HSR-149 (USA), Joyce LP-1041 (USA), Sounds of Swing LP-126 (USA)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Hindsight HCD-401 (England), Hindsight HDCD-502 (USA), Jazz Hour JH-1031 (USA), Rockin' Chair (Switzerland)

JUNGLE DRUMS

16" 33s: RCA Victor RR E2-MM-5087/E2-MM-5088 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Joyce LP-1041 (USA), Sounds of Swing LP-126 (USA)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Jazz Hour JH-1031 (USA)

THIS CAN'T BE LOVE

16" 33: RCA Victor RR E2-MM-5088 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Hindsight HSR-176 (USA), Joyce LP-1041 (USA), Sounds of Swing LP-117 (USA)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), JASMCD 2559 (England), Jazz Hour JH-1031 (USA)

LOVER COME BACK TO ME

16" 33: RCA Victor RR E2-MM-5088 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Hindsight HSR-176 (USA), Joyce LP-1041 (USA), Sounds of Swing LP-126 (USA)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Jazz Hour JH-1031 (USA), Rockin' Chair (Switzerland)

COPENHAGEN

16" 33: RCA Victor RR E2-MM-5088 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Joyce LP-1041 (USA), Joyce PIX-6 (USA), Sounds of Swing LP-126 (USA), Swing Era ASC-7 (England)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Jazz Hour JH-1031 (USA)

NIGHTMARE

16" 33: RCA Victor RR E2-MM-5088 (USA)

12" 33: Artie Shaw RR (USA), ASC Swinging Shaw (no number), (England), Joyce LP-1041 (USA), Joyce PIX-6 (USA), Sounds of Swing LP-126 (USA), Swing Era ASC-7 (England)

Cassette: Radio Yesteryear 2CMR-178179 (USA)

CD: Jazz Hour JH-1031 (USA)

January 19, 1939 (Thursday) 11:00 - 11:30 pm

Blue Room, Hotel Lincoln, 700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast

Bill Abernathy, announcer

NIGHTMARE - opening theme

YESTERDAYS

JEEPERS CREEPERS – Tony Pastor, vocal

I HAVE EYES – Helen Forrest, vocal

NON-STOP FLIGHT

IN THE MOOD

ANY OLD TIME – Helen Forrest, vocal

THE CHANT

NIGHTMARE - closing theme

January 20, 1939 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln, 700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Abernathy, announcer

NIGHTMARE - opening theme
BEGIN THE BEGUINE
YA GOT ME
DEEP IN A DREAM – Helen Forrest, vocal
WHAT IS THIS THING CALLED LOVE?
ANY OLD TIME – Helen Forrest, vocal
TIME OUT
TWO SLEEPY PEOPLE – Helen Forrest, vocal
PROSSCHAI – Tony Pastor, vocal
NIGHTMARE - closing theme

January 22, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York⁸³
Old Gold “Melody and Madness” (10) Broadcast
(CBS) (WABC)

Robert Benchley, host
Del Sharbutt, announcer

16” 33: Transcriptions Incorporated (two discs) (USA)
GMA: CBS-473

CRAZY RHYTHM - opening theme
“Swing and its Effect on Counterpoint” - monologue by Robert Benchley
ROSE ROOM
Commercial
“How to Decorate Your House” - Robert Benchley & Cast
MY REVERIE – Dick Todd, vocal
Presentation to Artie Shaw of the DOWN BEAT Award for “Best Swing Band of 1938”
SOFTLY, AS IN A MORNING SUNRISE
“The Bounding Broomstick (France),” - Comedy Sketch by Robert Benchley & Cast
OH, LADY BE GOOD
Commercial
Closing announcements and **ROSE ROOM** (reprise)

⁸³ Location to be confirmed

Issues

CRAZY RHYTHM - opening theme

RTR: Old Gold Shows #4 (USA)

CD: Jazz Hour JH-1050 (USA)

ROSE ROOM

RTR: Old Gold Shows #4 (USA)

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)

CD: Jazz Hour JH-1050 (USA), Phontastic CD 7613 (Sweden)

MY REVERIE

RTR: Old Gold Shows #4 (USA)

CD: Jazz Hour JH-1050 (USA)

DOWN BEAT Award Presentation

RTR: Old Gold Shows #4 (USA)

CD: Jazz Hour JH-1009 (USA), Jazz Hour JH-1050 (USA)

SOFTLY, AS IN A MORNING SUNRISE

RTR: Old Gold Shows #4 (USA)

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)

CD: Bluebird 09026-63808-2 (USA), Jazz Hour JH-1050 (USA), Phontastic CD 7613 (Sweden)

OH, LADY BE GOOD

CD: Jazz Hour JH-1050 (USA)

ROSE ROOM (reprise)

CD: Jazz Hour JH-1050 (USA)

D M S

January 23, 1939 (Monday) 2:00 - 5:30 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION ⁸⁴

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 031823-1

THE MAN I LOVE

(Ira Gershwin-George Gershwin)
Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10128-A (USA), Bluebird B-10128-A (Canada), His Master's Voice J.K.2010 (France), RCA Victor 20-3216-A (USA)
7" 45: His Master's Voice 7EG8115 (England), His Master's Voice 7EG8115 (Denmark), RCA Italiana A72V 0195 (Italy), RCA EPBT-1020-2 (Germany), RCA Victor EPBT 1020 (USA)
12" 33: Bluebird AXM2-5517 (USA), The King Jazz Story SM 3621 (Italy), RCA Camden CAL-465 (USA), RCA Camden CAS-465(e) (Germany), RCA Camden CAS-465(e) (PCRS-5305), (USA), RCA ESTEREO 10026 (Argentina), RCA International TCL1 7004 (Italy), RCA International TJL 1-7004 (INTS), (Germany), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor AVLP-3978 (Argentina), RCA Victor DPM 2041 (England), RCA Records DMM 4-0321 (USA), RCA Victor LPT 1020 (USA), Reader's Digest RD 6915 (USA)
CD: Bluebird 82876-60092-2 (USA), Classic Jazz Archive 222001 (Germany), Classics 1007 (France), The Intense Media 222738-04 (EU), Jazz Portraits CD 14501 (EEC), Kaz Records TRT CD 191 (England), Mosaic MD-7 244 (USA)

BS 031823-1A
THE MAN I LOVE

Not processed

⁸⁴ For record review see Tempo, March 1939

BS 031824-1

THE DONKEY SERENADE

(Robert Wright-George Forrest-Rudolf Frimi-Herbert Stothart)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10125-A (USA), Bluebird B-10125-A (Canada), Bluebird B-10125-A (Canada) (blue label), His Master's Voice B.8893 (England), His Master's Voice B.8893 (India), His Master's Voice J.K. 2007 (Switzerland), Montgomery Ward M-7952-A (USA), RCA Victor 68-0690-B (Argentina), RCA Victor 20-3214-A (USA)
- 10" 33: RCA Victor LPT 28 (USA)
- 12" 33: Bluebird AXM2-5517 (USA), The King Jazz Story SM 3621 (Italy), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor LPM-1071 (USA), RCA Victor LPM-1217-C (Germany), RCA Victor LPM-1217 (USA), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), RCA Victor DPM 2041 (England), RCA RMP-5114 (Japan), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England)
- CD: Classic Jazz Archive 222001 (Germany), Classics 1007 (France), The Intense Media 222738-04 (EU), Jazz Portraits CD 14501 (EEC), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Properbox 85 (England)

BS 031824-1A

THE DONKEY SERENADE

Not processed

BS 031825-1

BILL

(Oscar Hammerstein II-P. G. Wodehouse-Jerome Kern)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10124-B (USA), (2), Bluebird B-10124-B (Canada), Montgomery Ward 7804-B (USA),
- 12" 33: Bluebird AXM2-5517 (USA), RCA Camden CDN-137 (England), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England)
- CD: Classics 1007 (France), The Intense Media 222738-04 (EU), JASMCD 2550 (England), RCA Records BVCJ-37100 (Japan)

BS 031825-1A

BILL

Not processed

BS 031826-1

ZIGEUNER

(Noël Coward)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10127-A (USA), (2), Bluebird B-10127-A (Canada), His Master's Voice B.8937 (England), His Master's Voice J.K. 2009 (France), RCA Victor 20-3217 (USA)
- 12" 78: V-Disc 399A ((USA)
- 12" 33: Archives of Jazz 101.671 (Italy), Bluebird AXM2-5517 (USA), RCA Camden CDN-137 (England), RCA Victor DPM 2041 (England), Reader's Digest RD 6915 (USA), Time Life STBB 06 (USA)
- CD: Classics 1007 (France), The Intense Media 222738-04 (EU), Mosaic MD-7 244 (USA), Properbox 85 (England), Vocalion CDVS 1943 (England)

BS 031826-2

ZIGEUNER

Not processed

BS 031827-1

CARIOCA

(Gus Kahn-Edward Eliscu-Vincent Youmans)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10124-A (USA), Bluebird B-B10124-A (Canada), Disque Gramophone K.8327 (France), His Master's Voice B.8893 (England), His Master's Voice B.8893 (India), Montgomery Ward 7804-A (USA), RCA Victor 20-3217 (USA)
- 7" 45: RCA EPA-5006 (Germany), RCA EPA-5006 (USA), RCA EP-RC-9067 (Yugoslavia)
- 10" 33: RCA Victor LPT 28 (USA)
- 12" 33: Bluebird AXM2-5517 (USA), The King Jazz Story SM 3621 (Italy), RCA Victor LPM-1217 (USA), RCA Victor LPM-1217-C (Germany), RCA Victor DPM 2028 (England), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England)
- CD: Best of Jazz 4016 (France), Classic Jazz Archive 222001 (Germany), Classics 1007 (USA), The Intense Media 222738-04 (EU), Jazz Portraits CD 14501 (EEC), Kaz Records TRT CD 191 (England), Mosaic MD-7 244 (USA), Properbox 85 (England)

BS 031827-1A

CARIOCA

Not processed

Note: Each recording is part of the Bluebird record album "Artie Shaw's Album of Popular Music".

January 23, 1939 (Monday)

Life magazine, p. 60

LIFE GOES TO A PARTY

At the Hotel Lincoln in New York City to hear Artie Shaw, Swing newest King

[Photo of Artie Shaw and His Orchestra playing for dancers at the Hotel Lincoln]

THIS IS EARLY EVENING IN THE ROOM WHERE ARTIE SHAW PLAYS, AS THE NIGHT WEARS ON (BELOW) THE JITTERBUGS BECOME CONSIDERABLY LESS SEDATE

“What is going on in the photographs below is, by now, a familiar part of American life. Here once again – this time at the Hotel Lincoln in New York City – are the twitching jitterbugs, letting themselves go to the music of a swing band. But the band which evokes this particular jittering is comparative newcomer to the American swing scene. It is led by Artie Shaw, a handsome young clarinetist, who a year and a half ago was just getting this band together. Today he is the newly crowned king of swing. In the annual poll taken by *Down Beat*, Swing’s best-known trade paper, Artie Shaw’s was voted best swing band in the country, beating out Benny Goodman’s band which had reigned unchallenged for two years. Artie Shaw himself ran second to Goodman as a soloist.”

“Like Goodman, Shaw leads a solid, exciting band. Like Goodman, he plays the clarinet cleanly and with good taste. His great forte is swinging old popular songs, like *Indian Love Call*. He is 28, was born in New York City and has played the clarinet for a dozen years. Three years ago when he was a respected, but little known free-lance, he played in a jazz concert in New York with a string quartet as accompaniment. Next day he was deluged with jobs. But his unusual group proved a flop. Shaw had to form a more orthodox band. Though he is now growing rich with it he still insists wistfully that his clarinet and strings were a swell combination.”

[Photo of young girl dancing on the table]

TRUCKING ON A TABLETOP WHILE A WAITER DISCREETLY REMOVES A BOTTLE

[Photo of young man and two young girls using cutlery as drums sticks on the table]

A VOLUNTEER PERCUSSION SECTION CHIMES IN TO HELP OUT MR. SH

[Photo of Artie Shaw playing his clarinet near Robert Benchley’s left ear]

EVERY SUNDAY NIGHT SHAW PLAYS ON OLD GOLD’S RADIO PROGRAM WITH FUNNYMAN ROBERT BENCHLEY WHO WINCES (ABOVE) AT SHAW’S SWEETEST NOTES

[Photo of jitterbug couple dancing on the table]

“PECKERS” PERCHED ON A TABLE, MUG THEIR WAY THROUGH A NUMBER

[Photo of same jitterbug couple dancing on the dance floor]

ACROBATIC JITTERBUGS CLEAR SPACE FOR THEMSELVES ON CROWDED FLOOR

“*Down Beat’s* Poll, taken among musicians and the hottest swing fans, is both an authoritative popularity contest and good guide to what the jitterbug will be wild about in the next six months. But the best guide to what swing’s lay public likes today is the taste of the college campus. Recently, college students (*below*) have been reporting campus likes and dislikes for *Variety*. Their reports show that swing still remains the most popular kind of jazz, although most campuses maintain a nice balance between sweet and swing. New to most collegians, Artie Shaw is fast becoming a favorite, largely because of his recording of *Begin The Beguine*, whose wax grooves have been worn smooth in hundreds of fraternity houses.”

[Photo of John R. Vincens]

Dartmouth reports, through John R. Vincens, that Shaw is a growing love but is well behind Tommy Dorsey, Goodman, Hal Kemp.

[Photo of Bobette Kobey]

Northwestern, according to Bobette Kobey, scorns the very hot and the very sweet. Kemp, Larry Clinton, Ambrose are what it likes.

[Photo of Collie Small]

Stanford, says Collie Small, likes its swing luke-warm, takes great delight in the gentler moods of Goodman, Shaw, and Andy Kirk.

[Photo of Emmett O’Callaghan]

Vanderbilt, says Emmett O’Callaghan, likes music it can dance to – Kyser, Dorsey, Kemp. Only the intelligentsia know Shaw well.

[Photo Fred Newmeyer]

Penn State reports, through Fred Newmeyer, that students are impressed more by big names than by music. Names: Dorsey, Kyser.

[Photo of Barbara Allen]

Vassar, reports Barbara Allen, appreciates authentic swing but never indulges in sheer jitterbugging. Artie Shaw is coming fast.



THIS IS EARLY EVENING IN THE ROOM WHERE ARTIE SHAW PLAYS; AS THE NIGHT WEARS ON (OVER) THE JITTERBUGS BECOME CONSIDERABLY LESS SEDATE

Life Goes to a Party

at the Hotel Lincoln in New York City
to hear Artie Shaw, Swing's newest King

What is going on in the photograph below is, by now, a familiar part of American life. Here once again—this time at the Hotel Lincoln in New York City—are the twitching jitterbugs, letting themselves go to the music of a swing band. But the band which evokes this particular jittering is a comparatively newcomer to the American swing scene. It is led by Artie Shaw, a handsome young clarinetist, who a year and a half ago was just getting his band together. Today he is the newly crowned king of swing. In the annual poll taken by *Dance Digest*, Swing's best-known trade paper, Artie Shaw's was voted best swing band in the country, beating out Benny Goodman's band which had reigned unchallenged for two years. Artie

Shaw himself ran second to Goodman as a rebbit. Like Goodman, Shaw leads a solid, swinging band. Like Goodman, he plays the clarinet clearly and with good taste. His great forte is swinging old popular songs, like *The Indian Love Call*. He is 28, was born in New York City and has played the clarinet for a dozen years. Three years ago when he was a respected but little known free lance, he played in a jazz concert in New York with a string quartet as accompaniment. Next day he was deluged with jobs. But his unusual group proved a flop. Shaw had to form a more orthodox band. Though he is now growing rich with it, he still insists wittily that his clarinet and strings were a swell combination.

TRUCKING ON A TABLE TOP WHILE A WAITER DISCREETLY REMOVES A BOTTLE



A VOLUNTEER PERCUSSION SECTION CHIMES IN TO HELP OUT MR. SHAW



Life, January 23, 1939
- Exhibit 1 -



EVERY SUNDAY NIGHT SEAN PLAYS ON OLD GOLD'S RADIO PROGRAM WITH FUNNYMAN ROBERT BENICKEY WHO WINCES (ABOVE) AT SEAN'S SWEETEST NOTES



"PECKERS!" PERCHED ON A TABLE, HAG THEIR WAY THROUGH A NUMBER



BERNARDIE JETTERPAGE CLEAR SPACE FOR THEMSELVES ON CRUMPLED FLOOR

CONTINUED ON NEXT PAGE

Life, January 23, 1939
 - Exhibit 2



TURN shaving into pleasure!

Are you a glutton for punishment? Do you needlessly endure a shave that tortures the skin or doesn't remove whiskers? Then, you haven't used the Rolls safety Razor! Millions of men enjoy shaving with a Rolls Razor that needs only one blade of hallow-ground Sheffield steel. Stripped or bored in the case, it's the sure-fire way to get a face-sparing shave. Do your face a good turn and ask your dealer to demonstrate the Rolls Razor—there is no other razor like it!

\$30 and up. Shaving brush, sticks, \$2. Rolls, 60¢

A MAN'S BIRTHDAY OR ANNIVERSARY GIFT

Nothing will please him more or give him more satisfaction than a Rolls Razor. It's the gift he'd select for himself. Write today for colored Gift Folder L123. Rolls Razor, Inc., 305 E. 40th St., New York.

ROLLS RAZOR



Scale Models of LIFE HOUSES

LIFE HOUSES
225 East 12th Street
Chicago, Ill.

3 models \$1.00 for LIFE model houses, each complete with floor plans and Post-Office address. Last available the number of the house you are to send. (Discount amount, 2¢ per set.) 2¢ per supplementary model set in addition. Offer closes within a day.

□ 12-36 □ 18-75 □ 24-45-69 □ 30-41-69
□ 12-75 □ 18-41-69 □ 24-41-69

Name: _____
Address: _____

The M. O'Neil Co. in Akron added dozens more (including in a scale model) of the Harrison & Fox House "modern" LIFE houses, with the realistic effect. You can set up models of LIFE houses on your own table. It's fun! These full-color brochures are accurate scale models of the house shown in the September 28 LIFE—designed by famous architects for real families. Each model is from 14" to 2' 4" high—complete with simple instructions, floor plans and silhouette furniture contents. Get your model LIFE houses now at your local department store—or see the nearest.

Athletic Director



Arthur Dennis, Athletic Director, New York

"I like Luden's because they have an alkaline taste. Many doctors advise building up your alkaline reserve when you have a cold."

**favors
LUDEN'S
Alkaline
Factor**

LUDEN'S MENTHOL COUGH DROPS 5¢

Life's Party (continued)

Down East's poll, taken among musicians and the hottest swing fans, is both an authoritative popularity contest and a good guide to what the jitterbug will be wild about in six months. Not the best guide to what swing's lay public likes today is the taste of the college campus. Recently, college students (jokes) have been reporting campus fives and dinkies for Parity. Their reports show that swing still remains the most popular kind of jazz, although most campuses maintain a *non-balance* between sweet and swing. New to most colleges, Artie Shaw is fast becoming a favorite, largely because of his recording of *Begin the Beguine*, whose name grooves have already been worn smooth in hundreds of fraternity houses.



Fineman reports, through John H. Fineman, that Shaw is a growing love fest in well behind Tommy Dorsey, Goodman, Hal Kemp.



Newmeyer reports, through Fred Newmeyer, that students are impressed more by big names than by music. Names: Dorsey, Kym.



Bartholomew, according to Barbara Albee, appreciates authentic swing but never indulges in sheer jitterbugging. Artie Shaw is coming first.



Yank, reports Barbara Albee, appreciates authentic swing but never indulges in sheer jitterbugging. Artie Shaw is coming first.



Stoddard, says Cella Stodd, that in swing she wears, takes great delight in the greater music of Goodman, Shaw and Andy Kirk.



Vanderbilt, says Emmett O'Callaghan, that music is not chosen by—Kym, Dorsey, Kemp. Only the intellectual know Shaw well.

January 25, 1939 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Jack Costello, announcer

NIGHTMARE - opening theme
THE MAN I LOVE
YOU'RE A SWEET LITTLE HEADACHE – Helen Forrest, vocal
I'LL BE WITH YOU IN APPLE BLOSSOM TIME – Tony Pastor, vocal
ZIGEUNER
BETWEEN A KISS AND A SIGH – Helen Forrest, vocal
NON-STOP FLIGHT
ANY OLD TIME – Helen Forrest, vocal
CARIOCA
NIGHTMARE - closing theme

January 26, 1939 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

NIGHTMARE - opening theme
ALONE TOGETHER
ROSALIE – Tony Pastor, vocal
A ROOM WITH A VIEW – Helen Forrest, vocal
THE DONKEY SERENADE
SUPPER TIME – Helen Forrest, vocal
MY HEART BELONGS TO MY DADDY
ANY OLD TIME – Helen Forrest, vocal
AT SUNDOWN
NIGHTMARE - closing theme

January 26, 1939 (Thursday) 11:00 – 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Abernathy, announcer

NIGHTMARE - opening theme
LOVER COME BACK TO ME
JEEPERS CREEPERS – Tony Pastor, vocal
OLD FOLKS – Helen Forrest, vocal
DIGA DIGA DOO
ANY OLD TIME – Helen Forrest, vocal
SERENADE TO A SAVAGE
BILL – Helen Forrest, vocal
HOLD YOUR HATS
NIGHTMARE - closing theme

January 27, 1939 (Friday) 7:00 - 7:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ)

Broadcast was scheduled but cancelled and replaced by a program *First Flight of the World's Largest Plane*.

January 29, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York⁸⁵
Old Gold “Melody and Madness” (11) Broadcast
Robert Benchley, host
Del Sharbutt, announcer

16” 33: Transcriptions Incorporated (one disc) (partial) (USA)
RTR: Old Gold Shows #5 (partial) (USA)

CRAZY RHYTHM – opening theme
“Ice Skating” – Robert Benchley monologue
THE DONKEY SERENADE
Commerical – (missing)
Probably Me – Dick Todd, vocal (missing)
Commercial (missing)
Unknown item – possibly Helen Forrest vocal (missing)
“The Bounding Broomstick (Holland)” - Comedy Sketch by Robert Benchley & Cast
AT SUNDOWN
Commercial
Closing announcements and **AT SUNDOWN** (reprise)

⁸⁵ Location to be confirmed

Issues

AT SUNDOWN

12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: Phontastic CD 7613 (Sweden), Swing Era Records SECD-502 (USA)

January 30, 1939 (Monday)

The band had an evening off at the Hotel Lincoln and performed for the Syracuse University Senior Ball in Syracuse, New York.⁸⁶

January 31, 1939 (Tuesday) 12:30 - 1:00 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Abernathy, announcer

NIGHTMARE - opening theme
YESTERDAYS
BEGIN THE BEGUINE
ANY OLD TIME – Helen Forrest, vocal
INDIAN LOVE CALL – Tony Pastor, vocal and band
OLD FOLKS – Helen Forrest, vocal
WHAT IS THIS THING CALLED LOVE?
A ROOM WITH A VIEW – Helen Forrest, vocal
THE CHANT
NIGHTMARE - closing theme

MILDRED BAILEY TO EUROPE

"Mildred Bailey, who recently split away from hubby Red Norvo's crew, leaves shortly for a 12-week tour of Europe. Before sailing, Miss Bailey has two weeks at the Strand with Artie Shaw, and a week each at the Earle, Philly; Hipp, Baltimore, and Earle, Washington."⁸⁷

HARM'S SHAW SERIES

Harms, Inc. has just released a series of six standard hits arranged by Artie Shaw and labelled The New Artie Shaw Dance Series. Includes Begin the Beguine, Indian Love Call, Night and Day and three others.⁸⁸

⁸⁶ Down Beat, March 1939, p. 7

⁸⁷ Variety, January 25, 1939, p. 45

⁸⁸ Down Beat, March 1939, p. 21

January 31, 1939 (Tuesday) 1:00 - 4:45 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 031864-1

ALONE TOGETHER

(Howard Dietz-Howard Schwartz)
Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10148-A (USA), Bluebird B-10148-A (Canada) (blue label)
12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-116 (USA)
CD: Bluebird 82876 692392 (USA), Classic Jazz Archive 222001 (Germany),
Classics 1007 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244
(USA)

BS 031864-1A

ALONE TOGETHER

Not processed

BS 031865-1

ROSE ROOM

(Harry Williams-Art Hickman)
Artie Shaw arrangement

Issues

10" 78: (Master) Bluebird B-10148-B (USA), Bluebird B-10148-B (Canada), (blue label)
His Master's Voice B.8949 (England), His Master's Voice NE.463 (India)
12" 33: Bluebird AXM2-5533 (USA), RCA Camden CAL-908 (USA), RCA PM 43175
(France), RCA Victor DPM 2041 (England), Reader's Digest RDA 89 (USA),
Reader's Digest RDS 6914 (England), Time Life STBB 26 (USA)
CD: Acrobat ACRCO 199 (Czech Republic), Classic Jazz Archive 222001 (Germany),
Classics 1007 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244
(USA), Naxos Jazz Legends 8.120615 (EU)

BS 031865-1A
ROSE ROOM

Not processed

BS 031866-1
I WANT MY SHARE OF LOVE
(Sammy Chan-Saul Chaplin)
Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10134-B (USA)
12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-101 (USA)
CD: Classics 1007 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England)

BS 031866-1A
I WANT MY SHARE OF LOVE

Not processed

BS 031867-1
IT'S ALL YOURS
(Dorothy Fields-Arthur Schwartz)
Vocal refrain by Helen Forrest
Jerry Gray arrangement

D M S

Issues

10" 78: (Master) Bluebird B-10141-B (USA), Bluebird B-10141-B (Canada)
12" 33: Bluebird AXM2-5533 (USA), RCA Camden CDN-137 (England)
CD: Classics 1007 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England)

BS 031867-1A
IT'S ALL YOURS

Not processed

BS 031868-1

THIS IS IT

(Dorothy Fields-Arthur Schwartz)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10141-A (USA), Bluebird B-10141-A (Canada)

12" 33: Bluebird AXM2-5533 (USA), RCA Camden CDN-137 (England),
RCA PM 43175 (France)

CD: Classics 1007 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England), Naxos Jazz Legends 8.120615 (EU)

BS 031868-1A

THIS IS IT

Not processed

BS 031869-1

DELIGHTFUL DELIRIUM

(Bickley Reicher-Clay Boland)

Vocal refrain by Tony Pastor

Issues

10" 78: (Master) Bluebird B-10134-A

12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-117 (USA)

CD: Classics 1007 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244
(USA)

BS 031869-1A

DELIGHTFUL DELIRIUM

Not processed

February 1939

SHAW-GOODMAN BAND BATTLE LOOKS COLD

“Scheduled date which would pit Artie Shaw and Benny Goodman, two crews alike in style and currently battling for a top band spot, against each other in theatres less than three blocks apart, might not come off. Two were set for the faceoff week of Feb. 17, Goodman at the Shubert, and Shaw at the Paramount, both Newark. Shaw's date stays on, while Goodman might cancel because of a prior date calling for him to be in Detroit the morning after closing at the Paramount. Long jump in such short time might be the killer.”⁸⁹

INSIDE STUFF – MUSIC

“Artie Shaw has completed a group of eight special arrangements for Harms, Inc. Six of them deal with older tunes in the Harms catalog, while the other two are originals. Format comprise 'Begin the Beguine,' 'What Is This Thing Called Love,' 'Softly as the Morning Sunrise,' 'I Cover the Waterfront,' 'Lover Come Back to Me' and 'Night and Day.' 'Beguine,' originally published in 1935, last week sold 3,000 sheet copies. Sales revival of this tune is credited to Shaw's recent phonograph record (Victor), version.”⁹⁰

February 1, 1939 (Wednesday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Jack Costello, announcer

NIGHTMARE - opening theme
MY HEART STOOD STILL
I WON'T TELL A SOUL – Helen Forrest, vocal
PROSSCHAI – Tony Pastor, vocal
I HAVE EYES – Helen Forrest, vocal
ROSE ROOM
ROCKIN' THE STATE
ANY OLD TIME – Helen Forrest, vocal
SHOOT THE RHYTHM TO ME, JOHN BOY
NIGHTMARE - closing theme

PALOMAR

“Los Angeles, Jan. 20. - Home of the jitterbug and biggest ballroom west of Chicago (16,000\ square feet), Palomar has been sensationally successful since taken out of receivership five years ago by Ray Lewis, construction magnate. Weekly grosses have run anywhere from \$20,000 to \$35,000, which allows for a neat take off on operating cost of around \$10,000. There have been as many as 8,000 dancers and diners in the spot on one night. Policy of name bands has made this dancery highly popular with the younger set, Deal is on to bring in Artie Shaw. Biltmore also wants him, so it's a case of bargaining. Shaw is holding out for \$3,750.”⁹¹

⁸⁹ Variety, February 1, 1939, p. 31

⁹⁰ Variety, February 1, 1939, p. 36

⁹¹ Variety, February 1, 1939, p. 40

February 2, 1939 (Thursday) Midnight - 12:30 am
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

NIGHTMARE - opening theme
LOVER COME BACK TO ME
JEEPERS CREEPERS – Tony Pastor, vocal
OLD FOLKS – Helen Forrest, vocal
WHAT IS THIS THING CALLED LOVE?
ANY OLD TIME – Helen Forrest, vocal
SERENADE TO A SAVAGE
BILL – Helen Forrest, vocal
BACK BAY SHUFFLE
NIGHTMARE - closing theme

February 2, 1939 (Thursday) 11:00 - 11:30 pm
Blue Room, Hotel Lincoln
700 8th Avenue (between 44th and 45th Street) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Abernathy, announcer

NIGHTMARE - opening theme
ALONE TOGETHER
ROSALIE – Tony Pastor, vocal
THANKS FOR EV'RYTHING – Helen Forrest, vocal
THE DONKEY SERENADE
SUPPER TIME – Helen Forrest, vocal
MY HEART BELONGS TO DADDY
ANY OLD TIME – Helen Forrest, vocal
CARIOCA
NIGHTMARE - closing theme

February 2, 1939 (Thursday)

Artie Shaw and his Orchestra completed their engagement at the Hotel Lincoln, New York.

February 3, 1939 (Friday)

Artie Shaw and his Orchestra opened a two-week engagement at the Strand Theatre, New York, closing February 16, 1939. The film was "Wings of the Navy" (Warner Brothers).

February 4, 1939 (Saturday)

The band played a one-night engagement at the Essex House, New York, following their stage shows at the Strand Theatre.

February 4, 1939 (Saturday) Midnight - 12:30 am
Essex House
160 Central Park South, New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer

NIGHTMARE - opening theme
YESTERDAYS
BEGIN THE BEGUINE
I HAVE EYES – Helen Forrest, vocal
INDIAN LOVE CALL – Tony Pastor, vocal and band
OLD FOLKS – Helen Forrest, vocal
DIGA DIGA DOO
A ROOM WITH A VIEW – Helen Forrest, vocal
THE CHANT
NIGHTMARE - closing theme

February 5, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ⁹²
Old Gold “Melody and Madness” (12) Broadcast
(CBS) (WABC)
Robert Benchley, host
Del Sharbutt, announcer

16” 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Show #5 (USA)
GMA: CBS-475

CRAZY RHYTHM - opening theme
“Head Colds” - monologue by Robert Benchley
ZIGEUNER
Commercial
“How to Take Dancing Lessons” - Robert Benchley & Cast
GOOD FOR NOTHIN’ BUT LOVE⁹³ – Dick Todd, vocal
Commercial
I HAVE EYES – Helen Forrest, vocal
“The Bounding Broomstick (Switzerland)” - Comedy Sketch by Robert Benchley & Cast
CARIOCA
Commercial
Closing announcements and **ZIGEUNER** (reprise)

⁹² Location to be confirmed

⁹³ This is the only one of two performances of a number sung by Dick Todd which features Artie Shaw playing a clarinet solo. The other one is A ROOM WITH A VIEW (January 15, 1939).

Issues

ZIGEUNER

12" 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7613 (Sweden)
Viper's Nest VN-1008 (USA)

I HAVE EYES

12" 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7613 (Sweden)
Viper's Nest VN-1008 (USA)

CARIOCA

12" 33: Aircheck LP-11 (USA), Golden Era GE-15006 (USA), Jazz Guild 1005 (Canada),
Phontastic NOST 7627 (Sweden), Sandy Hook S.H. 2016 (USA)
CD: Fenn Music FJD 2704 (Germany), Natasha Imports NI-4013 (USA),
Phontastic CD 7613 (Sweden), Viper's Nest VN-1008 (USA)

NO THEATRE FOR BENCHIEY, NO TRYS FOR ART SHAW, PART OF OLD GOLD GRIEF

"Lennen & Mitchell agency has already begun to worry about what it's going to do for an audience studio when the Bob Benchley-Old Gold show moves to Hollywood March 19. CBS has its local studio facilities all tied up for that evening of the week. About the only solution is the renting of an outside theatre or auditorium. Another element about the same program that's unsettled is whether Artie Shaw's band will accompany Benchley to the Coast. Unless a better deal can be made for Shaw with a Los Angeles nitery, currently in negotiation, the program will open on the west coast without him, and he will have to be cut into the proceedings from New York. That will necessitate the hiring also of an orchestra on the spot for program bracketing and interpolations. Shaw is figuring on a tour of one-nighters in the direction of the Coast, meanwhile cutting into the cig show from various stops. Currently starting a vaude and one-night tour at the New York Strand, Artie Shaw orchestra will return to New York each week until March 12 for its Old Gold radio show with Robert Benchley. Shaw's crew may take over the entire Old Gold half-hour during the summer. However, that hinges on the sponsor's renewing the airtime which runs out in May, and whether or not Benchley exercises his privilege of fading for the summer if the program is continued."⁹⁴

INSIDE STUFF - MUSIC

"'Begin the Beguine' and 'Indian Love Call' having become identified with Artie Shaw's swingo style, RCA Victor is issuing an entire album of similar swing arrangement of musical comedy excerpts. The 10 sides on five 10 inchers include • 'Carioca,' 'My Bill,' 'Donkey Serenade,' 'My Heart Stood Still,' 'Lover Come Back to Me,' 'Rosalie,' 'Zigeuner,' 'Supper Time,' 'The Man I Love' and 'Vilia'."⁹⁵

⁹⁴ Variety, February 8, 1939, p. 23

⁹⁵ Variety, February 8, 1939, p. 33

Variety House Reviews

STRAND, N. Y.

Artie Shaw Orch (15), Winton & Diane, Helen Forrest, Tony Pastor, Lowe, Hite & Stanley; 'Wings of the Navy' (WB), reviewed in Variety Jan. 18

"The current firecracker among, the swing bands, Artie Shaw's a growing vogue with the jitterbugs and is in a contending position- for the jive crown, ^e's a fulfillment of an alligator's dreams, and though on for only 45 minutes here in a skimpy show, he has 'em rockin' all the way. Shaw, besides his rapid strides towards the top, is also unique as the maestro who had his salary raised \$2,000 in one day, during his agent's walk between two booking offices. Offered to Loew's State, also on Broadway, for \$4,500 recently, Shaw's agent was given a negative answer. He walked over to Warner Bros. with the Strand date eventuating at \$6,500 weekly. Gross at the Strand these next two weeks will tell just how much of a mistake the State made. Opening night (Friday) at the last show, biz was excellent, and it was evident Shaw had magnetized good part of the crowd. Probably the only fault that could be found with Shaw's crew is the fact it's in the groove too much. There's too little variation in style, the constant congoism and the forte brass section becoming wearing. In view of this, it's just as well the show is running only 45 minutes. Only once does the band give out with a comparatively sweet and subdued arrangement, 'Begin the Beguine,' which, incidentally, is one of Shaw's best-selling records. On the other hand, he swings 'Indian Love Call' almost beyond recognition of its basic melody. Tony Pastor (sax) vocalizes this number and is a solid click with a unique delivery. Shaw draws comparison with Benny Goodman in more than just the swing analogy. Like Goodman, he plays the licorice stick; and also like his more noted union-brother, he's an unobtrusive, thoroughly composed maestro. At this catching, however, he was shuffling some of the fronts. It was merely carelessness. An expert clarinetist, Shaw has 14 cats behind him who can really send 'em out of this world. Besides "Beguine' and 'Indian Love Call,' a couple of other outstanding orchestrations are 'Shoot the Likker to Me, John Boy' and 'The Chant,' latter Introed as an original. Best of the show is unimposing Helen Forrest, Shaw's vocalist, who delivers three tunes nicely enough. Her choice of a gown, though, could be better. Lowe, Hite and Stanley, standard three-man combo of varying sizes, ranging from dwarf to an eight-foot giant, give the layout its only comedy. It's a surefire act for laughs on appearance alone, but also shows plenty of talent in the timing of the roughhouse and the finale dancing. Could trim, though, for better effect. Remaining turn, Winton and Diana (New Acts), is only an average mixed dancing combo of the shag-tap idiom."⁹⁶

⁹⁶ Variety, February 8, 1939, p. 44

ROCKWELL-O'KEEFE GENERAL AMUSEMENT CORPORATION PRESENTS

ARTIE SHAW THE BAND OF THE YEAR!



COMING UP!

Paramount Theatre, Newark, Feb. 17th-23rd; Earle Theatre, Philadelphia, Feb. 24th-March 2nd; Stanley Theatre, Pittsburgh, March 3rd-9th; State Theatre, Hartford, March 22nd-25th, and leading school proms, including Princeton, Lawrenceville, Temple, Bucknell!

Hear Artie Shaw on Victor-Bluebird Records—he's on record best seller lists everywhere!

FIRST swing band in Downbeat's annual poll!

FIRST swing band in World-Telegram's annual poll; fourth among all!

"LIFE" goes to a party 'to hear Artie Shaw, Swing's newest King'!

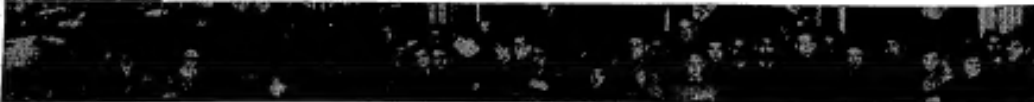
OLD GOLD presents Robert Benchley and Artie Shaw, WABC-CBS 10 P. M. EST Sundays!

Rockwell O'Keefe GENERAL AMUSEMENT CORPORATION

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**N. Y. STRAND NOW! LINES TO 8TH AVENUE IN THE RAIN!
THE BIGGEST ORCHESTRA ATTRACTION IN THE U. S. TODAY!**



ANOTHER WNEW POLL

"Results of the band popularity poll conducted by Martin Block on WNEW, N. Y, which ended Friday (3), rated Artie Shaw in the top spot above Benny Goodman. Shaw is currently at the New York Strand Theatre. Ballots were segregated according to styles, listing first 10 in swing and sweet, then combined for all around picture. Total of 617,382 votes were cast for the first 20 crews. Shaw drew 83,604 to win, and Goodman 82,510 to place, in swing. First 10 swingsters were: Shaw, Goodman, Tommy Dorsey, Count Basie, Larry Clinton, Gene Krupa, Chick Webb, Jimmie Lunceford, Duke Ellington, and Bob Crosby. Sweet, listed Glen Gray in the top spot, followed by Sammy Kaye, Guy' Lombardo, Kay Kyser, Eddy Duchin, Richard Himber, Horace Heidt, Hal Kemp, Will Osborne and Ozzie Nelson. All around listing ran: Shaw, Goodman, Dorsey, Glen Gray, Sammy Kaye, Count Basie, Larry Clinton and Gene Krupa."⁹⁷

February 12, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York⁹⁸
Old Gold "Melody and Madness" (13) Broadcast

Robert Benchley, host
Del Sharbutt, announcer

16" 33: Transcriptions Incorporated (one disc) (partial) (USA)
RTR: Old Gold Shows #5 (partial) (USA)
GMA: CBS-476 (partial)

CRAZY RHYTHM - opening theme

"Murder Mystery" - monologue by Robert Benchley

MY HEART STOOD STILL

Commercial

"How To" comedy sketch – (missing)

Unknown item – possibly Dick Todd vocal (missing)

Commercial (missing)

Unknown item – possibly Helen Forrest vocal (missing)

"The Bounding Broomstick (Southern Pacific)" - Comedy Sketch by Robert Benchley & Cast

I'M COMING VIRGINIA

Commercial

Closing announcements and **MY HEART STOOD STILL** (reprise)

Issues

MY HEART STOOD STILL

12" 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Phontastic CD 7613 (Sweden)

I'M COMING VIRGINIA

12" 33: Aircheck LP-11 (USA), Golden Era GE-15006 (USA), Jazz Guild 1005 (Canada), Joyce PIX-6 (USA), Phontastic NOST 7627 (Sweden), Sandy Hook S.H. 2016 (USA)⁹⁹
CD: Phontastic CD 7613 (Sweden)

⁹⁷ Variety, February 8, 1939, p. 40

⁹⁸ Location to be confirmed

⁹⁹ The transfers on Aircheck LP-11 (USA), Golden Era GE-15006 (USA), and Sandy Hook S.H. 2016 (USA), are incomplete

February 14, 1939 (Tuesday) 2:35 – 3:00 pm
“America Dances”
CBS New York
(CBS) (WABC)
(Transatlantic feed to BBC relayed via W2XE)

NIGHTMARE - opening theme
BEGIN THE BEGUINE
ANY OLD TIME – Helen Forrest, vocal
CARIOCA
THE MAN I LOVE
THE DONKEY SERENADE
MY REVERIE – Helen Forrest, vocal
INDIAN LOVE CALL – Tony Pastor, vocal

No transcription of this broadcast is known to exist.

February 17, 1939 (Friday)

Artie Shaw and his Orchestra opened a one-week engagement at the Paramount Theatre, Newark, New Jersey.

BATTLE OF THE KILLER-DILLERS IN NEW’K ALL THIS WEEK; GOODMAN V. SHAW

By Bernie Woods

“The eyes of the band and music worlds are centered this week on the Paramount and Shubert Theatres, Newark, where scarcely a clarinet’s whine from one another the Benny Goodman and Artie Shaw orchestras are fighting it out for the flavor, and admissions, of Jersey jitterbugs. Shaw is at the Paramount; Goodman is at the Shubert Rivalry between these two crews is made keener by the closeness of the style of each. Both are licorice stick virtuosi. Opening night (Friday) Shaw, when caught (7:45 p.m.), had almost 100% attendance, which rapidly grew until there were several hundred standees upstairs and down. This had evidently held all day, as Newark papers carried stories of a minor riot at the Par at the first show when some 75 kids swarmed onto the stage and went into a jitterbug routine. Police censor had to put in a call for reserves. It was 60 dense onstage that vocalist Tony Pastor couldn’t battle his way from the stand to the mike for his number. One kid was injured when he leaped from a balcony box to the stage. Shaw was SRO before he opened, Impatience of the mob, once it got inside, forcing his debut earlier than called for. Goodman was also greeted by a waiting line of kids who had cut their classes. At show caught (9:30 p.m.), the house was about 95% full upstairs and down. Good week for the Shubert is said to be between \$15,000 and \$20,000. Manager Arnold expects to do about \$25,000 this week, including Goodman’s broadcast yesterday (Tuesday) and the holiday today (Wednesday). Operator A. A. Adams, of the Par, offhandedly says he’ll do \$20,000 with Shaw.”¹⁰⁰

¹⁰⁰ Variety, February 22, 1939, p. 1

HOW MUCH ARTIE SHAW DID YOU GET?

Artie Shaw (a), Tuesday, February 14 (7:35 p. m. Scottish and Northern Irish regionals, 7:50 p. m. London and North regionals, to 8:00 p. m.), relayed through W2XE (19.64m), from CBS Studios, New York, USA (Received direct on Peto Scott "Tropy Eight" from BBC on a Murphy A40c),. Programme: Nightfall (signature), (Nightmare), Begin the Beguine, Any Old Time, The Carioca, The man I Love, Donkey Serenade, My Reverie, Indian Love Call

"Lucky people, you who not only can receive the Northern Ireland or Scottish regional transmitters but happened to glance at their programme schedules. You probably heard all of this relay. Others less fortunate heard only the last ten-minutes, because all the other regionals were occupied until 7:50 p. m. with the usual news bulletin in foreign languages. But why so many of us were denied this programme is a question to which I can find no valid answer. Admittedly, these foreign news bulletins are national necessities. Equally one could hardly expect an American Broadcasting System to alter its whole programme to suit the B. B. C.'s convenience.

Both Problems Easily Solved

"But both problems could have easily been solved by the simple expedient of putting Artie Shaw on the National. It might have necessitated a slight re-arrangement of the National schedule, but that would not have mattered. At the worst, one other programme would have had to be curtailed fifteen minutes, or some fifteen minutes' feature transferred to a later date, thereby causing no loss to its artists or us. The whole thing was about as bad a piece of organization as I can remember and say little for the B. B. C.'s imagination or flexibility. The recent Candrix broadcast was another case in point. In a letter from him, ament his relay from Brussels on February 3, which was also sacrificed for foreign news bulletins, he says. 'We received fan mail from all over Europe and nearly everybody is complaining that they heard only three numbers.' However, you who were fortunate enough to hear Artie Shaw for the full time can justly claim to be one up. On paper the programme looks as though it ought to have been more of a concert than a swing programme. In some ways it was, and much of its appeal lay in the originality and general effectiveness of the arrangements and the sheer brilliance of Shaw's orchestra. But the music was all 'in tempo' and the band played with such terrific verve and sense of rhythm that whatever swing was lacking in the inherent character of the compositions, and at times sacrificed in the arrangements to orchestral effect, was almost entirely recaptured by the way everything was played. One can understand why, in the latest ballot by the American *Downbeat* for the best white swing bands, Artie Shaw beat Benny Goodman. Shaw has at least two things, which Goodman seems to be forgetting – originality and guts. Not the least interesting number was 'My Reverie,' and none the less so because it allowed us to have all the thrills of a little boy indulging in a piece of mischief for which he could not possibly be blamed or punished. The number was nothing more nor less than a rhythmic, but otherwise undisguised version of Debussy's composition of the same name. Over here it cannot be played because the owners of the copyright in Debussy's works refuse to permit the "jazz" version of the composition. It is non-copyright in America (Where for some weeks it was recently the No. 1 hit), because America is about the only civilized country in the world, which is not a member of the Berne Convention, which gives composers a copyright in their music, but how the B. B. C. will get away with it is something they themselves are probably now wondering."¹⁰¹

¹⁰¹ The Melody Maker, February 25, 1939, p. 5

February 19, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ¹⁰²
Old Gold “Melody and Madness” (14) Broadcast
(CBS) (WABC)

Robert Benchley, host
Del Sharbutt, announcer

16” 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Shows #5 (USA)
GMA: CBS-477

CRAZY RHYTHM - opening theme
“Murder Mystery (Part 2)” - monologue by Robert Benchley

DIGA DIGA DOO

Commercial

“How to Get a Raise” - Robert Benchley & Cast

DEEP PURPLE – Helen Forrest, vocal

Commercial

YOU MUST HAVE BEEN A BEAUTIFUL BABY – Dick Todd, vocal

“The Bounding Broomstick (Central America),” - Comedy Sketch by Robert Benchley & Cast

SHOOT THE RHYTHM TO ME, JOHN BOY

Commercial

Closing announcements and **DEEP PURPLE** (reprise)

Issues

DIGA DIGA DOO

12” 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden),
Viper’s Nest VN-1008 (USA)

DEEP PURPLE

12” 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Phontastic CD 7613 (Sweden)

YOU MUST HAVE BEEN A BEAUTIFUL BABY

CD: Jazz Hour JH-1009 (USA)

SHOOT THE RHYTHM TO ME, JOHN BOY

12” 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Phontastic CD 7613 (Sweden)

¹⁰² Location to be confirmed

February 24, 1939 (Friday)

Artie Shaw and his orchestra opened a one-week engagement at the Fox Theatre, Philadelphia, Pennsylvania. The film was "Tailspin" (Fox).

February 26, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ¹⁰³
Old Gold "Melody and Madness" (15) Broadcast
(CBS) (WABC)

Robert Benchley, host
Del Sharbutt, announcer

16" 33: Transcriptions Incorporated (two discs) (USA)
RTR: Old Gold Shows #6 (USA)
GMA: CBS-478

CRAZY RHYTHM - opening theme

"Mother Nature" - monologue by Robert Benchley

TOGETHER

Commercial

"How to Go to the Library" - Robert Benchley & Cast

THIS CAN'T BE LOVE – Dick Todd, vocal

Commercial

I CRIED FOR YOU – Helen Forrest, vocal

"The Bounding Broomstick (Australia)" - Comedy Sketch by Robert Benchley & Cast

BACK BAY SHUFFLE ¹⁰⁴

Commercial

Closing announcements and **TOGETHER** (reprise)

Issues

TOGETHER

12" 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)

CD: Phontastic CD 7613 (Sweden)

I CRIED FOR YOU

12" 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)

CD: Jazz Hour JH-1009 (USA), Natasha Imports NI-4013 (USA), Phontastic CD 7613

BACK BAY SHUFFLE

12" 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)

CD: Natasha Imports NI-4013 (USA), Phontastic CD 7613 (Sweden), Viper's Nest VN-1008 (USA)

¹⁰³ Location to be confirmed

¹⁰⁴ A transfer of BACK BAY SHUFFLE and the closing of the program also exist as part of the Savory Collection held by the New York jazz Museum (Cataloged under Savory 7) and can be listened to during the museum's regular operating hours.

HOW MUCH ARTIE SHAW DID YOU GET?

ARTIE SHAW (a) Tuesday, February 14 (7:35 p.m. Scottish and Northern Irish Regionals, 7:50 p.m. London and North Regionals, to 8.00 p.m.) relayed through W2XE (19.64m) from C.B.S. Studios, New York, U.S.A. (Received direct on a Peto Scott "Tropy Eight" from B.B.V. on a Murphy A40c.) Programme: Nightfall [sic!] (signature); Begin The Beguine; Any Old Time; The Carioca; The Man I Love; Donkey Serenade; My Reverie; Indian Love Call

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¹⁰⁵ The Melody Maker, February 25, 1939, p. 5

**February/March 1939 (Date Unknown),
Warner Brothers Movie Studios, New York
Film and Recording Session**

**Film “SYMPHONY OF SWING“
Vitaphone Melody Master
Released by Warner Brothers December 30, 1939**

Director: Joseph Hennery
Black & White
Length of film: 10:00 minutes
Number of reels: 1

**ALONE TOGETHER
JEEPERS CREEPERS – Tony Pastor, vocal
DEEP PURPLE - Helen Forrest, vocal
OH, LADY BE GOOD**

Issues

16mm film: SYMPHONY OF SWING (USA), (2)
Laser Disc: MGM/UA Home Video ML 103928 (USA)
DVD: Warner Bros. “Big Band, Jazz & Swing – Short Subject Collection”
12” 33: ASC-11 (England), Joyce LP-304 (USA),

OH, LADY BE GOOD
CD: Rhino R2 72732 (USA)
12” 33: Extreme Rarities 1008 (USA)

JITTERBUG TURNOVER CREATES A NEW KIND OF GIVEAWAY FOR KIDS

“House managers' trouble in coping with the jitterbug trade is getting more acute lately. The Fox, Philadelphia, with Artie Shaw's band as the current attraction, is resorting to a trick to stop kids from staying for two and three shows. It's giving away pennants with Shaw's picture to youngsters who stay for only one show. In New York, complaints from patrons forced to wait too long for seats resulted in management pleading for a break from the stage of the Strand, last week, where Kay Kyser holds forth.”¹⁰⁶

OBERSTEIN'S NEW DISC FIRM

RCA-Victor Recording Manager Resigns to Lead New Venture in Phonograph Field—Stable Includes Shaw, Dorsey, Clinton, Kaye, Todd, Clark

¹⁰⁶ Variety, March 1, 1939, p. 1

TITLE UNDECIDED

“Eli Oberstein has quit as recording manager of RCA Victor to become executive v.p. of a new phonograph record setup financed by Chicago and New York bankers. For the nucleus of his artists' list Oberstein is taking along with him Artie Shaw, Tommy Dorsey, Larry Clinton, Sammy Kaye, Dick Todd, and Buddy Clark. No names have been agreed for the company or labels. Enterprise will be incorporated at the outset as Discs, Inc. Oberstein figures on turning out records with three different price levels. The pop classifications will retail for 35c and 75c while the classical group will be from \$1 up. He doesn't intend to do any shipping until April 15. The project has yet to line up a pressing plant and distributing outlets. Oberstein expects to tie up on the latter problem with one of the major radio set manufacturing companies, which alliance, he points out, will give such company's dealers a record line that will boost their sales of combination machines' and turntable attachments. As far as studios are concerned, the new enterprise will rent while their own are being constructed. Oberstein plans for the start to augment his present alignment of bands with a couple of colored swing combinations. Reputed to be among the venture's backers is a syndicate, which controls 150,000 coin-operated record machines. Trade regards this angle as the new project's most valuable asset, as it will provide an assured outlet of a minimum of 1,000,000 records a month. Oberstein denies any such affiliation exists. Martin W. Littleton, Jr., is handling the legal and financial details. Slate of officers, including that of president, will be decided on this week. Likewise, the engagement of sales manager and other top executive personnel. Leonard Joy, who was Oberstein's assistant, has been named to replace him in the post of recording manager. Joy has been with the company for several years. Previously he was a band leader, holding several commercial network assignments.”¹⁰⁷

ARTIE SHAW MAY FILM WARNERS' 'MAKING OF A BAND' WHILE ON COAST

“Artie Shaw orchestra will probably make a picture while on the Coast with the Robert Benchley-Old Gold program which it rejoins in Hollywood April 23. Shaw's crew also goes into the Palomar Ballroom, L. A., April 19. Ciggie program does its last broadcast from New York March 19. picking up on the Coast following week. Several film makers are reported after Shaw, among them Warner Bros., which wants him for a picture which would flickerize 'the building of an orchestra, tentatively labeled The Building of a Band.' It would use WB players. Show recently completed a short for' Paramount. Plan was afoot to charter a plane to fly Shaw's crew to the Coast from Cleveland, where it closes April 13, in order to be on hand for the airing of the 16th, but it was dropped. He'll do that shot from Chicago, in as much as he's been picked up from the road past few weeks.”¹⁰⁸

BENNY TAILS ARTIE

“Pittsburgh, Feb. 28. - Unwilling at first to take Benny Goodman week March 10 because that comes right on heels of Artie Shaw's engagement. Stanley, WB deluxer, had to back down since that was only date in Immediate future Goodman had open. Result will bring country's two leading swing outfits here in a row, situation management tried to avoid. Shaw was asked to set back his engagement few weeks but turned proposition down. Understood he was eager to get in ahead of Goodman. It's a first time for Shaw in a theatre here, and Goodman's third stretch at Stanley. Shaw broke in his present outfit in Pittsburgh, playing Willows, roadhouse, summer before last.”¹⁰⁹

¹⁰⁷ Variety, March 1, 1939, p. 37

¹⁰⁸ Variety, March 1, 1939, p. 39

¹⁰⁹ Variety, March 1, 1939, p. 39



Artie Shaw
Warner Brothers Vitaphone Publicity Photo

March 1939

BENNY GOODMAN AT AMBASSADOR HOTEL IN MAY

“Benny Goodman returns to Los Angeles, scene of his first real success (at the Palomar), for the first time in almost two years, this time to storm a citadel held for years largely by sweet-style bands, the Ambassador Hotel’s Cocanut Grove, where he is to open the latter part of May. There is a possibility that Goodman’s archrival for swing honors, Artie Shaw, will be at the Palomar around the same time. If so, occasion will mark something of battle, though Shaw is considered a sure bet to click with the Palomar’s swing-conscious patrons while BG will have to draw the bulk of his business from the Grove’s more conservative patronage.”¹¹⁰

New York Stuff

“Artie Shaw shows at Roseland Ballroom on March 16, his last local appearance before heading West.”¹¹¹

ARTIE SHAW’S BLUEBIRD ALBUM

Reviewed by Guy Sykes

“Artie Shaw this and Artie Shaw that, and who is this musical mushroom. They say he’s carving Goodman and Dorsey on the popularity contests and being paid more than you can imagine for one-night stands. Well, but how his music measure up? Sure, the crowds rave, and Shaw’s agent walks across Broadway and gets a two grand raise to play a week at the Strand in just the time it took him to cross over. Never mind that. Here’s an album of Shaw. Five records, ten sides of representative hit numbers of ten great composers, as they say, selling at \$2.25. It had better be good. And the titles: *Carioca & Bill, Donkey Serenade & My Heart Stood Still, Rosalie & Lover Come Back to Me, Supper Time & Zigeuner, Man I Love & Vilia*. An arranger’s nightmare. Sure, some of these numbers were hits, but that was long ago. Back from the dead with musical monkey-glands maybe. It really couldn’t be good. But it is good. It’s fine. Not for jam in the raw, or historical evidence, or even collectors. Simply Shaw at his best, and eminently merchandisable. When you go to hear it, play *Lover Come Back to Me*. Because it’s the best, although the rest are almost as good. A band without celebrated soloists, playing together with an astounding cohesion, and cutting some solid arrangements as they’ve never been cut. With Tony Pastor’s tenor, a fine piano, and a good trumpet taking what get-off there is, the emphasis falls on the arranging and it can stand it. Beautiful changes and modulations. It may be corny in a few months, but it’s good now, with a fine ensemble impact. Even with vocalists. And commercial in a good sense. Artie crashed through under all the pressure, so all the luck to him. He’ll need it.”¹¹²

¹¹⁰ Tempo, March 1939, p. 2

¹¹¹ Tempo, March 1939, p. 3

¹¹² Tempo, March 1939, p. 9

ARTIE SHAW

RATED by musicians and the general public alike in the orchestra world, Artie Shaw's torrid swing band is reaching the peak of popularity faster than even its most ardent fans have expected. Currently playing at Mrs. Maria Kramer's Hotel Lincoln Blue Room and turning away the jitterbugs nightly, Artie is also heard four times each week on the NBC network. In addition, his presence on the Old Gold commercial which started Nov. 20th, along with madcap Robert Benchley, gives the clarinet-playing star as much airtime as any of the leading maestri.

Shaw's current success represents the culmination of two grueling years of playing one-nighters and tough hotel spots. After selecting the musicians he wanted he started out to build what he hoped would be the finest dance band in the country. And trying out on the road, he believed, was the only way to accomplish that aim.

Time and again he turned down big money and lucrative offers to play at the choicest hotels and theatres in New York City. Instead he kept playing an almost heart-breaking series of difficult engagements, often traveling as far as 600 miles to play a dance date. Most musicians would have quit a bandleader who deliberately selected such an arduous itinerary. Shaw's men remained because they can't be without what Artie does on clarinet. The band's current success and rosy future certainly justifies their confidence in their handsome young leader.

Despite its recently completed journey through the hinterlands and its two-year duration, the Shaw band's climb to the top has been a swift one. In fact the band is little more than two and a half years old. Early in 1936, at a swing concert at the Imperial Theatre, after the biggest bands in the country had gone to town, Artie walked onto the stage with a string quartet, and standing in front of it with his clarinet, wove a musical patter which brought down the house. Everybody in town was after him to organize a band. He finally did and played at the Onyx, the French Casino, the Lexington Hotel, and the Paramount Theatre. Then came his two-year jaunt through the hinterlands and the rest his swing music history."¹¹³

Reviewing the Latest Records by THE GROOVER

BLUEBIRD: Artie Shaw continues to move up close to the top with records like these:
WHAT IS THIS THING CALLED LOVE and YESTERDAYS.¹¹⁴

¹¹³ Song Hits, March 1939, p. 25

¹¹⁴ Song Hits, March 1939, p. 29

Variety House Reviews

FOX, PHILLY

Philadelphia. Feb. 24. - Artie Shaw's orch (14), Helen Forrest, Tony Pastor; Craig & Richards, Robert Williams & "Red Dust; 'Tailspin' (20th)

"The Fox theatre resumes as a vaud-filmer this week with a smash stage attraction backed by a much-ballyhooed pic—a combo that packed 'em in opening day. Artie Shaw's name is magic at the b. o., bringing the kids in droves through the wickets. Night biz, a sore spot at the Earle, was also away above par on Friday (24),. Shaw's gang comes here fresh from the historic 'battle of swing' in Newark. They received a riotous welcome at the tee off show, but the crowd was much better behaved than the jitterbug fandangos at the Earle. They applauded and whistled after each number, but there was little of the stomping that used to mark the Earle shows. The swing customers seem a little overawed by the more sedate surroundings at the Fox. Band opens on a moving stage with Shaw's theme tune, 'Nightmare,' the leader out in front piping the high ones on his clarinet. Crew then swings out with the choicest morsels in the Shaw bill of fare, 'Carioca' 'Shoot the Licker to Me, John Boy,' 'Softly as a Morning Sunrise,' and 'The Chant.' Tony Pastor and Helen Forrest handle all the vocal work and capably. Former does a snappy bit with his lone number, 'Indian Love Call.' Miss Forrest a willowy lass, had to swing three songs before they let her get away— 'Deep Purple,' 'I Cried for You,' and 'Old Folks.' The last one is particularly socko. Shaw's crew finales with a hodge-podge arrangement including 'Bei Mir,' 'Joseph, Joseph,' a couple of Russian tunes and a few Yiddish froellchs. It's an almost Identical bit to the container of Benny Goodman, who appeared at the Earle two weeks ago. There are only two outside acts currently. Craig and Richards, a young shag team who seem a bit weak in routining, and Robert Williams and 'Red Dust' deliver animal act. Williams had trouble getting the Shaw-hungry crowd with him, but once his pooch began acting up he clicked. Shaw handles the show well, giving virtually every musician a chance to strut his stuff. Les Jenkins, George Arus, Sid Weiss, Chuck Peterson and drummer Buddy Rich get across easily." ¹¹⁵

March 3, 1939 (Friday)

Artie Shaw and his Orchestra opened a one-week engagement at the Stanley Theatre, Pittsburgh, Pennsylvania. The film was "Paris Honeymoon" (Paramount).

March 3, 1939 (Friday)

Hotel William Penn, Pittsburgh, Pennsylvania
University of Pittsburgh Intra-Fraternity Dance

"Artie Shaw played University of Pittsburgh Interfraternity Ball at William Penn Hotel, Pittsburgh, Friday (3), doubling into there from engagement at WB Stanley. First time theatre has ever permitted that." ¹¹⁶

¹¹⁵ Variety, March 1, 1939, p. 45

¹¹⁶ Variety, March 8, 1939, p. 50

March 5, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ¹¹⁷
Old Gold “Melody and Madness” (16) Broadcast
(CBS) (WABC)

Robert Benchley, host
Del Sharbutt, announcer

16” 33: Universal Recording Co. (two discs) (USA)
RTR: Old Gold Shows #6 (USA)
GMA: CBS-479

CRAZY RHYTHM - opening theme

“Moonlight Sonata” - monologue by Robert Benchley

ROSALIE – Tony Pastor, vocal

Commercial

“How to Develop Your Personality” - Robert Benchley & Cast

JUNGLE DRUMS

Commercial

I WANT MY SHARE OF LOVE – Helen Forrest, vocal

“The Bounding Broomstick (Malaya)” - Comedy Sketch by Robert Benchley & Cast

NON-STOP FLIGHT

Commercial

Closing announcements and **NON-STOP FLIGHT** (reprise)

Issues

ROSALIE

12” 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden)
Soundcraft SC-8004 (USA), Viper’s Nest VN-1008 (USA)

JUNGLE DRUMS

12” 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7613 (Sweden)
Soundcraft SC-8004 (USA), Viper’s Nest VN-1008 (USA)

I WANT MY SHARE OF LOVE

12” 33: Jazz Guild 1005 (Canada), Phontastic NOST 7627 (Sweden)
CD: Swing Era Records SECD-502 (USA), Natasha Imports NI-4013 (USA),
Phontastic CD 7613 (Sweden), Soundcraft SC-8004 (USA),
Viper’s Nest VN-1008 (USA)

NON-STOP FLIGHT

12” 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden),
Soundcraft SC-8004 (USA), Viper’s Nest VN-1008 (USA)

¹¹⁷ Location to be confirmed

Variety House Reviews

STANLEY, PITT

Pittsburgh, March 3 - Artie Shaw orch (15), Robert Williams and Red Dust, Craig & Richards, Helen Forrest, Tony Pastor; 'Paris Honeymoon' (Par)

"Artie Shaw's the Cinderella man in the band biz so far as Pittsburgh is concerned. Summer before last, he launched his present band here at Willows, one of the town's ranking warm-weather spots. Got over just so-so, dance mob complaining arrangements were too brassy. Today they're swooning in the aisles at the same type of music, proving what a rep will do. True, there's been some improvement since the Willows episode in the outfit, but now, just as then, chief feature is Shaw himself with that blazing clarinet. That's something Shaw's always had, only he's capitalizing on it more. Too much, it seems, occasionally. He's doing those sizzling hallelujahs and molten hosannas practically every number throughout the hour session. Better showmanship would be to give 'em less and make 'em 'want more. It should be. a b.o. panic at the Stanley this week. First time in almost a year the management thought it necessary to stick in five shows opening day. This foresight was vindicated when the ropes were up for noon opener. House stuck in a neat screen assist, too, in 'Paris Honeymoon (Paramount); figuring Bing Crosby would hold up the night biz when jitterbugs go into temporary retirement. Opening afternoon, the swing slammers were going through the eenie-meenie-mnie-mo of ecstasy, rocking the balcony, and yelling so wildly Shaw's announcements as M.C. fell on deaf ears. Didn't faze him in the least, however, and he kept the show going at a dizzy clip just the same, shooting directly, from one number to another and cutting right into the middle of the palm pounding. Good thing, too, for had he hesitated a moment, Shaw would have been lost and layout would have consumed at least time and a half. Shaw's crew is one of the hardest working around. Boys don't let up for a moment, no doubt taking their cue from Shaw, who's a Trojan for lip-work. Vocals are handled by Helen Forrest and saxist, Tony Pastor, latter socko with his yeah-man version of 'Indian Love Call.' It's one of Shaw's best recordings and crowd apparently knew it, for the first bars had the day-time payees in a dither. Miss Forrest only fair on the pipes, but Shaw helps her over with his clarinet interpolations during her three numbers, 'Deep Purple,' 'I Cried for You' and 'Old Folks.' Layout also carries two acts. First is Craig and Richards, couple of hoofers with more energy than talent. First routine's ' supposed to be a fast tap but clicks against the hardwood are drowned out by the brass. Shag encore just average. Other turn is Robert Williams, with the dog Red Dust. Over big: Williams seems to be working a little too hard on his own, however, for laughs these days, and might relax just a bit. For finale, Shaw, and the drummer team up for a two-man jam session with an international medley, ringing the bell all the way on an eight-minute marathon. Arrangements are scored smartly with an eye to Shaw's own clarinet wizardry, with that socko 'Begin' still leading the field by a wide margin. Stanley's turning 'em over fast; giving 'em only Shaw, the pic, an abbreviated newsreel, and the trailer on Benny Goodman, who follows his swing rival. Applause for the Goodman announcement heavy, proving swing clan is obviously legion."¹¹⁸

¹¹⁸ Variety, March 8, 1939, p. 27

“Artie Shaw has signed a contract which will keep him under RCA Victor's wing for another two years effective next Wednesday (15),. Agreement, agented for him by Rockwell General Amusement Corp., guarantees him 25 records a year at \$1,000 a side (\$2,000 a record), against royalties. It's a \$100,000 deal. Eli Oberstein, who quit Victor to organize a new disc company, offered Shaw a guarantee of \$50,000 for one year.”¹¹⁹

March 10, 1939 (Friday)
1939 Senior Ball
Davis Gymnasium
Bucknell University
Lewisburg, Pennsylvania
(Dance)

March 11, 1939 (Saturday)
Waldorf-Astoria Hotel, New York
Warner Brothers Annual Banquet-Dinner Dance

ARTIE SHAW IS THE MR. CINDERELLA OF BOUNCE BANDS; IN THE RED 3 MOS. AGO

By Ben Bodec

“Artie Shaw, the newest thing in bounce bands, who last week signed a contract with RCA Victor which guarantees him an income from phonograph records of \$100,000 for the next two years, can lay claim to skyrocketing from behind the eight-ball into the realm of big money within a period of three months. When Shaw took up his band at the Lincoln Hotel, N. Y., last December he was in the red for \$11,000. Today, besides the disc coin. He's good for a minimum of \$6,500 a week in theatres, \$2,250 in radio (Old Gold), and a \$1,100 guarantee on one-nighters. It was only last fall that the Music Corp, of America let Shaw go because it became convinced that the bandman's future was dubious. He asked for his release, and it was given him with dispatch. Now Shaw is considered by booking offices as one of the four top gold mines in the business. For revenue possibilities he rates in a class with Tommy Dorsey, Benny Goodman, and Larry Clinton. Shaw got his original opportunity as a batonist from Rockwell-O'Keefe in 1937, when that office placed him in the Lexington Hotel, N. Y. Things after that didn't pan out so well for him. His outfit then included strings. He couldn't make a go of it and changed his style to conform with demand for hot outfits. It was Charlie Shribman, of the Boston ballroom operating firm that next took a chance on Shaw, Shribman built a band around him and spotted him into his State Ballroom in Boston last spring, from where Shaw started to be heard from as a coming name. Shaw's stipend from Shribman was \$65 a week, and that was only eight months ago. Soon afterwards Shaw's Bluebird records started to click. It was his cutting of 'Begin the Beguine' that helped build him to his present position. Then came the contract from Old Gold and the date at the Lincoln. It's been easy and rich sailing from then on. Rockwell General Amusement Corp., successor to Rockwell-O'Keefe, meanwhile became Shaw's booking agent. Artie Shaw orchestra is currently being mentioned for a major New York hotel spot next fall, either the Hotel New Yorker or the Pennsylvania, both of which are now under consideration.

¹¹⁹ Variety, March 8, 1939, p. 49

"Tentative arrangement has the crew opening at the Penn Oct 8. Penn is part of the Statler chain, which previously used only Music Corporation of America bands, but which is now a wide-open proposition, as in turn is the New Yorker, formerly a closed Rockwell General Amusement spot but now open to MCA bands also. Rockwell handles Shaw."¹²⁰

March 12, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York¹²¹
Old Gold "Melody and Madness" (17) Broadcast
(CBS) (WABC)
Robert Benchley, host
Del Sharbutt, announcer

16" 33: Universal Recording Co. (two discs) (USA)
RTR: Old Gold Shows #6 (USA)
GMA: CBS-480

CRAZY RHYTHM - opening theme
"Murder Mystery" - monologue by Robert Benchley
MY HEART BELONGS TO DADDY
Commercial
"How to Plan an Automobile Trip" - Robert Benchley & Cast
THE CHANT
Commercial
"The Bounding Broomstick (Ireland)," - Comedy Sketch by Robert Benchley & Cast
DOUBLE MELLOW
Commercial
Closing announcements and **MY HEART BELONGS TO DADDY** (reprise)

Issues

MY HEART BELONGS TO DADDY

12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden),
Viper's Nest VN-1008 (USA)

THE CHANT

12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)
CD: Fenn Music FJD 2704 (Germany), Natasha Imports NI-4013 (USA),
Phontastic CD 7628 (Sweden), Viper's Nest VN-1008 (USA)

DOUBLE MELLOW

12" 33: Jazz Guild 1007 (Canada), Joyce PIX-6 (USA), Phontastic NOST 7628 (Sweden)
CD: Phontastic CD 7628 (Sweden), Swing Era Records SECD-502 (USA)

¹²⁰ Variety, March 15, 1939, p. 1

¹²¹ Location to be confirmed

March 12-13, 1939 (Sunday-Monday) 11:30 pm - 4:00 am
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA:

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 032961-1

ANY OLD TIME

(Artie Shaw)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Victor 20-1575-A (USA), La Voz De Su Amo GY 662 (Spain)
12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-116 (USA)
CD: Classics 1007 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England), RCA Records BVCJ-37100 (Japan)

BS 032961-2

ANY OLD TIME

Hold (Unknown whether master still exists – Victor ledger says “held in NY”)

BS 032962-1

I'M IN LOVE WITH THE HONORABLE MR. SO AND SO

(Sam Coslow)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10188-A (USA), Bluebird B-10188-A (Canada)
12" 33: Bluebird AXM2-5533 (USA), RCA Camden CAL-584 (USA),
Sounds of Swing LP-123 (USA)
CD: Classics 1007 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England), Kaz Records TRT CD 191 (England)

BS 032962-2

I'M IN LOVE WITH THE HONORABLE MR. SO AND SO

Hold (Unknown whether master still exists – Victor ledger says “held in NY”)

BS 032963-1

PROSSCHAI

(Sammy Chan-Saul Chaplin)

Vocal refrain by Tony Pastor

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10188-B (USA), Bluebird B-10188-B (Canada), Disque Gramophone K.8391 (France), His Master's Voice B.8925 (England), His Master's Voice B.8925 (India)
- 12" 45: Doxy Dox857 (EU)
- 12" 33: Bluebird AXM2-5533 (USA), RCA PM 43175 (France), RCA Records DMM 4-0321 (USA), RCA Victor LPM-1201 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England)
- CD: Bluebird 09026-63808-2 (USA), Classics 1007 (France), Fenn Music FJD 2704 (Germany), The Intense Media 222738-05 (EU), Mosaic MD-7 244 (USA), Naxos Jazz Legends 8.120615 (EU)

BS 032963-1A

PROSSCHAI

Not processed

D M S

BS 032964-1

DEEP PURPLE

(Mitchell Parrish-Peter De Rose)

Vocal refrain by Helen Forrest

Harry Rogers arrangement

Issues

- 10" 78: (Master) Bluebird B-10178-A (USA), Electrola E.G. 6883 (Germany), His Master's Voice B.8906 (England), His Master's Voice GA 5015 (Austria), His Master's Voice K.8343 (France) His Master's Voice X 7535 (Sweden)
- 12" 33: Bluebird AXM2-5533 (USA), Everest Records CBR 1013 (England), Jazz Selection Mono 32 933-4 (Germany), RCA International INTS 5022 (England), RCA PM 43175 (France), RCA Records DMM 4-0321 (USA), RCA Victor DPM 2028 (England), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England)
- CD: Bluebird 6274-2-RB (USA), Bluebird 82876 692392 (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Classics 1007 (France), Classic Jazz CDCD 1007 (EEC), Hallmark 702232 (Netherlands), The Intense Media 222738-05 (EU), It's Music 22705 (Germany), JASMC D 2559 (England), Jazz Portraits CD 14501 (EEC), Kaz Records TRT CD 191 (England), Living Era CD AJA 5113 (England), Memoir CDMOIR 528 (England), Properbox 85 (England), Pulse PLS CD 402 (England), RCA Records BVCJ-37100 (Japan), RCA Victor/BMG 09026-63753-2 (USA)

BS 032964-1A

DEEP PURPLE

Not processed

BS 032965-1

I'M COMING VIRGINIA

(Donald Heywood-Will Marion Cook)

Jerry Gray arrangement

Issues

- 10" 78: (Master) Bluebird B-10320-B (USA), Bluebird B-10320-B (Canada), His Master's Voice B.8997 (England), His Master's Voice K-8467 (France), His Master's Voice B.8997 (India), His Master's Voice JK 2070 (Switzerland), Victor 29852-B (Argentina)
- 12" 33: Bluebird AXM2-5533 (USA), RCA PM 43175 (France), RCA Victor DPM 2028 (England), Phontastic NOST 7667 (Sweden)
- CD: Classic Jazz Archive 222001 (Germany), Classics 1007 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244 (USA), Properbox 85 (England), Pulse PLS CD 402 (England)

BS 032965-1A
I'M COMING VIRGINIA

Not processed

BS 032966-1
PASTEL BLUE¹²²
(Artie Shaw-Charles Shavers)

Issues

10" 78: (Master) Bluebird B-10178-B (USA), His Master's Voice B.8963 (England), His Master's Voice J.O. 255 (England) (title on label WHY BEGIN AGAIN?)
12" 33: Bluebird AXM2-5533 (USA), Franklin Mint Society 27 (USA), RCA Victor DPM 2028 (England)
CD: Best of Jazz 4016 (France), Classic Jazz Archive 222001 (Germany), Classics 1007 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244 (USA), Properbox 85 (England)

BS 032966-1A
PASTEL BLUE

Not processed

March 13, 1939
Temple University
Philadelphia, Pennsylvania
(Dance)

March 16, 1939
Roseland Ballroom
239 West 52nd Street
New York
(Dance)

D M S

¹²² Originally titled BLUE DILEMMA. Also known as WHY BEGIN AGAIN?

March 17, 1939 (Friday) 1:30 - 6:00 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

New Records

“Artie Shaw’s *One Night Stand & One Foot in the Groove* is fine commercial swing and well arranged.”¹²³

BS 035299-1

YOU GROW SWEETER AS THE YEARS GO BY

(Johnny Mercer)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

10” 78: (Master) Bluebird B-10195-A (USA), Bluebird B-10195-A (Canada),
12” 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-123 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England), Naxos Jazz Legends 8.120615 (EU)

BS 035299-1A

YOU GROW SWEETER AS THE YEARS GO BY

Not processed

BS 035300-1

YOU’RE SO INDIFFERENT

(Mitchell Parrish-Sammy Fain)

Vocal refrain by Helen Forrest

Issues

10” 78: (Master) Bluebird B-10215-A (USA), Bluebird B-10215-A (Canada)
12” 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-101 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2559
(England)

¹²³ Tempo, June 1939, Page 6

BS 035300-1A
YOU'RE SO INDIFFERENT

Not processed

BS 035301-1
SNUG AS A BUG IN A RUG
(Frank Loesser-Marty Malneck)
Vocal refrain by Tony Pastor

Issues

10" 78: (Master) Bluebird B-10215-B (USA), Bluebird B-10215-B (Canada)
12" 33: Bluebird AXM2-5533 (USA), RCA Camden CAL-908 (USA), RCA PM 43175
(France)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244
(USA), Pulse PLS CD 402 (England)

BS 035301-1A
SNUG AS A BUG IN A RUG

Not processed

BS 035302-1
IF YOU EVER CHANGE YOUR MIND
(Bud Green-Grady Watts-Maurice Sigler)
Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10195-B (USA), Bluebird B-10195-B (Canada)
12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-123 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England)

BS 035302-1A
IF YOU EVER CHANGE YOUR MIND

Not processed

BS 035303-1

ONE NIGHT STAND

(Artie Shaw)

Artie Shaw arrangement

Issues

- 10" 78: (Master) Bluebird B-10202-A (USA), Bluebird B-10202-A (Canada), Bluebird B-10202-A (Canada) (blue label), His Master's Voice B.8936 (England), His Master's Voice J.O. 255 (England)
- 7" 45: RCA Victor EPA-767 (USA)
- 12" 45: Doxy Dox857 (EU)
- 12" 33: Bluebird AXM2-5533 (USA), RCA Camden CAL-584 (USA), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor DPM 2028 (England), RCA Victor LPM-1201 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England)
- CD: Classic Jazz Archive 222001 (Germany), Classics 1045 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244 (USA)

BS 035303-1

ONE NIGHT STAND

Not processed

BS 035304-1

ONE FOOT IN THE GROOVE

(Artie Shaw-Wen D'Aury)

Wen D'Aury arrangement (?)

Issues

- 10" 78: (Master) Bluebird B-10202-B (USA), Bluebird B-10202-B (Canada), Bluebird B-10202-B (Canada) (blue label), 10" RCA Victor Test Pressing (USA)
- 12" 45: Doxy Dox857 (EU)
- 12" 33: Bluebird AXM2-5533 (USA), RCA Camden CAL-584 (USA), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Victor DPM 2028 (England), RCA Victor LPM-1201 (USA), RCA PM 43175 (France), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6913 (England)
- CD: Acrobat ACRCO 199 (Czech Republic), Best of Jazz 4016 (France), Classic Jazz Archive 222001 (Germany), Classics 1045 (France), The Intense Media 222738-05 (EU), Kaz Records TRT CD 191 (England), Mosaic MD-7 244 (USA), Sounds of Yesteryear DSOY667 (England)

BS 035304-1A

ONE FOOT IN THE GROOVE

Not processed

March 17, 1939 (Friday)
Princeton University Junior Prom
Princeton, New Jersey
(Dance)

March 19, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York ¹²⁴
Old Gold “Melody and Madness” (18) Broadcast (Partial)
Robert Benchley, host
Del Sharbutt, announcer

16” 33: Universal Recording Co. (one disc) (partial) (USA)
RTR: Old Gold Shows #7 and #8 (partial) (USA)
GMA: CBS-481

CRAZY RHYTHM - opening theme
“Murder in Chinatown” - monologue by Robert Benchley

BETTER THAN AVERAGE GIRL

Commercial

“How to Go to the Photographer” - Robert Benchley & Cast

ALONE TOGETHER

Commercial

THIS IS IT – Helen Forrest, vocal

“The Bounding Broomstick (Manhattan),” - Comedy Sketch by Robert Benchley & Cast

ONE NIGHT STAND

Commercial

BETTER THAN AVERAGE GIRL (reprise)

Issues

CRAZY RHYTHM – opening theme

16” 33: Universal Recording Co. (USA)

RTR: Old Gold Shows #7 (USA)

BETTER THAN AVERAGE GIRL

16” 33: Universal Recording Co. (USA)

12” 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)

RTR: Old Gold Shows #7 (USA)

CD: Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden),
Viper’s Nest VN-1008 (USA)

ALONE TOGETHER

RTR: Old Gold Shows #7 (USA)

THIS IS IT

RTR: Old Gold Shows #7 (USA)

ONE NIGHT STAND

16” 33: Universal Recording Co. (USA)

BETTER THAN AVERAGE GIRL – reprise

16” 33: Universal Recording Co. (USA)

¹²⁴ Location to be confirmed

CBS CURTSEYS; LENNEN & MITCHELL TO USE ON NBC THE CBS BENCHLEY SHOW

“Columbia has waived the obligation it held on Robert Benchley's air services so that the humorist is free to work on NBC for Old Gold when the cig account moves its half-hour show to the Blue (WJZ) link May 23. Old Gold has the spot following 'Information Please' Tuesday nights. Martin Gosch, producer of the Old Gold stanza, who is under contract to CBS, has likewise been flagged through. CBS had a paper from Benchley, which bound him from working on another network for a year. It was Columbia that sold Benchley to Lorillard through Lennen & Mitchell. When the program blows from CBS it will have completed a 26- week run. Benchley is slated to go off the show for an eight-week vacation either July 4 or 11. Under the new contract, which L & T has just, signed with Artie Shaw the account has the right to keep the band in the Tuesday night spot for either Old Gold or some other Lorillard product. Benchley and his cast will broadcast March 26 from the stage of the Capitol Theatre, Hartford, where Shaw will be playing a week's engagement. While the humorist will from the following week on work from Hollywood, Shaw will cut into the April 2 and 9 programs from other points.”¹²⁵

March 20, 1939 (Monday)
Palais Royale
Toronto, Ontario
(Dance)

March 21, 1939 (Tuesday)
Broadway Auditorium
Buffalo, New York
(Dance)

OBERSTEIN THREAT REACTS DANCEMEN ENJOY WAX COMPETITION

Victor and Brunswick Out to Hold Favorites
Already Have Cut Down List Available to Former RCA Recording Exec

DISCS PAY OUT

“Scramble of the record companies to sign or re-sign high-bracketed orchestral talent during the past few weeks is reacting in favor of the bank accounts of several bands. And more to come. All started with the exit of Eli Oberstein from RCA Victor and his promising to grab off the cream of the band crop for the company he formed. In addition, there is another reason, namely, the infusion of Columbia Broadcasting money into Brunswick-Vocalion records. In competition the trio has skyrocketed the price for names. Artie Shaw, originally named to go with Oberstein, got himself a \$100,000 guarantee for two years with Victor. Benny Goodman also renewed with Victor. Tommy Dorsey, after reputedly being aligned with Oberstein also stays with Victor on a one-year with option contract guaranteeing him \$50,000 a year against royalties which can grab him off more than his guarantee. Dorsey was offered a guarantee of \$45,000 a year to go over to Brunswick. The Oberstein deal was similar to what Dorsey got from Victor.”¹²⁶

¹²⁵ Variety, March 15, 1939, p. 39

¹²⁶ Variety, March 22, 1939, p. 45

SHAW CRACKS MCA HOTEL

"Artie Shaw orchestra goes into Pennsylvania Hotel, N. Y., Oct 15. Band will go into the spot's Café Rouge, a larger room than the Madhattan Room now holding the Harry James crew. Hotel is mulling reversing the two rooms. Putting Shaw into the Cafe Rouge, normally a luncheon spot, will probably force the Madhattan into the Rouge's luncheon status. Shaw is the first Rockwell General Amusement band to break through the Music Corporation of America hold on the Penn." ¹²⁷

ON THE UPBEAT

"Artie Shaw recorded one of his original numbers last week, which he had named 'House of Jive.' It will be released under title 'One Foot in Groove'." ¹²⁸

INSIDE STUFF – ORCHESTRAS

"Stan Shaw, director of the WNEW, N. Y.'s early hour 'Milkman's Matinee,' set up a recorded program early Friday morning (17), which saluted, number after number, the various counties of Ireland. It was scheduled to occupy half the night at least but didn't get half as far as intended. Wave of wires came in, the gist of all being 'we're not all Irish; let's have Artie Shaw.'"

"Artie Shaw and SI Shribman, New England ballroom operator, have agreed to settle an obligation which the bandsman put himself under last year while playing for Shribman by the payment of a cash sum of money. Amount which Shaw is slated to give Shribman is \$22,500." ¹²⁹

LUD GLUSKIN'S BIG DAY

"Hollywood, March 28 - Lud Gluskin has his contract renewed as CBS coast musical director and signed to score his third picture last week. May baton music on Robert Benchley's Old Gold program during Artie Shaw's absence. All broke in one day." ¹³⁰

SHAW ASKS 10% FOR N. Y. REPEAT

"Artie Shaw, who played the Strand, New York, a month or so ago at \$6,500 gross salary, is now asking \$10,000 net from the same spot for a return engagement Same figure is being asked from other theatres for the Shaw: Orchestra. At \$10,000 net, if booked, Shaw's band will be getting nearly a 100% increase in salary. Previously, the band itself had to bear the extra tap of standby musicians, required of all non-Local 802 (N.Y.), orchestras, amounting to close to \$2,000, but on the net arrangement the theatre takes, care of the surcharge. At that rate, cost of the Shaw band to the N.Y. Strand, for instance, would be close to \$12,000. Only other band to get that kind of money at the Strand was Kay Kyser, who was there recently. Latter was in on a \$10,000 net deal, with the theatre paying for the standbys besides." ¹³¹

¹²⁷ Variety, March 22, 1939, p. 47

¹²⁸ Variety, March 22, 1939, p. 49

¹²⁹ Variety, March 22, 1939, p. 49

¹³⁰ Variety, March 29, 1939, p. 23

¹³¹ Variety, March 29, 1939, p. 33

March 24, 1939 (Friday)

Artie Shaw and his Orchestra opened a one-week engagement at the State Theater, Hartford, Connecticut, through Thursday, March 30, 1939

March 26, 1939 (Sunday) 10:00 - 10:30 pm
State Theatre, Main & Morgan Streets, Hartford, Connecticut
Old Gold "Melody and Madness" (19) Broadcast
(CBS) (WABC)

Robert Benchley, host
Del Sharbutt, announcer

16" 33: Universal Recording Co. (two discs) (USA)
RTR: Old Gold Shows #7 (USA)
GMA: CBS-482

CRAZY RHYTHM - opening theme
"Murder Mystery (sequel)," - monologue by Robert Benchley

GANGBUSTERS

Commercial
"How to Fix Up Your Garden" - Robert Benchley & Cast

PASTEL BLUE

Commercial
IT'S ALL YOURS
"The Bounding Broomstick (Borneo)" - Comedy Sketch by Robert Benchley & Cast

PROSSCHAI – Tony Pastor, vocal

Commercial
Closing announcements and **IT'S ALL YOURS** (reprise)

Issues

GANGBUSTERS

10" 78: Lockie's Lacquer (USA)
12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)
CD: Phontastic CD 7628 (Sweden), Swing Era Records SECD-502 (USA)

PASTEL BLUE

10" 78: Lockie's Lacquer (USA)
12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden), Swing Era Records SECD-502 (USA), Viper's Nest VN-1008 (USA)

IT'S ALL YOURS

12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden), Swing Era Records SECD-502 (USA), Viper's Nest VN-1008 (USA)

PROSSCHAI

12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)
CD: Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden), Viper's Nest VN-1008 (USA)

Variety House Reviews

STATE, HARTFORD

Hartford, March 26 - Artie Shaw's orch, with Helen Forrest, Tony Pastor: Slate Bros. (3), Fay Carroll, Craig & Richards, Sam Kaplan's house band; 'Forged Passport' (Rep),

"State this week is the camping ground of almost every jitterbug and his cousin in this part of the country, even the curious, sedate types have filed past the turnstiles in a steady stream to see and hear the Artie Shaw unit. Two reasons exist for the huge turnout accorded the Cinderella Man of bands. One is that he is playing on home ground, having played this territory numerous times before his rapid rise. Second reason is that his featured sax player and vocalist Tony Pastor, is a local product. Depending on the swing stick swisher to bring in the auditors, the house has gone light on the number of acts offered. Result is a skimpy production. As was the case with Goodman, a little more than a month ago, the jive nutty youngsters are sitting through two and three shows, stamping and whistling. B. O. reports and extra shows given—there were six Saturday (25), instead of the usual four—indicate that Shaw is topping the Goodman gross by a big figure. Band is clcko but is strictly jive all the way through and its nervy brass section makes one ear weary. Shaw fronts his band all the time. Like Goodman, he is strictly a musician, playing' the clarinet practically all the time and doing a neat job at it. Tee off is a swingy number: following an overture by the house band, which sets the pace for Craig and Richards, youthful mixed shag team. Pair get by with hackneyed shag tapping. Band then dishes out 'Shoot the Likker to Me, John Boy.' Tony Pastor next vocalizes a swing arrangement of 'Indian Love Call.' Helen Forrest, the chirper with the unit does nicely with 'Deep Purple' and 'I Cried for You.' After a couple of numbers by the band, the Slate Bros, and Fay Carroll are spotted. Zany foursome rings the bell with nonsense and heckling patter. Gal, a luscious blond looker, is the butt of heckling crossfire chatter by the boys as she attempts a song. She has a nice set of pipes. This marks the first time since the inauguration of the name band policy that the house orch accompanied an act. Shaw's band finales in a lengthy swing number. Only semblance to sweet music is 'Begin the Beguine' in the early portion. Miss Forrest was out of the lineup today (Sunday) due to laryngitis. Jill Carroll replaced, her, singing, one song at each of the shows. Regular Old Gold show was broadcast from the stage."¹³²

March 27, 1939

Pennsylvania Athletic Club
18th and Locust Streets
Philadelphia, Pennsylvania
(Dance)

¹³² Variety, March 29, 1939, p. 37

April 1939

ELI OBERSTEIN HEADS NEW DISC CO.

'New York. – Eli Oberstein, who as recording manager for Victor, lined up and built up an impressive list of big sellers for the company, such as Benny Goodman, Tommy Dorsey, Larry Clinton, Artie Shaw, and Sammy Kaye, has left Victor Company to form a new company under his own management. A trade name for the label hadn't been set at writing. Firm was incorporated as Discs, Inc. Probability that Oberstein would take some of the Victor bandsmen to the new company was seen. Oberstein made a big bid for Artie Shaw, but Shaw signed a new contract with Victor. Among those most likely to go with Oberstein, according to report, are Tommy Dorsey and Larry Clinton. Oberstein was largely responsible for pushing Clinton up among the top disc sellers. New Company is expected to make a big play for coin machine business, although Oberstein denies that financial backing comes from a syndicate of coin machine operators, as was stated in some of the trade papers. Discs, Inc. will start with price classifications for popular tunes, 35c and 75c with later market recordings of standard music starting at \$1." ¹³³

SHAW'S NEW VICTOR PACT GURANTEES \$1000 PER SIDE

"New York. - Artie Shaw's new contract with Victor, which went into effect March 15, calls for at least 25 sides per year with the clarinet ace drawing an advance against royalties of \$1,000 per side. Expectation is that contract will bring him a gross of around \$100,000 out of which Shaw will pay his bandsmen. He will remain on the Bluebird label. Shaw's new deal with Victor was put over in face of heavy bids from other companies, including Decca, and an offer of \$50,000 per year from Eli Oberstein, former Victor exec. who left to head new disc company being formed under his management." ¹³⁴

New York Stuff

"Artie Shaw (ROK), set for Pennsy Hotel next October, marking first time MCA hasn't booked the spot." ¹³⁵

ARTIE SHAW OPENS AT PALOMAR ON APRIL 19

"Artie Shaw, up-and-coming rival to Benny Goodman for the mythical title of "King of Swing" makes his first West Coast appearance with his band on April 19 at the Palomar. Unless the Ambassador's labor dispute with the Culinary Workers' Union interferes (see page 2), there is a good chance that Goodman may be at the Cocomanut Grove during a portion of Shaw's run at the Palomar. Goodman has been signed to open at the Grove Ma 17 and Shaw's engagement at the Palomar is expected to run at least six weeks. Shaw is figured to be a sure bet to pack the Palomar, with its swing-conscious patrons. Goodman will have to contend with the Grove's higher prices and the fact that its patrons, by tradition, have preferred sweet-style bands." ¹³⁶

¹³³ Tempo, April 1939, p. 1

¹³⁴ Tempo, April 1939, p. 1

¹³⁵ Tempo, April 1939, p. 3

¹³⁶ Tempo, April 1939, p. 3

NEW RECORDS

"Otherwise on Bluebird you have Artie Shaw's *Rose Room & Alone Together* in a style that has boiled up to a nice commercial formula, and a few Charlie Barnet discs a la Ellington."¹³⁷

April 1, 1939 (Saturday)
Sunnybrook Ballroom
Pottstown, Pennsylvania
(Dance)¹³⁸

April 2, 1939 (Sunday) 10:00 - 10:30 pm
CBS Radio Theatre No. 3, 1657 Broadway, New York¹³⁹
Old Gold "Melody and Madness" (20) Broadcast
(CBS) (WABC)
Robert Benchley, host
Del Sharbutt, announcer

16" 33: Universal Recording Co. (two discs) (USA)
RTR: Old Gold Shows #7 (USA)
GMA: B-M6-4, CBS-483

CRAZY RHYTHM - opening theme

"Scientific Progress by Dr. Rinderbrust" - monologue by Robert Benchley

ONE FOOT IN THE GROOVE

Commercial

"How to Eat in a Cafeteria" - Robert Benchley & Cast

NIGHTMARE (complete arrangement)

Commercial

I'M IN LOVE WITH THE HONORABLE MR. SO AND SO – Helen Forrest, vocal

"The Bounding Broomstick (Cuba)," - Comedy Sketch by Robert Benchley & Cast

I'M COMING VIRGINIA

Commercial

Closing announcements and **ONE FOOT IN THE GROOVE** (reprise)

Issues

CRAZY RHYTHM - opening theme

CD: Jazz Hour JH-1050 (USA)

ONE FOOT IN THE GROOVE

12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)

CD: Jazz Hour JH-1050 (USA), Phontastic CD 7628 (Sweden)

NIGHTMARE

12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)

CD: Jazz Hour JH-1050 (USA), Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden), Viper's Nest VN-1008 (USA)

¹³⁷ Tempo, April 1939, p. 16

¹³⁸ Pottstown Mercury, March 30, 1939, p. 8

¹³⁹ Location to be confirmed

I'M IN LOVE WITH THE HONORABLE MR. SO AND SO

12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)

CD: Jazz Hour JH-1050 (USA), Natasha Imports NI-4013 (USA), Phontastic CD 7628 (Sweden), Viper's Nest VN-1008 (USA)

I'M COMING VIRGINIA

12" 33: Jazz Guild 1007 (Canada), Phontastic NOST 7628 (Sweden)

CD: Jazz Hour JH-1050 (USA), Phontastic CD 7628 (Sweden)

ONE FOOT IN THE GROOVE (reprise)

CD: Jazz Hour JH-1050 (USA)¹⁴⁰

LORILLARD SHOW TO NBC

"Another half-hour of Lorillard's business goes to NBC this summer. Tobacco combine has signatred Larry Clinton through Lennen & Mitchell to plug Sensation cigarettes on the Red (WEAF) link (Mon., 7:30 p.m.), starting July 3. NBC gets Old Gold's Bob Benchley-Artie Shaw stanza May 21. Latter show will with the shift go in for guest stars. Mann Holiner, Lennen & Mitchell radio director, moves out to the Coast with the OG cast this week. While in Hollywood Holiner will line up talent replacements for Woodbury's Sunday night dramatic show (NBC), from which Charles Boyer retires in July for 13 weeks. Intent is to keep the payroll on this show down during the summer so that bigger femme names can be bought to support Boyer next season".¹⁴¹

BRITISH SWING IT

Jamming Bunch on BBC—Also Does Luxembourg Series tor Kraft

London, March 24 - British Broadcasting Corp. going jitterbug in earnest New combo, 'Heralds of Swing,' comprising mostly, key men from Ambrose, Jack Hylton, and Lew Stone bands, agented by Leslie MacDonnell, Rockwell-O'Keefe's English representative, have been signed as a weekly program, playing solely swing music for BBC. Swingers have also been signatred for series of Kraft Cheese programs by J. Walter Thompson Co. on Radio Luxembourg, which has been done on the air by Billy Cotton in the last three years. First program to be ethered April 5. There is also likelihood of a series of an interchange of broadcasts with Artie Shaw."¹⁴²

SHAW AILING; MAY CANCEL

"Artie Shaw may cancel his week at the Palace, Cleveland, starting Friday (7). The bandsman has been ill during the past week and his doctor has urged that he take a vacation. Decision on the Cleveland date is scheduled today (Wednesday). Shaw had previously cancelled three one-nighters for the current week. Band plays one without him at U. of Maryland, College Park, Md., tonight (Wednesday).

¹⁴⁰ Jazz Hour JH-1050 does not contain the complete program (commercials edited).

¹⁴¹ Variety, April 5, 1939, p. 23

¹⁴² Variety, April 5, 1939, p. 37

April 4, 1939 (Tuesday)
Carolina Theater
Raleigh, North Carolina
(Dance)

This engagement was cancelled due to Artie Shaw's illness.¹⁴³

April 5, 1939 (Wednesday)
University of Maryland
College Park
(Dance)

Artie Shaw was not present (illness),. Tony Pastor led the band.

April 7, 1939 ((Friday) – April 13, 1939 (Thursday)

The band was scheduled to play a one-week engagement at the RKO Palace Theatre, Cleveland, Ohio, which was canceled by the management due to Artie becoming ill.

April 9, 1939 (Sunday) 7:00 - 7:30 pm
CBS Radio Playhouse, 1615 Vine Street, Hollywood
Old Gold "Melody and Madness" (21) Broadcast
(CBS) (KNX)

Robert Benchley, host
James Fleming, announcer

16" 33 Radio Recorders (two discs) (USA)

CRAZY RHYTHM – opening theme

COULD BE

YOU'RE A SWEET LITTLE HEADACHE – Margaret McCrae, vocal

DINNER MUSIC FOR A PACK OF HUNGRY CANNIBALS

BEGIN THE BEGUINE – Margaret McCrae & Simeon Singers, vocal

COULD BE – closing reprise

Artie Shaw and his Orchestra were not present. Lud Gluskin and his Orchestra substituted. Tentative plans for a CBS hook-up from Cleveland that had been reported by the press were dropped because of Shaw's illness and the cancelation of the band's engagement at the Cleveland RKO Palace Theatre.

This was the first "Melody and madness" broadcast from the West Coast.

¹⁴³ Daily Tar Heel, Chapel Hill, April 4, 1939, p. 1

April 14, 1939 (Friday) Los Angeles, California

Artie Shaw, in a wheelchair and accompanied by his nurse Miss Mary Clabby, arrived at Los Angeles Union Station aboard the Santa Fe "Super Chief" ahead of his originally scheduled itinerary. He left immediately for Palm Springs to recuperate from his recent illness. He also stated upon his arrival that he would definitively be present for his first local appearance at the Palomar Ballroom on Wednesday, April 19, 1939.

April 14, 1939 (Friday)
University of Cincinnati Junior Prom
Castle Farm Ballroom
Cincinnati, Ohio
(Dance)

This engagement was cancelled.

April 15, 1939 (Saturday)
Aragon Ballroom
Chicago, Illinois
(Dance)

This engagement was cancelled.

April 16, 1939 (Sunday) 7:00 - 7:30 pm
CBS Radio Playhouse, 1615 Vine Street, Hollywood
Old Gold "Melody and Madness" (22) Broadcast
(CBS) (KNX)
Robert Benchley, host
Knox Manning, announcer

RTR: Old Gold Shows #7 and #8 (USA)

CRAZY RHYTHM – opening theme
HAWAIIAN MEDLEY – voc Mary Lou Cobb
DEEP PURPLE
PENGUIN
(GOTTA GET SOME) SHUT EYE – program close

Artie Shaw and his Orchestra were not present. Lud Gluskin and his Orchestra substituted.

Similar to the previous week in Cleveland, the original plan as reported by the press was for Shaw and the band to join via a CBS hook-up from Chicago, where the band was scheduled to perform at the Aragon Ballroom over the weekend. Due to Shaw's illness he and the band cancelled their engagements and came ahead early to the west coast, arriving Friday, April 14, 1939.

Small press blurbs indicated that Artie Shaw had arrived on the coast suffering from mild pneumonia, reports about his health were "exaggerated," he was convalescing and would be present to open at the Palomar.

Radio Reviews

“Harry Salter subbed for Eddie DeLange on the Phil Baker program, and Lud Gluskin replaced Artie Shaw's bounce band with the Robert Benchley-Old Gold show over the past week-end. In both instances it was a case of sweet dansapations replacing swingo exponents. In both cases it seemed up to standard and if anything, an enhancement in that the jam didn't distract from the main comedy purpose in hand. At any rate, both shows progressed more smoothly, although again the stylized stooifery was the keynote.”¹⁴⁴

April 19, 1939 (Wednesday)

Artie Shaw and his Orchestra opened an engagement at the Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles, California. Opening night attendance was 8,745 people.

Artie Shaw was present as promised but he collapsed on the bandstand (see following article),.

ARTIE SHAW KEELS OVER FROM STREPTOCOCCI ATTACK; PALOMAR SETTLES COIN TIFF

“In a wire received by Tommy Rockwell yesterday (Tuesday) afternoon, Artie Shaw was reported as slightly improved, but not yet out of danger. The band leader fainted during his opening at the Palomar, Los Angeles, nitery last Wednesday (19), and it was found that he was suffering from streptococci of the throat Shaw's band has continued at the cafe and by Sunday night (23), it played the Old Gold program (CBS).”

“Hollywood, April 25 - Artie Shaw's band was permitted to open at the Palomar, Los Angeles nitery, last Wednesday (19), only after the spot's management had settled a claim which the Music Corp. of America had filed with the American Federation of Musicians. Claim involved the last week's salary of George Olsen, Shaw's predecessor at the Palomar. Situation was straightened out after Rockwell General Amusement Corp., Shaw's agent, was advised earlier the same day by Joseph N. Weber, AFM prez, that the engagement would have to be called off. Long distance call by the RGA office disclosed that Olsen's money had been waiting for him at the café and that all MCA had to do was send someone over to pick it up.”¹⁴⁵

Palomar Ballroom Broadcasts

The Los Angeles Times radio listings contain a great number of listings for Artie Shaw Palomar Ballroom broadcasts on local stations that are not verifiable from surviving network radio logs. These programs are listed herein as “probable”.

Pacific Standard Time and Eastern Daylight Time

During 1939 California remained on Standard Time while New York went to Daylight Savings Time. From April 30, 1939, through September 24, 1939, New York was four hours ahead of Los Angeles rather than three (GMT-4 versus GMT-8).

¹⁴⁴ Variety, April 19, 1939, p. 44

¹⁴⁵ Variety, April 26, 1939, p. 31

April 19, 1939 (Wednesday) 8:15 – 8:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

April 19, 1939 (Wednesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

April 20, 1939 (Thursday) Los Angeles, California

Artie Shaw out sick with streptococci infection indefinitely. Tony Pastor assumes temporary leadership for appearances at the Palomar Ballroom and Jerry Gray for Old Gold broadcasts. Artie Shaw's clarinet solos are assigned to various members of the orchestra. Columnists across the country reported that Shaw's condition was "worse than his associates are admitting"; Walter Winchell described Shaw's status as "grave" in his April 24, 1939, syndicated column.

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums),
Vocalists: Helen Forrest
Arranger: Jerry Gray (conductor)

Artie Shaw (illness), not present for broadcasts and performances.

April 22, 1939 (Saturday) 8:15 – 8:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

April 22, 1939 (Saturday) 9:30 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) (Probable Sustaining Broadcast)

April 22, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

April 23, 1939 (Sunday) 7:00 - 7:30 pm
CBS Radio Playhouse, 1615 Vine Street, Hollywood
Old Gold “Melody and Madness” (23) Broadcast
(CBS) (WABC)

Robert Benchley, host
Knox Manning, announcer

16” 33: Radio Recorders (two discs) (USA)
RTR: Old Gold Shows #8 (USA)
GMA: B-M3-4, CBS-484

CRAZY RHYTHM - opening theme
“Murder in the Nightclub” - monologue by Robert Benchley

ROSALIE

Commercial

“How to Get a Driver’s License” - Robert Benchley & Cast

SERENADE TO A SAVAGE

Commercial

YOU’RE SO INDIFFERENT – Helen Forrest, vocal

“The Bounding Broomstick (Orkney Islands)” - Comedy Sketch by Robert Benchley & Cast

COPENHAGEN

Commercial

Closing announcements and **ROSALIE** (reprise)

Issues

ROSALIE

12” 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

SERENADE TO A SAVAGE

12” 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

YOU’RE SO INDIFFERENT

12” 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

CD: Phontastic CD 7628 (Sweden), Swing Era Records SECD-502 (USA)

COPENHAGEN

12” 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

CD: Fenn Music FJD 2704 (Germany), Natasha Imports NI-4013 (USA)
Viper’s Nest VN-1008 (USA)

April 23, 1939 (Sunday) 10:45 – 11:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

ARTIE SHAW REPORTED 'PAST THE CRISIS'

"Los Angeles, April 25 – Artie Shaw, swing band leader who has undergone four blood transfusions because of a streptococcus infection in his throat, was reported 'past the crisis' today. Shaw was brought here in a wheelchair two weeks ago from New York where he had been ill with pneumonia. The throat infection started while he was resting at Palm Springs." ¹⁴⁶

April 24, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

April 25, 1939 (Tuesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

SHAW, BAND LEADER, RECOVERS IN HOSPITAL

"Artie Shaw, swing band leader, yesterday was recovering from what physicians described as a streptococcus throat infection. Shaw was stricken Wednesday night." ¹⁴⁷

April 26, 1939 (Wednesday) 8:15 – 8:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

April 28, 1939 (Friday) 8:15 – 8:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

April 28, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

April 29, 1939 (Saturday) 8:15 – 8:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

¹⁴⁶ Associated Press, April 25, 1939

¹⁴⁷ Los Angeles Times, April 26, 1939, p. 13

April 29, 1939 (Saturday) 9:30 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) (Probable Sustaining Broadcast)

April 29, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

April 30, 1939 (Sunday) 6:00 - 6:30 pm
CBS Radio Playhouse, 1615 Vine Street, Hollywood
Old Gold “Melody and Madness” (24) Broadcast
(CBS) (KNX)

Robert Benchley, host
Knox Manning, announcer

16” 33: Radio Records (one disc) (partial) (USA)

CRAZY RHYTHM (opening theme)
„Shall We Dress A Child To Match His Age” - monologue by Robert Benchley

SHINE ON HARVEST MOON

Commercial

“How to” comedy sketch with Robert Benchley & Cast (missing)

Probably tune with Helen Forrest vocal (missing)

Commercial (missing)

MY HEART STOOD STILL

”The Bounding Broomstick (Sweden)” - comedy Sketch by Robert Benchley & Cast

BACK BAY SHUFFLE

Commercial (not extant)

Closing announcements and closing reprise (not extant)

April 30, 1939 (Sunday) 9:00 – 9:15 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

TRUE LIFE STORY OF ARTIE SHAW

America's newest topflight bandsman is 28 years of age, but looks more like 19, and though he's certainly anything but a jitterbug, he wouldn't have to disguise himself much to look like one. Artie Shaw was born in New York City. At the age of 11, he spent a good deal of his free time around Broadway. Like a lot of kids, show business fascinated him. It was on a dime ticket at the Palace Theatre that he heard a saxophone player do a solo on "Dreamy Melody" (remember that one?). The swing of the number and the odd whine of the sax somehow wouldn't leave his head. Not long after that he found himself a job in a grocery store and saved himself enough to buy a saxophone. The man who sold it was a musician himself, and he liked the careful, serious way the boy picked it up – so five free lessons went with it. That's the only musical instruction he ever had.

Shortly afterwards the family moved to New Haven, and that summer he got his first leg up the in the music world – first prize at a local theatre's amateur night. Encouraged by this, he and three other local boys organized a band and went about playing for parties. They were about the same age – 14 – and took no money for their work., and even hitched rides from town to town. Then the manager of a New Haven dance hall gave him a chance – but he had never been in a dance hall before, and the crowd made him so nervous he broke down completely. Artie put his sax away and took to hanging around the door of the hall – not knowing quite what he was waiting for. Finally, the band's drummer, a soft-hearted fellow, couldn't stand the sight of the boy eating his heart out, so he persuaded the manager to give him a last chance. And Artie came through. He played with the band for a few more weeks in New Haven, and then went south with the outfit when it left. The band didn't do any too well, financially, and in Lexington, Kentucky, they split up – broke. From that time, Artie was very much on his own. He spent a year and a half wandering from town to town, working in restaurants, washing cars and only occasionally getting a chance to play. When he was 16 he turned up at home in New Haven, tried school for a while, decided that wasn't what he wanted, joined the musician's union and began to play in small bands again. It was at this time that he played in a small unit with no less considerable future celebrities than Rudy Vallee and Peter Arno.

By the grapevine route he heard of a job in Florida for a clarinet-player. After the playing the sax for a number of years, he traded it for for a 'licorice stick' on an impulse and wrote for the job. He got it. After Miami, it was back to New Haven again, then to Cleveland. It was there that he won a prize offered by a local newspaper for an essay on the Cleveland air races. The prize was an air trip to California. In Los Angeles he got his first opportunity to play in a 'name' band – Irving Aaronson's at the Coconut Grove. He played with them up and down the west coast, through the middle west, and ended up in New York. There the Columbia Broadcasting System became interested in him and got him to play in their 'house bands', which he had an opportunity to play and study with the country's bandleaders – Kostelanetz, Van Steeden, Himber, Nichols, Rich, and Whiteman.

Suddenly he got tired of music, bought himself a farm in Bucks County, Pennsylvania, and wrote a book about Bix Beiderbecke. He didn't think it was quite as good as it ought to be, so he just tore it up. Then he couldn't seem to decide what he wanted to do and tried almost everything – even working on a road gang for several months.

The beginning of his current success came at a swing concert in the Imperial Theatre. It was after the biggest bands of the country had gone to town, and the audience was about ready to call it a night. Then Shaw walked on the stage, with a string quartet playing classical music behind his own hot clarinet. The effect was knockout. Everyone in town was after him to form his own band, and he finally did. They played at the Onyx Club, the birthplace of swing, the French Casino, the Lexington Hotel, the Paramount Theater, and other spots almost equally well known. Not many months ago, he began his first commercial radio program, although he had been doing sustaining broadcasts for some time. The Sunday night "Melody and Madness" broadcast over CBS, with comic Robert Benchley supplying the madness, was an immediate success.

Artie has a lot of ideas of his own about swing, and he insists that the success his band has had is due directly to having carried them on. He says: 'It's to debunk swing. Let's take all the nonsense, the ballyhoo and jive jargon out of it. The two outstanding types of swing that are now being played often merit the ridicule and somewhat harsh criticism directed from more erudite circles.

'The first type of swing is that which attempts to blast off the roof. Here is what I consider grating music. Offensive to most ears and definitely of the musically punch-drunk variety, it is an out-and-out menace. The second classification bears the alliterative titles of 'smooth' or 'sophisticated' swing. For sheer monotony, I don't think that this type of music can be surpassed. There is no attempt at color or ingenuity.

'Swing – and I mean real swing – is an idiom designed to make songs more listenable and more danceable than they are in their original form. It is, in sum, the creation and sustenance of a mood. In it, there are blasting, purring, subtlety, obviousness – each in its proper place. This is what swing means and it will remain only if it continues to explore all the potentialities of a composition, whether it be by Bach or Duke Ellington. The only difference between swing and all other forms of music is that in swing an instrumentalist uses the written score as a base for his own improvisations to improve the melody.

'What the swing musician says to the composer is this: 'See here! I've got something to say, too. Let me express my own musical ideas. I'll take your melody but let me see if I can create something artistic around it. Let me invent something new.'
And that, he insists, is SWING."¹⁴⁸

Platter-Patter

Reviewing the Latest Records by THE GROOVER

BLUEBIRD: Artie Shaw has graduated from the one record a week class into the album class; deservedly so, Shaw gets top billing in a series of records of standard show tunes with his treatment....The precision, rhythm, and general solo work of the orchestra and especially Shaw, shows a highly organized band that belongs at the peak.¹⁴⁹

¹⁴⁸ Song Hits, May 1939, p. 16

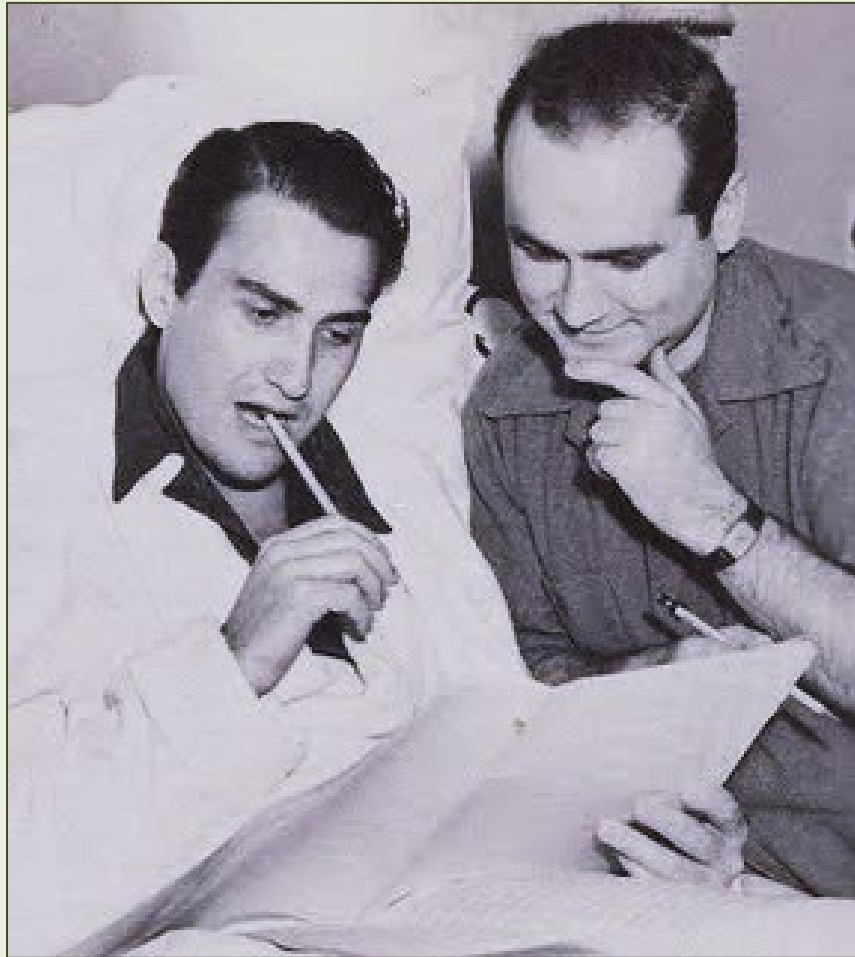
¹⁴⁹ Song Hits, May 1939, p. 27

May 1939

May 1, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 2, 1939 (Tuesday) 8:30 – 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 2, 1939 (Tuesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)



Ailing Artie Shaw and Jerry Gray



Artie Shaw and his Orchestra
Strand Theatre, New York – Probably February 1939



Artie Shaw and Helen Forrest

ARTIE SHAW TAKES PALOMAR BY STORM, TOPS CL AND BG BOX-OFFICE RECORDS

SHAW ORDERED TO HOSPITAL FOLLOWING OPENING NIGHT; WAS EXPECTED BACK ON JOB IN FEW DAYS, BUT FRIENDS SHOW MUCH ANXIETY OVER STATE OF LEADER'S HEALTH

"With a new record for opening-night attendance at the Palomar under his belt, Artie Shaw, who has been dogged by illness for the past month, entered a Los Angeles hospital following his opening night at the Palomar to recuperate from what his friends said was a streptococci throat infection. At writing he was making satisfactory progress toward recovery and was expected to return to the job by May 1 or sooner but there was no doubt that he had been extremely, in fact, dangerously ill for a brief period. Those close to Shaw are obviously worried by the state of his health.

"On the opening night (April 19) Shaw, who reportedly suffered a light attack of pneumonia before leaving the East, appeared with the band against doctor's orders. He came on the stand about 8:45 and after playing several numbers retired to a room adjacent to the bandstand especially prepared for him to rest in between appearances. All broadcasts were cancelled. He appeared with the band intermittently during the first night, was ordered to bed the next day.

Sets New Records

"The Shaw band set a new Palomar attendance record for opening nights, ringing up gross admissions of around 8,750 which topped the previous marks set by Casa Loma and Goodman by around 250. The Casa Loma and Goodman records were so close that there is still argument as to which was the higher. The same week, with Shaw absent, business topped all previous marks for Friday and Sunday nights.

Pastor Takes Charge

"During Shaw's absence, Tony Pastor, able tenor-man and featured vocalist, took over the reins and the band carried on in fine style in spite of the handicap. Customers expressed disappointment, but there were no demands for refunds.

The Band

"The Shaw band was aptly described in the April issue of TEMPO as the "smartest, most musicianly commercialisation of the swing-style manner to date". "Swing critics" who are unhappy except in the presence of their own individual conception of "pure swing", will like the Shaw band better in person than they do on its records. Away from the recording studio, or radio studio, the band loses much of its tenseness; the boys stop worrying about missing a notes here and there and slip into a more relaxed style The band has its kicks. The sax section has two capable tenor men in Georgie Auld (formerly with Berigan) and Tony Pastor, with Auld, in the opinion of most, nosing out Pastor based on a more exciting style, but with Pastor probably more valuable to the band as showman and vocalist."¹⁵⁰

¹⁵⁰ Tempo, May 1939, p. 1

“The trombone section has a stand-out man in veteran Les Jenkins, remembered from his previous appearance at the Palomar with Tommy Dorsey. The brass section has three good boys in Privin, Peterson and Best but it could use a Berigan or a James to good advantage. (What brass section couldn't?) The rhythm section has a sparkplug in the fiery little drummer, Buddy Rich, a youngster with punch, technique and feeling for his instruments. Pianist Bob Kitis, another youngster who was practically unknown until picked up by Shaw, also rates favourable comment. Vocalist Helen Forrest performs capably in the idiom that has become conventional for girl singers of her type, a composite of Mildred Bailey, Ella Fitzgerald, Helen Ward, Billie Holiday, and Maxine Sullivan.

Shaw

“While arguments still reigns as to whether Shaw plays as much clarinet as Benny Goodman, nobody denies that Shaw plays a lot of clarinet. Preference between the two would be a matter of personal taste. As a band-front, Shaw could meet any kind of competition. He's personable in appearance without being too pretty, avoids extreme mannerisms but is business like in front of the band, affable with cash customers.

Arranger Gray

“Chief arranger for Shaw, who, unlike most leaders, is a competent arranger himself, is Jerry Gray. It was Gray who turned out the phenomenally marketable *Begin the Beguine* and other scores of operetta and musical comedy favorites, the success of which at the record counters largely accounted for Shaw's rapid rise during the past year.

Personnel

“Complete personnel of the Artie Shaw band follows: Bob Kitis (piano), Sig Weiss (bass), Al Avola (guitar), Buddy Rich (drums), Bernie Privin, Chuck Peterson, John Best (trumpets); George Arus, Les Jenkins, Harry Rodgers (trombones); Geo. Auld, Tony Pastor (tenors); Hank Freeman, Les Robinson (altos).”¹⁵¹

Bad Luck at Biggest Moment

(Above photo of Artie Shaw at Palomar)

Caption to photo reads: “Will Artie Shaw's biggest triumph be marred by a serious illness? That was the question asked by everyone, as, following his record-breaking opening at the Palomar (see Page 1), Shaw, who had been ailing for over a month, went to a Los Angeles hospital with an attack of what was said to be a streptococcic infection of the throat. Last report was that Shaw was making satisfactory improvement and would be back at work by May 1 if not sooner.”¹⁵²

¹⁵¹ Tempo, May 1939, p. 1

¹⁵² Tempo, May 1939, p. 4

This Boy Plays PLENTY of Horn!

(Above photo of Georgie Auld playing tenor saxophone next to Old Gold sign)

Caption to photo reads: "After hearing the band in person a good many L.A. musicians believed the outstanding solo man was Georgie Auld, seen above. Georgie first attracted attention as a "discovery" of Bunny Berigan, was soon grabbed by the more successful Shaw."¹⁵³

The Collector's Corner

by George Avakian (excerpt)

"Steve Smith had a double celebration; at the same time, he opened the HRS Record Shop at 827 Seventh Avenue, New York City. The Society and Exchange continue as usual, so you can still get cut-outs and re-issues as well as classical stuff and Art Shaw tripe (ALL RIGHT, EDITOR; GO AHEAD AND CUT IT OR CHANGE IT, BUT TRIPE IS TRIPE!)"¹⁵⁴

Footnote: TEMPO not only permits but encourages its feature writers to express their own opinions, but the editor does not agree that Artie Shaw's music, in comparison with the general run of commercial dance music, could be classed as "tripe".¹⁵⁵

Airlines

Clinton Connects

"Larry Clinton caught a summer show, tying up with the makers of Sensation cigarettes to do a weekly half-hour stint on the NBC-Red circuit starting around July 1. And while we're about it, let us note that Artie Shaw will hold the fort for Old Gold during the summer while Bob Benchley vacations, but the program shifts from CBS to NBC with the broadcast of May 23 or thereabouts."¹⁵⁶

¹⁵³ Tempo, May 1939, p. 4

¹⁵⁴ Tempo, May 1939, p. 9

¹⁵⁵ Tempo, May 1939, p. 9

¹⁵⁶ Tempo, May 1939, p. 16

ARTIE SHAW IMPROVING
Should Be Back in Three Weeks

“Artie Shaw, who is recovering from a streptococci infection, will be back in front of his band at the Palomar, Los Angeles, and on the Old Gold program (CBS) in about three weeks. Band is receiving full salary on both engagements. Customary practice among employers when a personality leader is absent for some time is to ask for a reduction. No such request has been made in Shaw’s case.”¹⁵⁷

May 3, 1939 (Wednesday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 3, 1939 (Wednesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 4, 1939 (Thursday) 8:30 – 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Blue) (KECA) (Probable Sustaining Broadcast)

May 4, 1939 (Thursday) 10:15 – 10:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 4, 1939 (Thursday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 5, 1939 (Friday) 10:15 – 10:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 5, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

¹⁵⁷ Variety, May 3, 1939, p. 38

May 6, 1939 (Saturday) 8:30 - 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
Unidentified announcer

NIGHTMARE - opening theme
I'M COMING VIRGINIA
SUPPER TIME – Helen Forrest, vocal
SNUG AS A BUG IN A RUG – Tony Pastor, vocal
SHINE ON HARVEST MOON
I WANT MY SHARE OF LOVE – Helen Forrest, vocal
I AIN'T COMIN'
I'M IN LOVE WITH THE MR. HONORABLE SO AND SO – Helen Forrest, vocal
ONE NIGHT STAND
NIGHTMARE - closing theme

May 6, 1939 (Saturday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 6, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 7, 1939 (Sunday) 6:00 - 6:30 pm
CBS Radio Playhouse, 1615 Vine Street, Hollywood
Old Gold “Melody and Madness” (25) Broadcast
(CBS) (KNX)
Robert Benchley, host
Knox Manning, announcer

16” 33: Radio Recorders (two discs) (USA)
RTR: Old Gold Shows #8
GMA: CBS-485

CRAZY RHYTHM - opening theme
“Murder on the Moors” - monologue by Robert Benchley
AT SUNDOWN
Commercial
“How to Accept a Standing Invitation” - Robert Benchley & Cast
SUPPER TIME – Helen Forrest, vocal
Commercial
SNUG AS A BUG IN A RUG – Tony Pastor, vocal
“The Bounding Broomstick (Persia)” - Comedy Sketch by Robert Benchley & Cast
DIGA DIGA DOO
Commercial
Closing announcements and **AT SUNDOWN** (reprise)

Issues

AT SUNDOWN

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

SUPPER TIME

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

SNUG AS A BUG IN A RUG

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

DIGA DIGA DOO

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

CD: Natasha Imports NI-4013 (USA), Viper's Nest VN-1008 (USA)

May 8, 1939 (Monday) 10:15 – 10:30 pm

Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 8, 1939 (Monday) 11:15 – 11:30 pm

Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 9, 1939 (Tuesday) 9:45 – 10:00 pm

Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 9, 1939 (Tuesday) 11:15 – 11:30 pm

Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 10, 1939 (Wednesday) 8:30 – 8:45 pm

Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 10, 1939 (Wednesday) 9:30 – 9:45 pm

Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 10, 1939 (Wednesday) 9:45 – 10:00 pm

Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 10, 1939 (Wednesday) 11:15 – 11:30 pm

Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 11, 1939 (Thursday) 7:45 – 8:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KVOE), (Local) (Probable Sustaining Broadcast)

May 11, 1939 (Thursday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 11, 1939 (Thursday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 12, 1939 (Friday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 12, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 13, 1939 (Saturday) 8:30 - 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
(Unidentified announcer),

NIGHTMARE - opening theme
LOVER COME BACK TO ME
SNUG AS A BUG IN A RUG – Tony Pastor, vocal
TEARS FROM MY INKWELL – Helen Forrest, vocal
ONE FOOT IN THE GROOVE
DEEP PURPLE – Helen Forrest, vocal
ROSALIE – Tony Pastor, vocal
YOU'RE SO INDIFFERENT – Helen Forrest, vocal
AT SUNDOWN
NIGHTMARE - closing theme

May 13, 1939 (Saturday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 13, 1939 (Saturday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 13, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 14, 1939 (Sunday) 6:00 - 6:30 pm
CBS Radio Playhouse, 1615 Vine Street, Hollywood
Old Gold “Melody and Madness” (26) Broadcast
(CBS) (KNX)

Robert Benchley, host
Knox Manning, announcer

16” 33: Radio Recorders (one disc) (partial) (USA)
RTR: Old Gold Shows #8 (partial) (USA)
GMA: CBS-486

CRAZY RHYTHM - opening theme
“On Flat Bowel Diseases” - monologue by Robert Benchley
I’M COMING VIRGINIA
Commercial
“How To ...: comedy sketch with Robert Benchley & cast (missing)
ONE FOOT IN THE GROOVE
PROSSCHAI – Tony Pastor, vocal
“The Bounding Broomstick (China)” - comedy sketch by Robert Benchley & cast
Commercial (missing)
Closing announcements and closing reprise (missing)

This was the 26th and final program in the 1938-39 CBS series. The program moved to NBC Blue the following week.

Issues

I’M COMING VIRGINIA

12” 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

ONE FOOT IN THE GROOVE

12” 33: ASC-2 (England)
RTR: H-44 (USA)

PROSSCHAI

12” 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

May 15, 1939 (Monday) 10:00 – 10:15 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 15, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 16, 1939 (Tuesday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 16, 1939 (Tuesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 16, 1939 (Tuesday) (Time Undetermined)
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast (Partial)
(Unidentified announcer)

GMA: NBC-213

BLUE SKIES
COPENHAGEN (n/c)

Issues

BLUE SKIES

12" 33: ASC-2 (England)
RTR: H-44 (USA)

COPENHAGEN

12" 33: ASC-2 (England)
RTR H-44 (USA)

SHAW TOOTING AGAIN, MAESTRO RECOVERED

"Los Angeles, May 16 - Artie Shaw has completely recovered from a serious throat infection and picks up his horn again with the band at the Palomar tomorrow night (Wed.),. He goes back on his Old Gold air show next Sunday (21),. Dancery may hold him for additional four or six weeks. Original date called for six weeks. Band has been doing terrific biz despite absence of its head and front man." ¹⁵⁸

¹⁵⁸ Variety, May 17, 1939, p. 31

INSIDE STUFF – BANDS

With Kay Kyser's exit from the Madhattan Room of the Pennsylvania Hotel, N.Y, Saturday (13), the room was shuttered entirely. Artie Shaw is set for the Penn, opening in October, but he will come into what is now the Cafe Rouge, which will be made over. Tommy Dorsey comes into the Roof for the summer May 25. Madhattan Room was always a coveted spot by name bands wanting location dates in New York. It was a draw for the younger trade and served as a local springboard for such bands as Hal Kemp, Benny Goodman, Kyser, and others.”¹⁵⁹

May 17, 1939 (Wednesday) 8:30 – 8:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 17, 1939 (Wednesday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 17, 1939 (Wednesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 18, 1939 (Thursday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 19, 1939 (Friday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 19, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

RECORDS-NEWS

PROSSCHAI, I'M IN LOVE,
ROSE ROOM, ALONE TOGETHER,
PASTEL BLUE and DEEP PURPLE
(Bluebird)

Commercialized hot jazz. Not that Shaw's records are bad. They are probably the best, I fear, that arc being issued along the pop line these days. Shaw's clarinet is listenable always, and Buddy Rich, still a loud drummer, undeniably is a good drummer. I think Tony Pastor's singing is swell. But Shaw's style is not good jazz in the sense that Armstrong, Henderson, Hawkins, early Goodman and some Basie are good jazz. Helen Forrest is a capable singer and does well. Shaw's saxes phrase beautifully and the brass bites ferociously. Rose Room is disappointing, but Prosschai kicks. The others are smoothly performed, each having its good points.¹⁶⁰

¹⁵⁹ Variety, May 17, 1939, p. 34

¹⁶⁰ Down Beat, May 1939, p. 21

May 20, 1939 (Saturday) 8:30 - 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
(Unidentified announcer)

GMA: NBC-214-A

NIGHTMARE - opening theme
MY HEART STOOD STILL
PROSSCHAI – Tony Pastor, vocal
I WANT MY SHARE OF LOVE – Helen Forrest, vocal
AT SUNDOWN
IT'S ALL YOURS – Helen Forrest, vocal
BILL – Helen Forrest, vocal
ONE NIGHT STAND (n/c – middle break)
NIGHTMARE - closing theme

Issues

ONE NIGHT STAND

12" 33: Swing Era ASC-2 (England)

RTR: H-44 (USA)

NIGHTMARE – closing theme

RTR: H-44 (USA)

May 20, 1939 (Saturday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 20, 1939 (Saturday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 20, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 22, 1939 (Monday) 10:00 – 10:15 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 22, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

ELEANOR POWELL'S TRAILER FOR ARTIE SHAW AT METRO

"Pittsburgh, May 23 - In a little audience talk preceding her dance turn at the Stanley this week, Eleanor Powell is telling the customers that Metro has been paging Artie Shaw's band for her next picture, 'Broadway Melody of 1940'. So far no deal has been set, the dancer said, but added that the studio is hopeful of closing a contract shortly. Shaw is now on the Coast at the Palomar Ballroom for a run. 'Melody,' in which Fred Astaire is to be co-starred with Miss Powell, goes into production upon her return to Hollywood later in the summer. Astaire is currently vacationing in England. George Murphy will also be in the cast Miss Powell mentioned that Buddy Ebsen would be among those present, too but that's unlikely since he and Metro have parted company and the lanky dancer is going into Lew Brown musical, 'Yokel Boy'." ¹⁶¹

May 23, 1939 (Tuesday) Los Angeles

Personnel

Artie Shaw returns.

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: **ARTIE SHAW** (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

¹⁶¹ Variety, May 24, 1939, p. 6

May 23, 1939 (Tuesday) 5:00 - 5:30 pm
NBC Studios, Sunset & Vine, Hollywood
Old Gold "Melody and Madness" (27) Broadcast
(NBC-Blue) (KECA)

Robert Benchley, host
Knox Manning, announcer

16" 33: Radio Recorders (two discs) (USA)
RTR: Old Gold Shows #9 (USA)

NIGHTMARE - opening theme

"Bacteria" - monologue by Robert Benchley who then announces Shaw's return to bandstand

BEGIN THE BEGUINE

Commercial

"How to Entertain an Out-of-Town Buyer" - Robert Benchley & Cast

SHOOT THE RHYTHM TO ME, JOHN BOY

Commercial

"The Bounding Broomstick (Swampo, Africa)" - Comedy Sketch by Robert Benchley & Cast

CARIOCA

Commercial

Closing announcements and **NIGHTMARE** (closing theme)

Issues

BEGIN THE BEGUINE

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

CD: Phontastic CD 7628 (Sweden)

SHOOT THE RHYTHM TO ME, JOHN BOY

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

CD: Fenn Music FJD 2704 (Germany), Phontastic CD 7628 (Sweden)

CARIOCA

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)

CD: Phontastic CD 7628 (Sweden)

Artie Shaw returned to the Old Gold series following his illness. This was the first "Melody and Madness" program broadcast over NBC.

INSIDE STUFF – RADIO

"NBC-Blue penciled. first Artie Shaw-Old Gold program over that net last night (Tuesday). Anti-booze rule affected Shaw's tune, 'Shoot the Likker to Me John Boy.' Changed it to 'Shoot the Rhythm to Me.' CBS had previously censored the same tune. Amusing part of the switches is that in the sense in which it is meant the title refers to a musical hot lick rather than firewater. Story is told of a CBS announcer once jokingly labeling it 'Shoot the Strawberry Soda to Me' on a sustainer, getting himself in bad with the net which claimed it called attention to the fact the title had been censored. Last night's was Shaw's first broadcast since recovering from his illness. Band has been renewed for another four weeks as of May 30 at the Palomar, L.A.." ¹⁶²

¹⁶² Variety, May 24, 1939, p. 20

LENNEN & MITCHELL CULLS 10 MAYBES FROM OPEN DOOR POLICY FOR WOODBURY

“Woodbury will be offered 10 programs, all recorded, to pick from when executives of Lennen & Mitchell, agency on the account, arrive in Cincinnati tomorrow (Thursday) to discuss the show that is to go into the Friday 7:45-8:00 pm spot on CBS starting July 7. As the result of the agency's open-door policy in this particular quest, it heard about 60 program ideas, of which 15 were put on wax. Further weeding reduced the presentations to the 10 shows, which are being auditioned to the client. Lennen & Mitchell will have five network shows running this summer, the agency's record for the warm season. James Ameche and Gale Page replace Charles Boyer for 13 weeks, starting July 2. Sensation cigarettes will have Larry Clinton on a mixed NBC-Red and Blue hookup starting July 3, and Artie Shaw will continue on his own for Old Gold on NBC when Bob Benchley takes his vacation June 27. Edwin C. Hill will pinch hit for Walter Winchell.”¹⁶³

May 24, 1939 (Wednesday) 8:30 – 8:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 24, 1939 (Wednesday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 24, 1939 (Wednesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 25, 1939 (Thursday) 7:30 – 7:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KVOE) (Local) (Probable Sustaining Broadcast)

May 25, 1939 (Thursday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 25, 1939 (Thursday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 26, 1939 (Friday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 26, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

¹⁶³ Variety, May 24, 1939, p. 21

May 28, 1939 (Saturday) 8:30 - 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
(Unidentified announcer),

NIGHTMARE - opening theme
YESTERDAYS
IT'S ALL YOURS – Helen Forrest, vocal
ALONE TOGETHER
THEM THERE EYES – Tony Pastor, vocal
PYRAMID
SERENADE TO A SAVAGE
YOU GROW SWEETER AS THE YEARS GO BY – Helen Forrest, vocal
CARIOCA
NIGHTMARE - closing theme

May 27, 1939 (Saturday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 27, 1939 (Saturday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 27, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

May 28, 1939 (Sunday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 1939 (Date Undetermined)
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
Announcer: unknown.

GMA: NBC-214-B

I AIN'T COMIN'

Issues

I AIN'T COMIN'

12" 33: Swing Era ASC-2 (England)
RTR: H-44 (USA)

May 28, 1939 (Sunday) Time Undetermined
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast (partial)
(Unidentified announcer)

I AIN'T COMIN'
THE CHANT (n/c – middle break)
NIGHTMARE - closing theme

Issues

I AIN'T COMIN'

12" 33: Aircheck LP-11 (USA), ASC Swinging Shaw (no number), (England), Golden Era
GE-15006 (USA), Sandy Hook S.H. 2016 (USA)

RTR: H-44 (USA)

CD: Swing Era Records SECD-502 (USA)

THE CHANT

12" 33: Aircheck LP-11 (USA), ASC Swinging Shaw (no number), (England), Golden Era
GE-15006 (USA), Sandy Hook S.H. 2016 (USA),¹⁶⁴, Swing Era ASC-3 (England)

RTR: H-44 (USA)

CD: Swing Era Records SECD-502 (USA)¹⁶⁵

NIGHTMARE – closing theme

RTR: H-44 (USA)

This fragment identified as Sunday May 28, 1939, may be an 11:00 – 11:30 pm or 11:30 pm –
Midnight broadcast.

May 29, 1939 (Monday) 10:00 – 10:15 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 29, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

IN HOLLYWOOD

“Artie Shaw, smitten by the sunshine, has forked over for a domicile in exclusive Benedict
Canyon.”¹⁶⁶

¹⁶⁴ The transfers on Aircheck LP-11 (USA), and Sandy Hook S.H. 2016 (USA), are missing the portion
after the middle break.

¹⁶⁵ The transfer does also not contain the portion after the middle break.

¹⁶⁶ Variety, May 31, 1939, p. 24

May 30, 1939 (Tuesday) 5:00 - 5:30 pm
NBC Studios, Sunset & Vine, Hollywood
Old Gold "Melody and Madness" (28) Broadcast
(NBC-Blue) (KECA)

Robert Benchley, host
Knox Manning, announcer

16" 33: Radio Recorders (two discs) (USA)
GMA: NBC-205

CRAZY RHYTHM - opening theme
"On Being a Dramatic Actor" – comedy sketch by Benchley, Manning, Shaw, and Gray

IT HAD TO BE YOU

Commercial

"Toujours L'Amour Toujours, Then Back Toujours For More L'Amour" - Robert Benchley & Cast
THEM THERE EYES – Tony Pastor, vocal

Commercial

AND THE ANGELS SING – Helen Forrest, vocal

"How to be a Successful Businessman" - Robert Benchley & Cast

TRAFFIC JAM

Commercial

Closing announcements and **IT HAD TO BE YOU** (reprise)

Issues

CRAZY RHYTHM - opening theme

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)
RTR: Old Gold Shows #9 (USA)

IT HAD TO BE YOU

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)
RTR: Old Gold Shows #9 (USA)
CD: Phontastic CD 7628 (Sweden)

TRAFFIC JAM

12" 33: Jazz Guild 1009 (Canada), Phontastic NOST 7637 (Sweden)
RTR: Old Gold Shows #9 (USA)
CD: Natasha Imports NI-4013 (USA), Viper's Nest VN-1008 (USA)

IT HAD TO BE YOU – reprise

RTR: Old Gold Shows #9 (USA)

May 31, 1939 (Wednesday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May 31, 1939 (Wednesday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

May 31, 1939 (Wednesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)



Artie Shaw
(Avraham Ben-Yitzhak Arshawsky)
NBC Publicity Photo

June 1939

ARTIE SHAW BACK ON JOB; BAND HELD OVER

“Artie Shaw, whose band continued to do record business breaking business at the Palomar during his absence due to illness (he went to hospital following the opening night), returned to work on May 17 after a four-week lay-off. The band drew a four-week extension on the original contract of six weeks with a possibility of even further holdover. Shaw’s illness was due to malignant leukopenia (lack of white corpuscles),. According to report he was near death and doctors had given up hope when Andrew Weinberger, attorney, and Shaw’s personal manager, suggested that doctors draw off the deficient blood and replace by transfusion from a donor whose blood was high in white corpuscle content. Shaw’s associates say the suggestion was followed and undoubtedly saved his life. Band is featuring a new number by Shaw entitled *One Foot In the Groove*.”¹⁶⁷

New Records

“Artie Shaw’s *One Night Stand* & *One Foot In The Groove* is fine commercial swing and well arranged.”¹⁶⁸

June 1, 1939 (Thursday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 1, 1939 (Thursday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 2, 1939 (Friday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 2, 1939 (Friday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 2, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

¹⁶⁷ Tempo, June 1939, p. 3

¹⁶⁸ Tempo, June 1939, p. 6

ARTIE'S OK – LAWYER SAVES HIM

HOLLYWOOD – Back on his feet again after a near-fatal illness of six weeks, Artie Shaw has rejoined his band at the Palomar here. Ironically enough, while Artie was undergoing his third blood transfusion last month, his recording of *One Foot in the Groove* was released.

Lawyer Saves Him

The recovery was termed “miraculous” by four physicians, who diagnosed his illness as malignant leucopenia, or a deficiency in white corpuscles in the blood. At one time there was no hope of adding white corpuscles by additional transfusions, since the addition of more red blood would be fatal. The doctors threw up their hands, but Artie’s lawyer suggested a logical solution. He opined that withdrawing 250 cc’s of Artie’s predominantly red blood would permit a transfusion from a donor whose blood was predominantly white. After agreeing to this unprecedented move, Artie perked up immediately. The next day, he was on the road to recovery.

Palomar Records Shattered

The Palomar date is slated to end May 30, but the band may be held over. Artie appeared with his clarinet only on opening night, when an all-time record of 8,753 persons was hung up. But even after he took sick, thousands flocked nightly to hear the band, led by Tony Pastor, genial tenor man and vocalist, and by Jerry Gray, arranger, who conducted the crew on its Sunday CBS ciggie radio show. Shaw’s clarinet passages were taken by Pastor and young George Auld, tenor.

Movie Comes Next

One of the unique angles of Artie’s illness and the band’s carrying on without him was the fact that George Anderson, Palomar manager, insisted on paying the Shaw gang full salaries although the leader was absent. Nine times out of ten, it was pointed out, exhibitors demand a rebate when a “big name” doesn’t perform. After Artie leaves the Palomar, he’ll begin work in the picture *Broadway Melody* (editor’s note: *Dancing Co-Ed*). Shaw’s salary for the pic work will be \$25,000.¹⁶⁹

NEW RECORDS

Artie Shaw

ONE FOOT IN THE GROOVE and
ONE NIGHT STAND, (Bluebird)

Buddy Rich’s annoying rim shots spoil this issue. Artie’s band still has a tinny, metallic sound which tends to become monotonous. *One Foot* is noteworthy because of solos by the young Bob Kitis, whose pianologics have a definite Earl Hines flavor; George Auld, whose “honk” mannerisms on tenor add a certain amount of guts to Jerry Gray’s arrangements, and, of course, Artie. *One Night* sounds a lot like Basie’s *One O’clock Jump*, and again it’s Kitis who, for the first time on wax, displays real talent on piano. Catch the surprise ending on *One Foot*; its novel, albeit loud. Richs drumming can be tasty, but you’ll have to check other Shaw releases for a sample. I like these solely for Shaw’s and Kitis’ passages.¹⁷⁰

¹⁶⁹ Down Beat, June 1939, p. 2

¹⁷⁰ Down Beat, June 1939, p. 21

June 3, 1939 (Saturday) 8:30 – 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
(Unidentified announcer),

NIGHTMARE - opening theme
JUNGLE DRUMS
SNUG AS A BUG IN A RUG – Tony Pastor, vocal
DON'T WORRY 'BOUT ME – Helen Forrest, vocal
SOFTLY AS IN A MORNING SUNRISE
MOONRAY – Helen Forrest, vocal
WHAT IS THIS THING CALLED LOVE?
BLUE EVENING – Helen Forrest, vocal (?)
THE CHANT
NIGHTMARE - closing theme

June 3, 1939 (Saturday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 3, 1939 (Saturday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 3, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 4, 1939 (Sunday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

Platter-Patter
Reviewing the Latest Records by THE GROOVER

BLUEBIRD: Artie Shaw blazes away on his trail of success on ROSE ROOM and ALONE
TOGETHER (Flying Colors).¹⁷¹

¹⁷¹ Song Hits, June 1939, p. 29

June 5, 1939 (Monday) 2:00 - 5:30 pm
Victor Recording Studio, 1016 North Sycamore Avenue, Hollywood
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

PBS 036237-1 to PBS 036238-4
OCTOROON
(Artie Shaw)
Russell Brown arrangement (?)

Undetermined

PBS 036237-5
OCTOROON

Not processed

PBS 036237-6
OCTOROON

Issues

10" 78: (Master) Bluebird B-10319-B (USA) (2), Bluebird B-10319-B (Canada)
12" 45: Doxy Dox857 (EU)
12" 33: Bluebird AXM2-5533 (USA), RCA Victor LPM-1201 (USA)
CD: Best of Jazz 4016 (France), Classic Jazz Archive 222001 (Germany),
Classics 1045 (France), The Intense Media 222738-05 (EU), Kaz Records
TRT CD 191 (England), Mosaic MD-7 244 (USA)

PBS 036238-1 and PBS 036238-2
I POURED MY HEART INTO A SONG
(Irving Berlin)
Vocal refrain by Helen Forrest
Jerry Gray arrangement

Undetermined

PBS 036238-3
I POURED MY HEART INTO A SONG

Not processed

PBS 036238-4
I POURED MY HEART INTO A SONG

Issues

10" 78: (Master) Bluebird B-10307-A (USA) (2), Bluebird B-10307-A (Canada), His Master's Voice B.8958 (England)
12" 33: Bluebird AXM2-5533 (USA), RCA Camden CAL-584 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England), Sounds of Swing LP-123 (USA)
CD: Classics 1045 (France), JASMCD 2550 (England), The Intense Media 222738-05 (EU), Kaz Records TRT CD 191 (England), RCA Records BVCJ-37100 (Japan)

PBS 036239-1 through PBS 036239-6
WHEN WINTER COMES
(Irving Berlin)
Vocal refrain by Tony Pastor

Undetermined

PBS 036239-7
WHEN WINTER COMES

Issues

10" 78: (Master) Bluebird B-10307-B (USA) (2), Bluebird B-10307-B (Canada), His Master's Voice B.8958 (England)
12" 33: Bluebird AXM2-5533 (USA), RCA Camden CAL-908 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244 (USA)

PBS 036240-1
ALL I REMEMBER IS YOU
(Eddie De Lange-Jimmy Van Heusen)
Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10319-A (USA) (2), Bluebird B-10319-A (Canada), 10" Test Pressing (USA)
7" 45: RCA EPA-5013 (Germany)
12" 33: Bluebird AXM2-5533 (USA), RCA RD-27065 (England), RCA Victor LPM-1570 (USA), Sounds of Swing LP-123 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2550 (England),

PBS 036242-1 and PBS 036242-2
OUT OF NOWHERE
(Edward Heyman-Johnny Green)
Jerry Gray arrangement

Undetermined

PBS 036242-3
OUT OF NOWHERE

Issues

- 10" 78: (Master) Bluebird B-10320-A (USA), (Bluebird B-10320-A (Canada), 10" Test Pressing (USA), His Master's Voice B.8997 (England), His Master's Voice K.8467 (France), His Master's Voice B.8997 (India), His Master's Voice JK 2070 (Switzerland)
- 12" 33: Bluebird AXM2-5533 (USA), RCA Victor DPM 2041 (England), RCA Camden CAS-811 (e) (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England), Sounds of Swing LP-125 (USA), Time Life STBB 26 (USA), RCA PM 43175 (France)
- CD: Classic Jazz Archive 222001 (Germany), Classics 1045 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244 (USA), Pulse PLS CD 402 (England)

D M S

June 5, 1939 (Monday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 5, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 6, 1939 (Tuesday) 5:00 - 5:30 pm
NBC Studios, Sunset & Vine, Hollywood
Old Gold “Melody and Madness” (29) Broadcast
(NBC-Blue) (KECA)

Robert Benchley, host
Knox Manning, announcer

16” 33: Radio Recorders (two discs) (USA)
GMA: NBC-206

CRAZY RHYTHM - opening theme
“Picking a Feud” – comedy sketch by Benchley, Manning, Shaw, and Gray

BLUE SKIES

Commercial

“A Trip to the Country” – Benchley, Manning, Shaw, Gray, and cast

OCTOROON

Commercial

DON’T WORRY ‘BOUT ME – Helen Forrest, vocal

“How to Exchange a Purchase” - Robert Benchley and cast

INDIAN LOVE CALL – Tony Pastor, vocal and band

Commercial

Closing announcements and **BLUE SKIES** (reprise)

Issues

CRAZY RHYTHM - opening theme

RTR Old Gold Shows #9 (USA)

BLUE SKIES

RTR Old Gold Shows #9 (USA)

OCTOROON

RTR Old Gold Shows #9 (USA)

DON’T WORRY ‘BOUT ME – Helen Forrest, vocal

RTR Old Gold Shows #9 (USA)

June 6, 1939 (Tuesday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 7, 1939 (Wednesday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 7, 1939 (Wednesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 8, 1939 (Thursday) 8:30 – 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Blue) (KECA) (Probable Sustaining Broadcast)

June 8, 1939 (Thursday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 8, 1939 (Thursday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 8, 1939 (Thursday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 9, 1939 (Friday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 9, 1939 (Friday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 9, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 10, 1939 (Sunday) 8:30 - 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
(Unidentified announcer),

GMA: B-E0-1, NBC-207-A

NIGHTMARE - opening theme
HOW DEEP IS THE OCEAN
SHOW YOUR LINEN, MISS RICHARDSON – Tony Pastor, vocal
TEARS FROM MY INKWELL – Helen Forrest, vocal
SOFTLY AS IN A MORNING SUNRISE
I SURRENDER, DEAR
BLUE SKIES
MOONRAY – Helen Forrest, vocal
ONE NIGHT STAND
BEGIN THE BEGUINE into **NIGHTMARE** - closing theme

Issues

ONE NIGHT STAND

12" 33: Aircheck LP-11 (USA), ASC Swinging Shaw (no number), (England), Sandy Hook S.H. 2016 (USA), Swing Era ASC-6 (England)

RTR: H-44 (USA)

BEGIN THE BEGUINE into NIGHTMARE - closing theme

RTR: H-44 (USA)

June 10, 1939 (Saturday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 10, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 11, 1939 (Sunday) 8:30 – 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Blue) (KECA) (Probable Sustaining Broadcast)

June 11, 1939 (Sunday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

May/June 1939 (Date and Time Unknown)
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-probably Red), (Probably-KFI), Sustaining Broadcast (Fragment)
(Unidentified announcer)

GMA: NBC-207-B

SHOOT THE LIKKER TO ME, JOHN BOY

Issues

SHOOT THE LIKKER TO ME, JOHN BOY

12" 33: Aircheck LP-11 (USA), Golden Era GE-15006 (USA),
Sandy Hook S.H. 2016 (USA)

RTR: H-44 (USA)

CD: Sounds of Yesteryear DSOY667 (England)

Summer 1939 (Date and Time Unknown)
(Possibly Palomar Ballroom)
(Unidentified Network)
(Unidentified announcer)

(n/c) **CARIOCA**
NIGHTMARE - closing theme

Issues

CARIOCA

10" 78: Lacquer (USA)

NIGHTMARE - closing theme

10" 78: Lacquer (USA)

D M S

June 12, 1939 (Monday) 1:00 - 6:30 pm
Victor Hollywood Recording Studio, 1016 North Sycamore Avenue, Hollywood
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

PBS 036264-1
I CAN'T AFFORD TO DREAM
(Lew Brown-Charles Tobias-Sam Stept)
Vocal refrain by Tony Pastor

Not processed

PBS 036264-2
I CAN'T AFFORD TO DREAM

D M S

Issues

10" 78: (Master) Bluebird B-10324-A (USA) (2), Bluebird B-10324-A (Canada)
12" 33: Bluebird AXM2-5533 (USA), RCA Camden CDN-137 (England), RCA PM 43175
(France)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244
(USA)

PBS 036265-1
COMES LOVE
(Lew Brown-Charles Tobias-Sam Stept)
Vocal refrain by Helen Forrest
Jerry Gray arrangement

Undetermined

PBS 036265-2
COMES LOVE

Not processed

PBS 036365-3 through PBS 036265-16
COMES LOVE

Undetermined

PBS 036265-17
COMES LOVE

Issues

10" 78: (Master) Bluebird B-10324-B (USA), Bluebird B-10324-B (Canada),
7" 45: RCA Victor EPA-5013 (USA)
12" 33: Bluebird AXM2-5533 (USA), Jazz Selection Mono 32 933-4 (Germany), RCA
RD-27065 (England), RCA Victor LPM-1570 (USA), Reader's Digest RDA 89
(USA), Reader's Digest RDS 6912 (England)
CD: Bluebird 6274-2-RB (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057
2 (EU), Classic Jazz CDCD 1007 (EEC), Classics 1045 (France), The Intense
Media 222738-05 (EU), It's Music 22705 (Germany), JASMCD 2559 (England),
Properbox 85 (England), RCA Records BVCJ-37100 (Japan), Rockin' Chair
(Switzerland)

PBS 036266-1 through PBS 036266-10
GO FLY A KITE
(Johnny Burke-James V. Monaco)
Vocal refrain by Tony Pastor

Undetermined

PBS 036266-11
GO FLY A KITE

Issues

10" 78: (Master) Bluebird B-10347-A (USA), Bluebird B-10347-A (Canada), His Master's
Voice B.8979 (England)
12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-118 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244
(USA)

PBS 036267-1
A MAN AND HIS DREAM
(Johnny Burke-James V. Monaco)
Vocal refrain by Helen Forrest

Undetermined

PBS 036267-2
A MAN AND HIS DREAM
(Johnny Burke-James V. Monaco)
Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10347-B (USA) (2), Bluebird B-10347-B (Canada), His Master's Voice B.8979 (England)
12" 33: Bluebird AXM2-5533 (USA), Everest Records CBR 1013 (England), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA)
CD: BMG Classics/RCA Victor 9026-63127-2 (USA), Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2550 (England)

PBS 036268-1
TRAFFIC JAM
(Teddy McRae-Artie Shaw)
Teddy McRae arrangement (?)

D M S

Undetermined

PBS 036268-2
TRAFFIC JAM

Not processed

PBS 036258-3
TRAFFIC JAM

Undetermined

PBS 036268-4
TRAFFIC JAM

Issues

- 10" 78: (Master) Bluebird B-10385-A (USA) (3), His Master's Voice B.9006 (England), His Master's Voice HUC 121 (Hungary), Victor 27548-B (2) (USA)
- 7" 45: RCA Victor WP 85 (USA)
- 10" 33: His Master's Voice FFLP 1009 (France), RCA Victor LPM 30 (Canada)
- 12" 33: Bluebird AXM2-5533 (USA), Bluebird 6274-1-RB (USA), Jazz Selection Mono 32 933-4 (Germany), RCA ANL1-1089(e) (USA), RCA ESTEREO 10026 (Argentina), RCA International INTS 5022 (England), RCA Records DMM 4-0321 (USA), RCA Victor DPM 2028 (England), RCA Victor AVLP-3978 (Argentina), RCA Victor LPM-1244 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675 (e), (Germany), RCA Victor LSP-3675 (e), (USA), RCA Victor RMP-5114 (Japan), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England), Time Life STBB 06 (USA)
- CD: Bluebird 6274-2-RB (USA), Bluebird 82876-60092-2 (USA), Bluebird 82876 692392 (USA), Bluebird 09026-63808-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 82876 51419-2 (EU), BMG Classics/RCA Victor 09026-63127-2 (USA), Classic Jazz Archive 222001 (Germany), Classic Jazz CDCD 1007 (EEC), Classics 1045 (France), Fenn Music FJD 2704 (Germany), Hallmark 702232 (Netherlands), The Intense Media 222738-05 (EU), It's Music 22705 (Germany), Kaz Records TRT CD 191 (England), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Properbox 85 (England), Rockin' Chair (Switzerland), Vocalion CDVS 1943 (England)

PBS 036269-1 through PBS 036269-6
SERENADE TO A SAVAGE
(Joe Garland-Edgar Battle)

Undetermined

PBS 036269-7
SERENADE TO A SAVAGE

Issues

- 12" 33: Bluebird AXM2-5580 (USA), Time Life STBB26 (USA)
- CD: Mosaic MD-7 244 (USA), Properbox 85 (England) (?)

June 12, 1939 (Monday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 12, 1939 (Monday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 12, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 13, 1939 (Tuesday) 5:00 - 5:30 pm
NBC Studios, Sunset & Vine, Hollywood
Old Gold “Melody and Madness” (30) Broadcast
(NBC-Blue) (KECA)

Robert Benchley, host
Knox Manning, announcer

16” 33: Radio Recorders (two discs) (USA)
RTR: Old Gold Shows #9 (USA)
GMA: NBC-208

CRAZY RHYTHM - opening theme
“Punch Lines” – comedy sketch by Benchley, Manning, Shaw, and Gray
ZIGEUNER
Commercial
“A Boat Trip” – Benchley, Manning, Shaw, Gray, and cast
COMES LOVE – Helen Forrest, vocal
Commercial
WHEN WINTER COMES – Tony Pastor, vocal
“How to Go to the Barbershop” - Robert Benchley and cast
ONE NIGHT STAND
Commercial
Closing announcements and **ZIGEUNER** (reprise)

June 13, 1939 (Tuesday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 14, 1939 (Wednesday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 14, 1939 (Wednesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 15, 1939 (Thursday) 8:30 – 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Blue) (KECA) (Probable Sustaining Broadcast)

June 15, 1939 (Thursday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 15, 1939 (Thursday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 15, 1939 (Thursday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 16, 1939 (Friday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 16, 1939 (Friday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 16, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 17, 1939 (Saturday) 8:30 - 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
(Unidentified announcer),

NIGHTMARE - opening theme

OCTOROON

I NEVER KNEW HEAVEN COULD SPEAK – Helen Forrest, vocal

GOT THE MISERY – Tony Pastor, vocal

THE DONKEY SERENADE

COMES LOVE – Helen Forrest, vocal

SOFTLY AS IN A MORNING SUNRISE

DON'T WORRY 'BOUT ME – Helen Forrest, vocal

CARIOCA

NIGHTMARE - closing theme



Pacific Coast Jitterbug Champions Betty Roeser and Hal Chavoor
Qualifying for the "International Jitterbug Championships"
June 9, 1939, Probably Palomar Ballroom
(Los Angeles Public Library),

June 17, 1939 (Saturday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 17, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 18, 1939 (Sunday) 9:00 am – 6:00 pm
(Artie Shaw Performance 1:30 – 3:30 pm)
“International Jitterbug Championships”
Los Angeles Memorial Coliseum (Olympic Stadium)
3911 South Figueroa Street, Los Angeles, California
Los Angeles, California

June 18, 1939 (Sunday)
“International Jitterbug Championships”
Awards Ceremony
Palomar Ballroom
Los Angeles, California

The Palomar Ballroom was among the sponsors of the “International Jitterbug Championships” at the Los Angeles Memorial Coliseum (Olympic Stadium),. The ballroom management was promoting the event during Artie Shaw’s engagement. Artie Shaw and his Orchestra along with Ken Baker and his Orchestra played for the contest at the large athletic stadium. The sponsors assembled a 12,000 square foot dance floor for the event and 26,000 people attended it. Cash prizes up to \$2,500 were awarded to the winners. 1,000 dancers entered the contest, representing 20 states and 6 foreign countries. The Judges included motion picture studio dance directors, including Bill O’Donnell from Warner Brothers, Hermes Pan from RKO, Carlos Romero from Paramount, Nick Castle and Geneva Sawyer from 20th Century Fox. The program opened at 9:00 am with Ken Baker’s band. It was a warm and sunny day. After opening rounds and a lunch intermission, Artie Shaw’s band took over from 1:30 pm until 3:30 pm. The finals ended at 6:00 pm. An evening awards ceremony was held at the Palomar Ballroom with the Shaw band presiding.¹⁷²

¹⁷² The Hollywood Palladium, which opened in 1940, had an 11,200 square foot dance floor.



"International Jitterbug Championships"
June 18, 1939
(Los Angeles Public Library)

June 18, 1939 (Sunday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 19, 1939 (Monday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 19, 1939 (Monday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 19, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

ON THE UPBEAT

“Artie Shaw recorded four Bluebird discs at RCA-Victor studio in L. A. Tunes are "When Winter Comes," 'I Poured My Heart Into a Song,' 'Pretty Octaroon' and 'Out of Nowhere.'”¹⁷³

June 20, 1939 (Tuesday) 5:00 - 5:30 pm
NBC Studios, Sunset & Vine, Hollywood
Old Gold “Melody and Madness” (31) Broadcast
(NBC-Blue) (KECA)
Robert Benchley, host
Knox Manning, announcer

16” 33: Radio Recorders (two discs) (USA)
RTR: Old Gold Shows #10 (USA)
GMA: NBC-209

CRAZY RHYTHM - opening theme

“Murder at Monte Carlo” – monologue by Robert Benchley

TOGETHER

Commercial

“How to Revisit Your Old School” – comedy sketch by Robert Benchley and cast

IF I DIDN'T CARE¹⁷⁴ – Helen Forrest, vocal

Commercial

SHOW YOUR LINEN, MISS RICHARDSON – Tony Pastor, vocal

“The Bounding Broomstick (Tibet)” - Robert Benchley and cast

NON-STOP FLIGHT

Commercial

Closing announcements and **IF I DIDN'T CARE** (reprise)

¹⁷³ *Variety*, June 21, 1939, p. 41

¹⁷⁴ RTR Old Gold Shows # 10 the transfer is aborted after approx. 35 seconds repeating grooves (restored by GMA: 2014).

June 20, 1939 (Tuesday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 21, 1939 (Wednesday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 21, 1939 (Wednesday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 22, 1939 (Thursday) 1:30 - 4:30 pm
Victor Recording Studio, 1016 North Sycamore Avenue, Hollywood, California
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

PBS 036291-1 through PBS 036291-8
EASY TO SAY
(Artie Quenzer-Artie Shaw)
Vocal refrain by Helen Forrest

Undetermined

PBS 036291-9
EASY TO SAY

Issues

10" 78: (Master) Bluebird B-10345-B (USA), Bluebird B-10345-B (Canada)
12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-116 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England), RCA Records BVCJ-37100 (Japan)

PBS 036292-1 through PBS 036292-6
I'LL REMEMBER
(Ralph Freed-Burton Lane)
Vocal refrain by Helen Forrest

Undetermined

PBS 036292-7
I'LL REMEMBER

Issues

10" 78: Bluebird B-10345-A (USA), Bluebird B-10345-A (Canada)
12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-116 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England), RCA Records BVCJ-37100 (Japan)

PBS 036269-8¹⁷⁵
SERENADE TO A SAVAGE
(Joe Garland-Edgar Battle)

Unknown

PBS 036269-9
SERENADE TO A SAVAGE
(Joe Garland-Edgar Battle)

Not processed

D M S

¹⁷⁵ See the session of June 12, 1939, for the status of PBS 036279-1 through PBS 036279-7.

PBS 036269-10

SERENADE TO A SAVAGE

(Joe Garland-Edgar Battle)

Issues

- 10" 78: (Master) Bluebird B-10385-B (USA) (3), Test Pressing (USA), His Master's Voice B.9006 (England), His Master's Voice HUC 121 (Hungary), RCA Victor 68-0690-A (Argentina), Victor 27549-B (USA)
- 7" 45: RCA Victor EPAT-407 (USA), RCA Victor WP 85 (USA)
- 10" 33: His Master's Voice FFLP 1009 (France), RCA Victor LPM 30 (Canada)
- 12" 33: Archives of Jazz 101.671 (Italy), Bluebird AXM2-5533 (USA), Bluebird 6274-1-RB (USA), Jazz Selection Mono 32 933-4 (Germany), RCA ANL1-1089(e) (USA), RCA PM 43175 (France), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor DPM 2041 (England), RCA Victor LPM-1244 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675 (e), (Germany), RCA Victor LSP-3675 (e), (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England)
- CD: Acrobat ACRCO 199 (Czech Republic), Bluebird 6274-2-RB (USA), Classic Jazz Archive 222001 (Germany), Classic Jazz CDCD 1007 (EEC), Classics 1045 (France), The Intense Media 222738-05 (EU), It's Music 22705 (Germany), Jazz Portraits CD 14501 (EEC), Mosaic MD-7 244 (USA), Vocalion CDVS 1943 (England)

PBS 036293-1 and PBS 036293-2

MOONRAY

(Nat Madison-Arthur Quenzer-Artie Shaw)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Undetermined

PBS 036293-3

MOONRAY

Issues

- 10" 78: (Master) Bluebird B-10334-A (USA) (2), Bluebird B-10334-A (Canada)
- 12" 33: Bluebird AXM2-5533 (USA), RCA Victor RMP-5114 (Japan)
- CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2559 (England), RCA Records BVCJ-37100 (Japan)

PBS 036294-1

MELANCHOLY MOOD

(Vick Knight-Walter Schumann)

Vocal refrain by Helen Forrest

Undetermined

PBS 036294-2

MELANCHOLY MOOD

Not processed

PBS 036294-3 and PBS 036294-4
MELANCHOLY MOOD

Undetermined

PBS 036294-5
MELANCHOLY MOOD

Issues

10" 78: (Master) Bluebird B-10334-B (USA) (2), Bluebird B-10334-B (Canada)
12" 33: Bluebird AXM2-5533 (USA), Sounds of Swing LP-101 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2559
(England), RCA Records BVCJ-37100 (Japan)

June 22, 1939 (Thursday) 8:30 – 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Blue) (KECA) (Probable Sustaining Broadcast)

June 22, 1939 (Thursday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 22, 1939 (Thursday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 22, 1939 (Thursday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 23, 1939 (Friday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 23, 1939 (Friday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 23, 1939 (Friday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 24, 1939 (Saturday) 8:30 - 9:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(NBC-Red) (KFI) Sustaining Broadcast
(Unidentified announcer)

NIGHTMARE - opening theme
YESTERDAYS
I CAN'T AFFORD TO DREAM – Tony Pastor, vocal
IF YOU EVER CHANGE YOUR MIND – Helen Forrest, vocal
TOGETHER
THAT SLY OLD GENTLEMAN – Helen Forrest, vocal
IT HAD TO BE YOU
MOONRAY – Helen Forrest, vocal
AT SUNDOWN
NIGHTMARE - closing theme

June 24, 1939 (Saturday) 9:30– 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 24, 1939 (Saturday) 9:45 – 10:00 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 24, 1939 (Saturday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 25, 1939 (Sunday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 26, 1939 (Monday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

June 26, 1939 (Monday) 9:30 – 9:45 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KFOX) (Local) (Probable Sustaining Broadcast)

June 26, 1939 (Monday) 11:15 – 11:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KNX) (Local) (Probable Sustaining Broadcast)

June 27, 1939 (Tuesday) 9:15 – 9:30 pm
Palomar Ballroom, 3440 West 2nd Street (on Vermont Avenue) Los Angeles
(KEHE) (Local) (Probable Sustaining Broadcast)

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, John Best Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums),
Vocalists: Helen Forrest
Arranger: Jerry Gray

Artie Shaw was out sick due to a tonsillectomy. Tony Pastor assumed temporary leadership at the Palomar Ballroom and Jerry Gray during Old Gold broadcasts. Artie Shaw's clarinet solos were once again assigned to various members of the orchestra.

June 27, 1939 (Tuesday) 5:00 - 5:30 pm
NBC Studios, Sunset & Vine, Hollywood
Old Gold "Melody and Madness" (32) Broadcast
(NBC-Blue) (KECA)

Robert Benchley, host
Knox Manning, announcer

16" 33: Radio Recorders (two discs) (USA)
GMA: NBC-210 (partial)

CRAZY RHYTHM - opening theme

"On Vacation" – monologue by Robert Benchley

I NEVER KNEW HEAVEN COULD SPEAK – Helen Forrest, vocal

Commercial

"How to Start a Vacation" – comedy sketch by Robert Benchley and cast

Robert Benchley presents the "Radio Guide Award for the Best Swing Band" to Artie Shaw

COPENHAGEN

Commercial

Bounding Broomstick (Best of the Broomstick) – Robert Benchley and cast

BACK BAY SHUFFLE

Closing announcements and **I NEVER KNEW HEAVEN COULD SPEAK** (reprise)

Issues

CRAZY RHYTHM - opening theme

RTR: Old Gold Shows #10 (USA)

I NEVER KNEW HEAVEN COULD SPEAK

RTR: Old Gold Shows #10 (USA)

Radio Guide Award Presentation

RTR: Old Gold Shows #10 (USA)

CD: Jazz Hour JH-1009 (USA)

COPENHAGEN

RTR: Old Gold Shows #10 (USA)

CD: Jazz Hour JH-1009 (USA)

I NEVER KNEW HEAVEN COULD SPEAK (reprise)

RTR: Old Gold Shows #10 (USA)

The band completed their engagement at the Palomar Ballroom, Los Angeles, California.

June 1939 (?)

Paramount Studios

5555 Melrose Avenue, Hollywood

Motion Picture Musical Short Production

“ARTIE SHAW’S CLASS IN SWING “

“A Paramount Headliner”

Released by Paramount Pictures Corporation on September 8, 1939

B & W - 9:55 minutes; directed by Leslie Roush.

Artie Shaw and His Orchestra: same as for June 22, 1939.

16mm: one reel (two copies), // DVD: Bluebird 82876 60092-2, King On Video K198 “Hollywood Rhythm – The Paramount Musical Shorts Volume 2” // LP: Joyce LP-304 “Film Tracks of Artie Shaw” / Bandstand Records 7128 (Shoot the as “Rehearsal”)

NIGHTMARE - theme,

TABLE D’HOTE (Hold Your Hats)

I HAVE EYES – Helen Forrest, vocal

SHOOT THE LIKKER TO ME, JOHN BOY

"ARTIE SHAW'S CLASS IN SWING"

(Paramount)

“Artie Shaw concentrates on the art of conducting a swing band with each section illustrating its task. Without pretentious setting, the subject shows just what constitutes a swing band and how a conservative song is converted into a jitterbug's delight. Good entertainment. 10 mins.”¹⁷⁶

MELODY TUNING UP

“Hollywood, June 27 - Fred Astaire and Eleanor Powell co-star in Metro's 'Broadway Melody of 1940,' due to roll late next month with Jack Cummings producing and Robert Benchley in a principal comedy role. Artie Shaw band also set. Picture is Astaire's first under his new Metro pact.”¹⁷⁷

¹⁷⁶ Motion Picture Daily, August 21, 1939, p. 13

¹⁷⁷ Variety, June 28, 1939, p. 6

SHAW'S 2 FILMS

WBs 'Co-Ed' and Then MGM's B'way Melody'

"Artie Shaw and his band is set for two pictures, the first, Warner Bros.' 'Dancing Co-Ed,' to roll July 12. Second, is the Fred Astaire-Eleanor Powell picture; "Broadway Melody,' at Metro. Leader will have a part in this also, as well as leading his band, according to Andrew Weinberger, Shaw's handler, was slated to get going at about the same time as 'Co-Ed' but now has been deferred a month. Tommy Rockwell and Ralph Wonders set Shaw. Shaw is committed for three weeks on the first picture, which follows a theatre date at the Golden Gate Theatre, San Francisco. It forces the dropping of a series of one-nighters on the Coast and will probably set back his scheduled opening at the Ritz-Carlton Hotel, Boston, set for Aug. 1."¹⁷⁸

D M S

¹⁷⁸ Variety, June 28, 1939, p. 39

July 1939

AIRLINES

Jottings

“Summer shows present an interesting array of musical entertainment. Some highlights: Alec Templeton, one of the most arresting musical performers of the day, headlines the new Johnson’s Wax series, which started July 4 (Tuesday. 5:30-6:00 p.m., NBC-Red). Don’t miss it ... Starting the same day, the Old Gold program became strictly an Artie Shaw period as Comedian Robert Benchley departed for the summer.”¹⁷⁹

ALONG THE SOUNDTRACK

“MGM and Artie Shaw were close to terms on deal to use Shaw band in next Broadway Melody film at writing.”¹⁸⁰

L.A. Band Stuff

“Artie Shaw heads East after record-breaking stay at Palomar, followed by Ken Baker for 2-week session. Will Osborne will take over thereafter.”¹⁸¹

“Radio Director Claude Sweeten who debuted with dance band at Pasadena’s Civic Auditorium recently, drew good reception, was set for return date following Artie Shaw, July 7-8.”¹⁸²

With the July 1939 issue TEMPO was celebrating its sixth anniversary. Pages 15 – 22 carried numerous congratulatory anniversary salutes and wishes from many bandleaders, among them Glenn Miller, Benny Goodman, John Scott Trotter and Gene Krupa. The top of Page 17 has a simple “Congratulations ARTIE SHAW”.

ON THE UPBEAT

“Artie Shaw disked five sides on the Coast for Bluebird. Ditties are ‘Easy to Say,’ ‘I’ll Remember,’ ‘Moonray,’ ‘Serenade to a Savage’ and ‘Melancholy Mood.’

“Ken Baker at the Palomar in L. A for two weeks, starting June 28, followed by Will Osborne. Artie Shaw winding up 10 weeks at the Coast jive emporium.”¹⁸³

¹⁷⁹ Tempo, July 1939, p. 10

¹⁸⁰ Tempo, July 1939, p. 13

¹⁸¹ Tempo, July 1939, p. 28

¹⁸² Tempo, July 1939, p. 28

¹⁸³ Variety, June 28, 1939, p. 40

L A. JIVE GIGANTIC POLLS 26,000—TO BREAK EVEN

“Los Angeles, June 27 - Although jive hounds and the just plain curious flocked to the Coliseum on Sunday, June 18, to the number of 26,000, promoters of the big jitterbug contest just about broke even. Crowd was disappointment as Palomar, which auspiced the first outdoor rug-cutting extravaganza, poured out plenty to advertise the event Artie Shaw and Ken Baker provided the leg-shaking encouragement.”¹⁸⁴

July 4, 1939 (Tuesday) 5:00 - 5:30 pm
San Francisco Community Playhouse, San Francisco, California
Old Gold “Melody and Madness” (33) Broadcast
(NBC-Blue) (KGO)
Warren Hull, host
Knox Manning, announcer

No details are available.

SAN FRANCISCO MUSICIAN’S UNION EASES RULES, MORE EXPO PICK-UPS EXPECTED

“Increase in broadcasts from the Golden Gate International Exposition is expected following agreement between local stations and Musicians Union Local No. 6 which will permit stations to broadcast from Treasure Island without any additional musicians' fees and to apply the amount spent for fair programs to their annual quota for music. The union had sought to up the scale for all broadcasts from the expo and to exclude the money thus spent from the regular music budget. Benny Goodman and his band, which began a two-week engagement at the Fair Sunday, playing three free concerts daily, will be available for broadcasts over all three networks, CBS, NBC and Mutual. His contract, however, provides that he can do no broadcasts on the day before or the day following his new Camel cigarette commercial on NBC, which begins next Saturday (8), and only his Camel show on Saturdays. The expo has Goodman's band under option for two more weeks following his present engagement. Artie Shaw will do his Old Gold show from the fair next Tuesday (11),. Because he is doing six performances at the Golden Gate Theatre, where he opens a week's engagement today, this evening's Old Gold program will originate in San Francisco at the Community Playhouse instead of at the Expo in order to save time.”¹⁸⁵

July 5, 1939 (Wednesday)

Artie Shaw and his Orchestra opened a one-week engagement at the Golden Gate Theatre, San Francisco, California. The film was “The Girl and the Gambler” (RKO).

¹⁸⁴ Variety, June 28, 1939, p. 41

¹⁸⁵ Variety, July 5, 1939, p. 24

July 10, 1939 (Monday)
Sweet's Ballroom
Oakland, California
(Dance)¹⁸⁶

July 11, 1939 (Tuesday) 5:00 - 5:30 pm
Golden Gate International Exposition, Treasure Island, San Francisco, California
Old Gold "Melody and Madness" (34) Broadcast
(NBC-Blue) (KGO)
Warren Hull, host
Knox Manning, announcer

NIGHTMARE - opening theme
BLUE SKIES
MELANCHOLY MOOD – Helen Forrest, vocal
Commercial
ONE FOOT IN THE GROOVE
Commercial
BLACK AND BLUE – possibly Tony Pastor, vocal
RULE BRITANNIA – Al Bernie, vocal
I CRIED FOR YOU – Helen Forrest, vocal
Commercial
CARIOCA
NIGHTMARE - closing theme

INSIDE STUFF – BANDS

"Results of the annual band popularity poll conducted by the Make-Believe Ballroom, recorded Jive program on WNEW, N. Y., again hands the palm to Benny Goodman after the latter was ousted from first place last year by Artie Shaw. Month of voting ended Saturday (8), night. Goodman regained the top spot by a margin of 388 ballots with 112,318 of the total 334,476 votes cast for him and Shaw. Third place to Tommy Dorsey. Glenn Miller was fourth, after being nowhere in sight last poll; Sammy Kaye, fifth; Gene Krupa, sixth this year, eighth last; Jimmy Dorsey, seventh, 17th last; Harry James, eighth; Charley Barnet, ninth, 42d last year; Count Basie, 10th, sixth last year; Richard Himber, 11, 14th last year; Jimmie Lunceford, 12, 11th last year; Larry Clinton, 13, 7th last year; Glen Gray, 14. 4th last year; Kay Kyser, 15. They were followed by Bob Crosby, Guy Lombardo, Eddy Duchin. Woody Herman, Duke Ellington, Hal Kemp, Chick Webb, Jan Savitt, Van Alexander, and Horace Heidt. Splitting the votes into style sections found the first 10 sweet reading: Sammy Kaye, Richard Himber, Glen Gray, Kay Kyser, Guy Lombardo, Eddy Duchin, Hal Kemp, Jan Savitt, Horace Heidt, Al Donahue. First 10 swing: Goodman, Shaw, Dorsey, Miller, Krupa, Jimmy Dorsey, Harry James, Barnet, Count Basie and Jimmie Lunceford."¹⁸⁷

"Artie Shaw, jitterbug god, takes his band into M-G-M's "The Dancing Co-Ed", which has Lana Turner batting for Eleanor Powell and Ann Rutherford taking time out of her "Hardy Family" chores to play a part."¹⁸⁸

¹⁸⁶ Oakland Tribune, July 10, 1938, p. 8

¹⁸⁷ Variety, July 12, 1939, p. 40

¹⁸⁸ Motion Picture Daily, July 13, 1939, p. 6

July-August 1939
Metro-Goldwyn-Mayer Studios
10202 West Washington Boulevard
Culver City, California

DANCING CO-ED

A Metro-Goldwyn-Mayer (MGM) motion picture
Released September 26, 1939
B & W - 84 minutes (9 reels)
Director: S. Sylvan Simon
Script: Albert Mannheimer
Story: Albert Treynor
Director of Photography: Alfred Gilks
Music: David Snell and Edward Ward

Cast: Lana Turner, Richard Carlson, Artie Shaw (as himself), Ann Rutherford, Lee Bowman, Leon Errol, Thurston Hall, Roscoe Carns, Mary Beth Hughes, June Preisser, Monty Wooley, Artie Shaw, and his Orchestra. Veronica Lake and Robert Walker have uncredited roles.

Artie Shaw and His Orchestra:

Personnel same as for June 22, 1939

Soundtrack

MAIN TITLE (includes **NIGHTMARE**)
NIGHTMARE (n/c - under dialogue)
NON-STOP FLIGHT (n/c - mostly under dialogue)
STARS AND STRIPES ARE FOREVER (n/c - partially under dialogue)
THE BLUES¹⁸⁹ (n/c - background)
TRAFFIC JAM (edited near the end, under some dialogue)
I'M COMING VIRGINIA (n/c - mostly under dialogue)
DOUBLE MELLOW (n/c - mostly under dialogue)
JUNGLE DRUMS (n/c - partially under dialogue)
GANGBUSTERS (partially under dialogue)

Issues

DVD: Warner Bros. Archive Collection (includes trailer) (USA)
12" 33: Caliban 6023 (excerpts) (USA)

¹⁸⁹ The correct title for the tune may be "The Boogie Woog." See July 17, 1939.

July 13, 1939 (Thursday)
Time Unknown
MGM Prerecording Session
“Dancing Co-Ed”
Metro-Goldwyn-Mayer Studios
10202 West Washington Boulevard
Culver City, California

Artie Shaw and His Orchestra

Personnel same as for June 22, 1939

(Scene) 2001 - (Take) 2
JUNGLE DRUMS

2001-5
JUNGLE DRUMS

2001-6
JUNGLE DRUMS

2001-8
JUNGLE DRUMS

Possibly issued on a 12” 80 MGM disc, but no details are available.

2002- 1
NIGHTMARE – Artie Shaw theme

2002-3
NIGHTMARE – Artie Shaw theme

Issues

12” 80: MGM 25940 (USA)
16” 33: MGM 21493 (USA)
CD: Rhino R2 79805 (USA)

2003-2
THE DONKEY SERENADE

2003-4
THE DONKEY SERENADE

2003-3
THE DONKEY SERENADE

Issues

12” 80: MGM 25941 (USA)
CD: Rhino R2 72721 (USA)

2004-2
GANGBUSTERS

2004 -3 ¹⁹⁰
GANGBUSTERS

Issues

12" 80: MGM 25939 (USA)

2005-1
DOUBLE MELLOW

2005-2 ¹⁹¹
DOUBLE MELLOW

Issues

12" 80: MGM 25939 (USA)

2006-1
DOUBLE MELLOW
(alternate)

2006-2 ¹⁹²
DOUBLE MELLOW
(alternate)

D M S

Issues

12" 80: MGM 25938 (USA)

2007-1
I'M COMING VIRGINIA
(short version)

2007-2
I'M COMING VIRGINIA
(short version)

¹⁹⁰ Disc label states Scene 2401. Information above based on MGM's Daily Music Report.

¹⁹¹ Disc label states Scene 2402. Information above based on MGM's Daily Music Report.

¹⁹² Disc label states Scene 2403. Information above based on MGM's Daily Music Report.

2007-3
I'M COMING VIRGINIA
(short version)

Issues

12" 80: MGM 25933 (USA)

2007-4
I'M COMING VIRGINIA
(cued long version)

Issues

12" 80: MGM 25934 (USA)

2008-2
TRAFFIC JAM

2008-3
TRAFFIC JAM

2008-5
TRAFFIC JAM

2008-8¹⁹³
TRAFFIC JAM

D M S

Issues

12" 80: MGM 25937 (USA)
CD: Rhino R2 79805 (USA)

2009-1
ONE FOOT IN THE GROOVE

2009-5
ONE FOOT IN THE GROOVE

Issues

12" 80: MGM 25942 (USA)

¹⁹³ Disc label states Scene 2404. Information above based on MGM's Daily Music Report.

2010-1
NON-STOP FLIGHT

Issues

12" 80: MGM 25943 (USA)

July 14, 1939 (Friday)
Time Unknown
MGM Prerecording Session
"Dancing Co-Ed"
Metro-Goldwyn-Mayer Studios
10202 West Washington Boulevard
Culver City, California

Artie Shaw and His Orchestra

Personnel same as for June 22, 1939

(Scene) 2011 – (Take) 1
DIGA DIGA DOO¹⁹⁴

Issues

12" 80: MGM 25947 (USA)

2012-2
BACK BAY SHUFFLE

2012-4
BACK BAY SHUFFLE

Issues

12" 80: MGM 25948 (USA)

2013-2
AT SUNDOWN

Issues

12" 80: MGM 25945 (USA)
CD: Rhino R2 72721 (USA)

¹⁹⁴ In MGM's Daily Music Report and on label shown as DIGGA DIGGA DOO.

2014-1
I'M YOURS

Issues

12" 80: MGM 25946 (USA)
CD: Rhino R2 72721 (USA)

July 17, 1939 (Monday)
Metro-Goldwyn-Mayer Studios
10202 West Washington Boulevard
Culver City, California

Film production work began on "Dancing Co-Ed".¹⁹⁵

July 17, 1939 (Monday)
Time Unknown
MGM Prerecording Session
"Dancing Co-Ed"
Metro-Goldwyn-Mayer Studios
10202 West Washington Boulevard
Culver City, California

Artie Shaw and His Orchestra

Personnel same as for June 22, 1939

MGM Studio Band

2015-3
PARADE SCENE
(part 1 – to bar 59)

2015-5
PARADE SCENE
(part 1 – to bar 59)

2015-6
PARADE SCENE
(part 1 – to bar 59)

2015-8
PARADE SCENE
(part 1 – to bar 59)

¹⁹⁵ Motion Picture Daily, July 25, 1939, p. 6

2015-9
PARADE SCENE
(part 1 – to bar 59)

2015-12
PARADE SCENE
(part 1 – to bar 59)

2015-14
PARADE SCENE
(part 1 – to bar 59)

Probably issued on a 12" 80 MGM disc, but no details available.

2016-1
PARADE SCENE
(part 2 – bar 56 to end)

2016-2
PARADE SCENE
(part 2 – bar 56 to end)

Probably issued on a 12" 80 MGM disc, but no details available.

2017-2
THE BOOGIE-WOOG
(sic)

Probably issued on a 12" 80 MGM disc, but no details available. This is possibly the tune performed by Artie Shaw accompanied only by his band's rhythm group.

To record the balance of the music soundtrack a fourth and final recording session for *Dancing Co-Ed* took place in Hollywood on September 13, 1939, however, without the participation of Artie Shaw and his Orchestra.

ARTIE SHAW IN TWO MOVIE PIX

Hollywood – Set for two movies, Artie Shaw last month began location work for Warner Brothers (editor's note: MGM) *Dancing Co-Ed*. He expects to have his work completed in three weeks. Artie will also have a part in the MGM pic *Broadway Melody*, which will star Fred Astaire and Eleanor Powell. Deal for the work was set by Tommy Rockwell and Ralph Wonders. The band will also be seen in the two films. Understanding is that Artie and gang received \$100,000 for their work in the Metro pix.¹⁹⁶

¹⁹⁶ Down Beat, August 1939, p. 2

July 18, 1939 (Tuesday) 5:00-5:30 pm
Location Undetermined, Los Angeles
Old Gold "Melody and Madness" (35) Broadcast
(NBC-Blue) (KECA)
Warren Hull, host
Knox Manning, announcer
NIGHTMARE - opening theme
ZIGEUNER
MOONRAY – Helen Forrest, vocal
Commercial
COMIN' ON
I'M A STRANGER HERE MYSELF – Tony Pastor, vocal
I POURED MY HEART INTO A SONG – Helen Forrest, vocal
Commercial
AT SUNDOWN
NIGHTMARE - closing theme

July 25, 1939 (Tuesday) 5:00-5:30 pm
Location Undetermined, Los Angeles
Old Gold "Melody and Madness" (36) Broadcast
(NBC-Blue) (KECA)
Warren Hull, host
Knox Manning, announcer

NIGHTMARE - opening theme
DIGA DIGA DOO
DON'T WORRY 'BOUT ME – Helen Forrest, vocal
Commercial
WHAT IS THIS THING CALLED LOVE?
GOT THE MISERY – Tony Pastor, vocal
Commercial
SANDSTORM
NIGHTMARE - closing theme

Advance Production Chart

Metro Pics Now in Production

DANCING CO-ED, drama with music; produced by Edgar Selwyn, directed by S. Sylvan Simon; no writing credits released; photographed by Al Gilkes. Cast: Lana Turner, Richard Carlson, Artie Shaw and orchestra, Lee Bowman, Ann Rutherford, Mary Beth Hughes, June Preisser, Leon Errol, Roscoe Karns, Lynn Lewis ¹⁹⁷

¹⁹⁷ Variety, July 26, 1939, p. 14



"Dancing Co-Ed." Cast and the Band



"Dancing Co-Ed." Ann Rutherford, June Preisser, Artie Shaw, Lana Turner, and the Band



"Dancing Co-Ed"
Lana Turner and Artie Shaw



"Dancing Co-Ed"
Lana Turner



"Dancing Co-Ed"
Lana Turner, Artie Shaw, Ann Rutherford

August 1939

Assembled August 1939

“Leo Is On The Air”

MGM Syndicated Radio Promotion for “Dancing Co-Ed”

Metro-Goldwyn-Mayer Studios

10202 West Washington Boulevard

Culver City, California

(Announcer to be verified)

Artie Shaw and His Orchestra

Personnel same as June 22, 1939.

ET: **MGM 21493**

Opening music (by MGM studio orchestra)

Film dialogue excerpts

NIGHTMARE - theme

TRAFFIC JAM (unedited)

NIGHTMARE (n/c - under commentary)

The MGM ET label refers to “Dancing Coeds” and uses pre-recordings made in July 1939.

August 1, 1939 (Tuesday) 5:00 - 5:30 pm

Location Undetermined, Los Angeles

Old Gold “Melody and Madness” (37) Broadcast

(NBC-Blue) (KECA)

Warren Hull, host

Knox Manning, announcer

Artie Shaw and His Orchestra: same as for June 22, 1939

Add **THE KING SISTERS** (Alyce, Donna, Luise, and Yvonne Driggs), vocalists, to program cast.

GMA: NBC-211

NIGHTMARE - opening theme

NON-STOP FLIGHT

COMES LOVE - Helen Forrest, vocal

Commercial

PYRAMID

CHINESE FOLK SONG - The King Sisters, vocal

I’M SORRY FOR MYSELF - The King Sisters, vocal

GO FLY A KITE - Tony Pastor, vocal

Commercial

THE CHANT

NIGHTMARE - theme

Issues

NIGHTMARE - opening theme

CD: DC # 1 (USA)

NON-STOP FLIGHT

CD: DC # 1 (USA)

COMES LOVE

CD: DC #1 (USA)

PYRAMID

CD: DC #1 (USA)

CHINESE FOLK SONG

CD: DC #1 (USA)

I'M SORRY FOR MYSELF

CD: DC #1 (USA)

GO FLY A KITE

CD: DC #1 (USA)

THE CHANT

CD: DC #1 (USA)

NIGHTMARE - closing theme

CD: DC #1 (USA)

Radio Reviews

“Artie Shaw's band now alone (sans Benchley), on the Old Gold show Tuesdays has the maestro with a speaking role in addition to displaying his virtuosity on the clarinet. Shaw showed lack of experience in the articulation but zoomed in his native musical lingo; Shaw has created a following in his first year. Warren Hull, of films, was the M.C. and paced the half-hour show nicely. Helen Forrest, Shaw's regular vocalist, handled that department expertly, while for comedy there was Al Bernie, mimic, who was on for his third summer guest shot. Knox Manning's announcing was professional.”¹⁹⁸

August 2, 1939 (Wednesday)

Lagoon Ballroom

Ogden, Utah

(Dance)¹⁹⁹

¹⁹⁸ Variety, August 2, 1939, p. 40

¹⁹⁹ Salt Lake City Tribune, July 27, 1939, p. 10

August 4, 1939 (Friday)
Municipal Auditorium
Kansas City, Missouri
(Personal Appearance)

Attendance: 10,000²⁰⁰

August 5, 1939 (Saturday)
Municipal Auditorium
St. Louis, Missouri
(Personal Appearance)

August 6, 1939 (Sunday)
Aragon Ballroom
Chicago, Illinois
(Dance)

August 7, 1939 (Monday)
Ramona Gardens
Grand Rapids, Michigan
(Dance)

August 8, 1939 (Tuesday) 8:00 - 8:30 pm
Undetermined Location, Milwaukee, Wisconsin
Old Gold "Melody and Madness" (38) Broadcast
(NBC-Blue) (WENR)
Warren Hull, host
Unidentified announcer

NIGHTMARE - opening theme
SOFTLY, AS IN A MORNING SUNRISE
STAIRWAY TO THE STARS - Helen Forrest, vocal
Commercial
HOW DEEP IS THE OCEAN
WELL, ALL RIGHT – The King Sisters, vocal
TAHUAITA – The King Sisters, vocal
WHEN WINTER COMES - Tony Pastor, vocal
Commercial
COPENHAGEN
NIGHTMARE - theme

August 8, 1939 (Tuesday)
Modernistic Ballroom
Milwaukee, Wisconsin
(Dance)

²⁰⁰ Motion Picture Daily, August 17, 1939, p. 8

August 9, 1939 (Wednesday)
Valley Dale Ballroom
Columbus, Ohio
(Dance)²⁰¹

55 STATIONS COMPETED FOR OLD GOLD 'BEST TIE-UP' MERCHANDIZING AWARD

"KTOK, Oklahoma City, was awarded first prize by Lennen & Mitchell in the 'merchandising contest' 'which the agency conducted in connection with the debut of the Old Gold program (Bob Benchley-Artie Shaw), on NBC. First prize amounted to \$75 in cash. Of the 98 stations in the Old Gold hookup 55 submitted clipbooks containing samples of their merchandising campaigns on the debut. Stunt that got KTOK top recognition was its placing of a couple junked lizzies at important traffic intersections and attaching signs which read: 'this car was wrecked while the passengers were rushing home to hear the Old Gold program on KTOK.' Second prize of \$50 went to WABY, Albany, while awards of \$25 each went to KMA, Shenandoah; WNBC, New Britain; WXYZ, Detroit; WMPS, Memphis; and KSOO, Sioux Falls. It had been planned to offer but three prizes of \$25 each but the entries of the last two station* so impressed the agency that they were included."²⁰²

August 11, 1939 – August 16, 1939 (Friday-Wednesday),
Eastwood Gardens, Gratiot at 8 Mile Road, Detroit, Michigan
(Dances)

Artie Shaw and his Orchestra played a six-night engagement at Eastwood Gardens.

D M S

²⁰¹ Zanesville Times-Recorder, August 7, 1939, p. 5

²⁰² Variety, August 16, 1939, p. 28

NEW KING OF SWING

Despite the Fact that Artie Shaw Is at Top in His Particular Field, His Secret Ambition Is to Organize a Symphonic Band to Play American Music

By Clarissa Start

"If all you swing fans will take a tight hold on your record albums and promise not to break down and sob into your copies of Down Beat and Metronome, we'll let you in on the shattering news of Artie Shaw's secret ambition. Artie, the recently crowned King of Swing, class of 1939, literally a star of "stage, screen and radio," and a popular boy hereabouts, judging from the reception given him at his one-night stand at the Municipal Auditorium last Saturday night, doesn't give a darn about being the hope of tomorrow of the youthful contingent. He wants to lead a symphony. Call it corny, icky, long hair or what you will, this was the future step outlined to us by the good-looking scion of swing circles, and it may be the answer to the perplexing question of "what next" now that Shaw has reached the peak of his present climb. 'I have to take a step forward if, as you say, I've reached a goal,' he told us during one of the question-and-answer periods in his dressing room backstage while the preponderantly youthful crowd out in front paced nervously and waited for the five-minute rest to be over. 'I'll admit I've gone as far as I can with band playing our present style. What I'd like to do is organize an American symphonic band to play American music in the swing idiom or jazz idiom or whatever you want to call it. I've talked to a few people about my idea and some of the larger companies have been interested. I'd use my present band as a nucleus, of course, and augment it with string instrumentals, woodwinds, that sort of thing. I wouldn't use any more swing artists if I had my pick of the lot.' Wouldn't you, we ventured, our jitterbug jaw dropping sadly, be afraid of being called corny with a band with string instruments? 'I'm not afraid of any word,' Shaw insisted. But how about individuality, we pursued, using the banner word of bandsmen. Wouldn't that be lost in such a band?'

'You've been reading too many swing magazines,' Shaw razed us. 'The idiom of swing is different, yes. It's – what sort of an analogy can I use – well, it's like painting. A painter can paint in any of a number of idioms, but the idiom doesn't depend on the individual. If American music has any validity at all, it will live without individuals. When a big name in music dies there's always the cry that his music is dead, too, but it isn't.'

Shaw's other views on swing are equally unorthodox. He clearly does not regard it as the art supreme, nor does he rail at the cavorting kiddle dancers as despoilers of the sacred shrine. 'There's been no lessening in the noisy side of swing or a lessening in jitterbugs', he said with a grin, summarizing the sidelights of his cross-country tour, 'but they don't bother me. That's one way of showing appreciation.'

'Of course, he amended, 'good music should be listened to, and you lose a lot by dancing to it. Bad music shouldn't be listened to or danced to either one.' A native of New York, the 28-year-old clarinetist has risen to popular favor chiefly during the past 10 months. His first appearances came at college. 'I spent three hot months at Yale,' he commented. 'Hot for everyone concerned; I played with the Collegians, that's a sort of institution there. I played first saxophone and Rudy Vallee played third sax. If you'd picked the guy least likely to succeed, he chuckled, you'd have picked Vallee, There's one like that in every band, you know, and Vallee was it.'

"After a few terms with other bands large and small, Shaw organized his own in April 1937. When asked what he was doing two years ago, he looked uncomfortable. 'We were beating our brains out in busses,' he said tersely, 'touring the country. We couldn't even get a location job. No one had ever heard of us, and we hadn't developed anything.' Development at the time, however, was going along the presently recognized lines of Count Basie and Duke Ellington, Shaw's favorite musicians.

"A year ago prospects began to look brighter and late last fall when the band was playing here at the Hotel Chase, many authorities were predicting that he would succeed the good King Benny as top man of swing. Now that the prediction has apparently come true, Shaw still has both feet firmly on the ground and no high-hat ideas, something of a rarity for a young man who has recently picked up \$100,000 from the motion picture people and drawn the largest salary - \$14,000 a week - in the band business. Perhaps one of the reasons that he continues to be a regular guy is the little value that he places on that cherished King of Swing title. 'I wish they'd kept the damn thing,' he said candidly, 'I didn't like it. It definitely types you.' As for the published rivalry with Benny Goodman, it just doesn't exist, all reports to the contrary. 'We both play the clarinet and there the similarity ends. We don't play alike at all, and we don't hate each other. We're friends, used to work together and live together. While there's a certain amount of professional rivalry, that's only natural.'

"In spite of his recent movie experience, and the fact that he has several time previously been offered movie contracts, Shaw doesn't want to be in pictures and considers his recent debut just another job. Among his hobbies, reading is foremost, and he admits being a very bad golfer. Along with reading, he once wanted to write the Great American Novel, but he's given that up, too. 'I'd rather stick to something I know I can do,' he says.

"At his appearance here before a crowd of 4,500 that showed its enthusiasm from the first shrill notes of his self-written theme, 'Nightmare,' Shaw was dressed, not in dazzling formal array, but in a gray suit, blue shirt and socks, red tie and brown and white sports shoes; but he managed to do some dazzling at that. The consensus seemed to be that Shaw must have a tough time evading ladies with gleams in their eyes, being a musical top-notch and a good-looking boy at the same time, and we mentioned as much. 'Well - thanks,' he said, somewhat taken aback, 'but I don't have any trouble, really.'

For the pleasure of local lassies, who may have their eye on this man marvel, we are glad to report that he still is unmarried. 'Not planning on marrying,' he said conclusively, and added with a laugh, 'you can tell 'em I'm the catch of the season.' And from a girl's eye view, that's just about right."²⁰³

²⁰³ St. Louis Post Dispatch, August 8, 1939, p. 21

ARTIE SHAW

(Reviewed at Eastwood Gardens, Detroit)

“Smooth style of the Shaw band is responsible for a noticeably different reaction from the gapers in front of the stand when Artie and his men hold forth. Instead of indulging in rhythmic gyrations commonly called jitterbugging, Shaw's fans stand still, and watch fascinated. The band's style is rather far on the sweet side of swing, but Shaw has numbers for adherents of both kinds of music and alternates them successfully. Line-up is four sax, three trombones, three trumpets and four rhythm, Shaw leading with his clarinet but minus any flashy conducting tricks. He bows out the spotlight often to give solos to George Auld, sax; George Arus and Les Jenkins, trombones, and John Best, Bernie Privin and Chuck Peterson, trumpets. On numbers like *The Chant*, almost a Shaw theme song, and blues items Artie's clarinet work is outstanding. Drummer Buddy Rich shines particularly in the long solo jungle-rhythm passage introducing *The Chant*. Helen Forrest and Tony Pastor, sax, attend to the vocals. Girl has a strong, clear voice but could stand a bit more personality. Pastor takes the comedy wordage and goes over well. - Reyes.²⁰⁴

August 15, 1939 (Tuesday) 9:00 - 9:30 pm
Undetermined Location, Detroit, Michigan
Old Gold “Melody and Madness” (39) Broadcast
(NBC-Blue) (WXYZ)

Warren Hull, host

John Sargent, announcer

NIGHTMARE - opening theme

SERENADE TO A SAVAGE

I'LL REMEMBER - Helen Forrest, vocal

Commercial

I'M YOURS

AFTER YOU'VE GONE- The King Sisters, vocal (clarinet solo by Artie Shaw),

HEEB, HEEB – The King Sisters, vocal

IS IT POSSIBLE - Tony Pastor, vocal

Commercial

TRAFFIC JAM

NIGHTMARE – theme

Issues

AFTER YOU'VE GONE

CD: DC # 1 (USA)

HEEB, HEEB

CD: DC # 1 (USA)

²⁰⁴ The Billboard, September 9, 1939, p. 13

August 17, 1939 (Thursday)
G. E. Pavilion
Johnson City, New York
(Dance)

August 18, 1939 (Friday)

Artie Shaw and his Orchestra opened a two-week engagement at the Summer Terrace, Ritz Carlton Hotel, Boston, otherwise known as the "Ritz Roof."

August 19, 1939 (Saturday) 8:00 – 8:30 pm
Summer Terrace, Ritz Carlton Hotel
15 Arlington Street, Boston, Massachusetts
(NBC-Blue) (WBZ) Sustaining Broadcast
Fred B. Cole, announcer

Personnel: same as for June 22, 1939

16" 33: RCA Victor RR E2-MM-5043/5044 (two discs) (USA)
GMA: NBC-215

NIGHTMARE - opening theme

ROSE ROOM

GO FLY A KITE –Tony Pastor, vocal

COMES LOVE –Helen Forrest, vocal

THE DONKEY SERENADE

Brief conversation between Fred B. Cole and Artie Shaw

MOONRAY – Helen Forrest, vocal

ONE FOOT IN THE GROOVE

DON'T WORRY 'BOUT ME - Helen Forrest, vocal

CARIOCA

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5043 (USA)

12" 33 Hindsight HSR-148 (USA), (edited)

CD: Hindsight HBCD 502 (USA)

ROSE ROOM

16" 33: RCA Victor RR E2-MM-5043 (USA)

12" 33: Hindsight HSR-148 (USA)

CD: Bluebird 09026-63808-2 (USA), Hindsight HBCD 502 (USA)

GO FLY A KITE

16" 33: RCA Victor RR E2-MM-5043 (USA)

12" 33: Hindsight HSR-148 (USA)

CD: Hindsight HBCD 502 (USA)

COMES LOVE

16" 33: RCA Victor RR E2-MM-5043 (USA)

THE DONKEY SERENADE

16" 33: RCA Victor RR E2-MM-5043 (USA)

MOONRAY

16" 33: RCA Victor RR E2-MM-5043/E2-MM-5044 (USA)

ONE FOOT IN THE GROOVE

16" 33: RCA Victor RR E2-MM-5044 (USA)

DON'T WORRY 'BOUT ME

16" 33: RCA Victor RR E2-MM-5044 (USA)

12" 33: Hindsight HSR-148 (USA)

CD: Hindsight HBCD 502 (USA)

CARIOCA

16" 33: RCA Victor RR E2-MM-5044 (USA)

7" 45: His Master's Voice 7EG 8140 (England), RCA Victor EPFT 6000 (USA)

10" 33: RCA Victor LS 522 (Japan)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), Bluebird 6274-1-RB (USA), Franklin Mint Record Society 27 (USA), Hindsight HSR-148 (USA), His Master's Voice CLPC.13 (Great Britain), Pickwick ACL-0590 (USA), RCA International INTS 5022 (England), RCA PM 43175 (France), RCA Records RJL-2007 (Japan), RCA Victor DPM 2028 (England), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), Time Life STBB 06 (USA)

CD: Bluebird 09026-63808-2 (USA), Bluebird 6274-2-RB (USA), Bluebird 82876-60092-2 (USA), BMG/RCA 74321 18527 2 (Germany), Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA), Rockin' Chair (Switzerland)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5044 (USA)

12" 33: Hindsight HSR-148 (USA)

CD: Hindsight HBCD 502 (USA)

CANADA EXPO BAND-MINDED

"Buffalo, Aug. 22 - Canada is taking a leaf from the book of the U. S. fair operators and has gone band-conscious with emphasis. Underlined in the advertising of the Canadian National Exhibition at Toronto Aug. 25-Sept. 9 are Artie Shaw, Benny Goodman, Glen Gray, Guy Lombardo, Tommy Dorsey. In addition, the Exhibition will import England's Royal Marines band and also the Dagenham Girls' Bagpipe Band."²⁰⁵

ROCKWELL'S NEW TAG

"Albany, Aug. 22 - Rockwell-O'Keefe General Amusement Corp. has changed its name to the General Amusement Corp. Formal notification of the move was given the secretary of state Monday (22),. Though the corporate change eliminates all personalities from the title, Thomas J. Rockwell is still president of the organization, with Mike Nidorf and Thomas Martin as v.p.'s and partners."²⁰⁶

²⁰⁵ Variety, August 23, 1939, p. 38

²⁰⁶ Variety, August 23, 1939, p. 39

ANOTHER BAND B.O. BATTLE IMPENDS, THIS TIME SHAW VS. MILLER

"If the dates on both bands hold true, Artie Shaw will be in a situation comparable to his battle with Benny Goodman in Newark last February. At that time Shaw was the hottest band on the list and was challenging Goodman, the leader, who was playing an opposition house nearby. Booked into the Strand theatre, New York, week of Sept. 22, Shaw will have as opposition at the Paramount, Glenn Miller, currently rated as the 'hottest' on the way up. Miller is scheduled for the Paramount either the week of Sept. 13 or 20. If he opens the 13th he'll be opposing Shaw at least one stanza and maybe two, if each booking runs three weeks as expected. Another angle is that Tommy Rockwell's General Amusement, the same agency, books both outfits."²⁰⁷

August 22, 1939 (Tuesday) 9:00 - 9:30 pm
Undetermined Location, Boston, Massachusetts
Old Gold "Melody and Madness" (40) Broadcast
(NBC-Blue) (WBZ)

Warren Hull, host

GMA: B-M6-3, NBC-216

NIGHTMARE - opening theme

THE DONKEY SERENADE

THE LAMP IS LOW – Helen Forrest, vocal

Commercial

OCTOROON

ESPECIALLY FOR YOU - vocal The King Sisters

TIGER RAG – vocal The King Sisters

I CAN'T AFFORD TO DREAM – Tony Pastor, vocal

Commercial

BACK BAY SHUFFLE

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

12" 33: Aircheck LP-11 (USA), Joyce LP-1010 (USA), Sandy Hook S.H. 2016 (USA)

Cassette: RJ # 1 (USA)

THE DONKEY SERENADE

12" 33: Aircheck LP-11 (USA), Joyce LP-1010 (USA), Sandy Hook S.H. 2016 (USA)

Cassette: RJ # 1 (USA)

THE LAMP IS LOW

12" 33: Aircheck LP-11 (USA), Joyce LP-1010 (USA), Sandy Hook S.H. 2016 (USA)

Cassette: RJ # 1 (USA)

CD: Sounds of Yesteryear DSOY667 (England), Swing Era Records SECD-502 (USA)

²⁰⁷ Variety, August 23, 1939, p. 39

OCTOROON

12" 33: Aircheck LP-11 (USA), Joyce LP-1010 (USA), Sandy Hook S.H. 2016 (USA)
Cassette: RJ # 1 (USA)
12" 33: Jazz Guild 1003 (Canada), Phontastic NOST 7613 (Sweden)
CD: It's Music 22705 (Germany), Swing Era Records SECD-502 (USA)

ESPECIALLY FOR YOU

CD: DC # 3 (USA)

TIGER RAG

CD: DC # 3 (USA)

August 23, 1939 (Wednesday) Boston, Massachusetts

As described by announcer Fred B. Cole on the August 19, 1939, broadcast from the Ritz Carlton Hotel, Artie Shaw and the band were scheduled to appear at an outdoor concert on Boston Commons. Shaw did not want to make the appearance, but his manager insisted. An estimated 10,000 people crowded onto the Commons to hear the band perform. Following the concert, Shaw, and the Mayor of Boston, accompanied by 40 policemen, tried to drive away in the mayor's limousine. However, the crowd blocked their way and actually turned over the auto. Shaw escaped to fight his way back to the Ritz-Carlton Hotel and lost some of his clothing along the way. WBZ (NBC), announcer Fred B. Cole believed that this physically threatening experience had a great impact upon Shaw's thinking and likely influenced his public comments and private decisions that would shortly and dramatically affect his career.²⁰⁸

Personnel

Harry Geller (trumpet), replaces John Best²⁰⁹

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, **HARRY GELLER**, Bernie Privin
Trombones: Harry Rodgers (arranger), George Arus, Les Jenkins
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor (tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalist: Helen Forrest
Arranger: Jerry Gray

²⁰⁸ Author's conversation with Fred B. Cole

²⁰⁹ John Best joined Glenn Miller and his Orchestra.

August 27, 1939 (Sunday) Noon - 4:00 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, Harry Geller, Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 042605-1

PUT THAT DOWN IN WRITING

(Al Dubin-Harry Warren)

Vocal refrain by Tony Pastor

Issues

10" 78: (Master) Bluebird B-10406-B (USA), Bluebird B-10406-B (Canada)
12" 33: Bluebird AXM2-5556 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244
(USA)

BS 042605-1A

PUT THAT DOWN IN WRITING

Not processed

BS 042606-1

DAY IN, DAY OUT

(Rube Bloom-Johnny Mercer)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10406-A (USA), Bluebird B-10406-A (Canada)
12" 33: Bluebird AXM2-5556 (USA), RCA Camden CAL-584 (USA), Reader's Digest
RDA 89 (USA), Reader's Digest RDS 6913 (England), Sounds of Swing LP-123
(USA), Time Life STBB 26 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2559
(England), RCA Records BVCJ-37100 (Japan)

BS 042606-1A
DAY IN, DAY OUT

Not processed

BS 042607-1

TWO BLIND LOVES

(E. Y. Harburg-Harold Arlen)
Vocal refrain by Helen Forrest
Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10412-B (USA), Bluebird B-10412-B (Canada), His Master's Voice B.9017 (England), His Master's Voice HU 272 (Hungary), La Voz De Su Amo GY 461 (Spain)
12" 33: Bluebird AXM2-5556 (USA), Sounds of Swing LP-123 (USA)
CD: Classics 1045 (France), The Intense Media 222738-05 (EU), JASMCD 2559 (England)

BS 042608-1

THE LAST TWO WEEKS IN JULY

(Abel Baer-Samuel M. Lewis)
Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10412-A (USA), Bluebird B-10412-A (Canada), La Voz De Su Amo GY 461 (Spain)
12" 33: Bluebird AXM2-5556 (USA), Sounds of Swing LP-123 (USA)
CD: Classics 1087 (France), The Intense Media 222738-05 (EU), JASMCD 2550 (England)

BS 042608-1A

THE LAST TWO WEEKS IN JULY

Not processed

BS 042609-1

OH, LADY BE GOOD

(Ira Gershwin-George Gershwin)

Artie Shaw arrangement

Issues

- 10" 78: (Master) Bluebird B-10430-A (USA), Bluebird B-10430-A (Canada), Bluebird B-10430-A (Canada) (blue label), His Master's Voice B.9018 (England), His Master's Voice HU 272 (Hungary), His Master's Voice JK 2071 (Switzerland)
- 7" 45: RCA 20144 (Australia), RCA Italiana 45N 0983 (Italy), RCA Victor EPBT 3029 (USA)
- 12" 33: Bluebird AXM2-5556 (USA), Jazz Selection Mono 32 933-4 (Germany), The King Jazz Story SM 3621 (Italy), RCA ANL1-1089(e) (USA), RCA ESTEREO 10026 (Argentina), RCA International TCL1 7004 (Italy), RCA International TJL 1-7004 (INTS), (Germany), RCA Records DMM 4-0321 (USA), RCA Victor AVL-3978 (Argentina), RCA Victor DPM 2041 (England), RCA Victor LJ 50017 (Italy), RCA Victor LPM-1244 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675 (e), (Germany), RCA Victor LSP-3675 (e), (USA), RCA Victor DPM 2028 (England), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England)
- CD: Acrobat ACRC-199 (Czech Republic), Best of Jazz 4016 (France), Bluebird 6274-2-RB (USA), Bluebird 82876 692392 (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Classic Jazz Archive 222001 (Germany), Classic Jazz CDCD 1007 (EEC), Classics 1087 (France), Hallmark 702232 (The Netherlands), The Intense Media 222738-05 (EU), It's Music 22705 (Germany), Jazz Portraits CD 14501 (EEC), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Vocalion CDVS 1943 (England)

BS 042609-1

OH, LADY BE GOOD

Not processed

BS 042610-1

I SURRENDER, DEAR

(Gordon Clifford-Harry Barris)

Issues

- 10" 78: (Master) Bluebird B-10430-B (USA), Bluebird B-10430-B (Canada), Bluebird B-10430-B (Canada) (blue label), His Master's Voice B.9018 (England), His Master's Voice JK 2071 (Switzerland)
- 12" 33: Bluebird AXM2-5556 (USA), The King Jazz Story SM 3621 (Italy), RCA Victor DPM 2028 (England), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6913 (England)
- CD: Bluebird 61099-2 (USA), Bluebird 09026-63808-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 82876 51419-2 (EU), Classic Jazz Archive 222001 (Germany), Classics 1087 (France), The Intense Media 222738-05 (EU), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Vocalion CDVS 1943 (England)

BS 042610-1
I SURRENDER, DEAR

Not processed

New Records

“Artie Shaw turned out *Day In – Day Out & Put That Down In Writing*, run-of-the mill jobs for Artie, who has made better records and will make many better records. After all, he can’t do a *Begin The Beguine* every time he gets in a recording studio.”²¹⁰

August 29, 1939 (Tuesday) 9:00 - 9:30 pm
Undetermined Location, Boston, Massachusetts
Old Gold “Melody and Madness” (41) Broadcast
(NBC-Blue) (WBZ)

Warren Hull, host

Unidentified announcer

NIGHTMARE - opening theme

VILIA

I POURED MY HEART INTO A SONG - Helen Forrest, vocal

Commercial

SWEET SUE, JUST YOU

DING DONG THE WITCH IS DEAD- The King Sisters, vocal

I’M SORRY FOR MYSELF – The King Sisters, vocal

Commercial

EVERYTHING IS JUMPIN’

NIGHTMARE - closing theme

Issues

DING, DONG, THE WITCH IS DEAD

CD: DC # 3 (USA)

NIGHTMARE - closing theme

CD: DC # 3 (USA)

²¹⁰ Tempo, October 1939, p. 8

August 30, 1939 (Wednesday) Midnight – 12:30 am
Summer Terrace, Ritz Carlton Hotel, 10 Avery Street, Boston, Massachusetts
(NBC-Blue) (WBZ) Sustaining Broadcast,
(Unknown announcer, possibly Fred B. Cole)

NIGHTMARE - opening theme

OCTOROON

WHEN WINTER COMES - Tony Pastor, vocal

MELANCHOLY MOOD - Helen Forrest, vocal

WHAT IS THIS THING CALLED LOVE?

MOONRAY - Helen Forrest, vocal

OH, LADY BE GOOD

NIGHTMARE - closing theme

D M S



yes, it's
LANA TURNER
and she's
on the way
to stardom!



**JUST
SCREENED
"DANCING
CO-ED"
IT'S
TERRIFIC!**

One after another the red-hot hits are pouring out of M-G-M's sizzling studio! Every week a new smash! Embrace "The Women" and *hold!* Follow with "Blackmail" action barrage. And "Thunder Afloat" (*best in 19 months, Washington, D. C. Premiere!*) And then (*while "Babes in Arms" World Premiere Biggest in 5 years at Houston!*) make a date with delirious "Dancing Co-ed."

they'll be
dancing in
the aisles!

**"DANCING
CO-ED"**

yes, it's
ARTIE SHAW
and his No. 1
swing band!



and Leo's
dancing
with joy!

with Loretta Young, Richard Carlson, Artie Shaw and
His Band, Ann Rutherford, Lee Remick, Thurston Hall,
Jean Seem, Ronda Stone - Screen Play by Allan
Kohnheimer - Based on a Story by Albert Tropp
& Mattie Goldwyn - M-G-M Picture - Directed by
C. Sylvain Simon - Produced by Edgar Selwyn

September 1939

September 1, 1939 (Friday) Midnight – 12:30 am
Summer Terrace, Ritz Carlton Hotel, 10 Avery Street, Boston, Massachusetts
(NBC-Blue) (WBZ) Sustaining Broadcast
Fred B. Cole, announcer

GMA: NBC-217

NIGHTMARE - opening theme
SWEET SUE, JUST YOU
GO FLY A KITE - Tony Pastor, vocal
COMES LOVE - Helen Forrest, vocal
MY HEART STOOD STILL
IS IT POSSIBLE? - Tony Pastor, vocal (?),
MELANCHOLY MOOD - Helen Forrest, vocal
(n/c) COPENHAGEN
NIGHTMARE - closing theme

The band completed their engagement at the Ritz-Carlton Hotel, Boston, Massachusetts.

September 1, 1939 (Friday)
Hershey Park, Pennsylvania
(Dance)

September 2, 1939 - September 3, 1939 (Saturday-Sunday)
Hamid's Million Dollar Pier
Atlantic City, New Jersey
(Dances)

The band played a two-night engagement at the Million Dollar Pier.

Orchestra Notes

“Glenn Miller is adding a fourth trumpet and a fourth trombone coincident with his starting out on a theater tour ... Lee Knowles, trumpet, is being replaced by Johnny Best, formerly with Artie Shaw.”²¹¹

September 4, 1939 (Monday)
Crystal Beach Ballroom
Crystal Beach, Ontario
(Dance)(Interrupted)

See following article for details.

²¹¹ The Billboard, September 2, 1939, p. 10

SHAW'S WALKOUT ON SHORT PAYOFF STARTS NEAR-RIOT

"Buffalo, Sept. 12 - Artie Shaw and his band walked out of the Crystal Beach (Ontario), Ballroom Labor Day night (4), precipitating a near riot among 2,500 swingsters and rocking the foundation of Buffalo's jitterbug empire. Canadian Provincial police had to be summoned to preserve order among the booing and yelling crowd. No arrests were necessary, however, and there was no damage to property. The walkout was due to a dispute over money between Shaw and Carlisle Smith, Buffalo promoter, with the latter alleging that Shaw had broken his contract. Smith claimed that more than 200 admissions had to be refunded when the band was over an hour late arriving at the ballroom and that, due to Shaw's walkout an hour and a half ahead of advertised closing time, many dancers threatened roughhouse proceedings demanding their money back. Shaw, himself, arrived at the ballroom three-quarters of an hour before starting time, but the band failed to show up until an hour afterwards. According to the contract Shaw was to play four hours for \$2,000. When Smith told Shaw and Ben Cole, his manager, that he planned to hold back \$400 as a pro-rata cut due to the tardiness of the band and consequent admission refunds, the outfit walked out. Smith said that he had conferred with President Randall Caldwell, of the musicians Buffalo Local 43, previous to holding back the money and had received confirmation of the action. Caldwell told Buffalo newspapers the following day that Smith was within his rights in retaining the \$400. On Friday (8), as Shaw came over the border after an engagement at the Toronto Exposition, he was served with summons and complaint on behalf of Smith, asking \$10,000 damages for breach of contract. The service occurred at the American end of the Peace Bridge here. Reported that the papers were handed Shaw by a process server acting under the guise of an autograph hunter. The complaint asked \$5,000 for breach of contract and \$5,000 additional for injury to Smith's reputation as a promoter."²¹²

PROMOTER SUES ARTIE SHAW

He Walks Off Stand; 2,500 Dancers Riot

Buffalo, N. Y. – Hell popped for Artie Shaw last month. And now Artie faces a suit for more than \$10,000 filed against him by dance promoter Tick Smith, who claims that Shaw's band played a little while at a dance Smith sponsored and then walked off the stand, leaving more than 2,500 dancers stranded on the floor. Smith alleges the band arrived more than an hour late. Shaw himself was on time but took a nap waiting for his boys to arrive at the Crystal Beach ballroom. Shaw admits his band arrived on the stand late, but his manager, Ben Cole, said the delay was "unavoidable." Smith, meanwhile, had to refund \$200 to dancers who grew tired of waiting. Because of the late start, at intermission, the promoter told Shaw and Cole he was withholding \$400 of the \$2,000 promised the band for its night's work. Smith said he called Randall Caldwell, president of AFM Local 43, and was told by Caldwell that holding out the \$400 would be fair enough. That was enough for Artie. He tucked his clarinet away and walked off the stand with his men. They didn't come back. Hundreds of dancers, meanwhile, booed Shaw and the band. Loud cries of "fake" and "jerk" resounded through the hall. Many demanded refunds/ The crowd got so wild that Shaw, in leaving, asked that they quiet down. That was good for more hisses and boos. Police were called and the riot was quelled. Said Caldwell of the Musician's Union, "Mr. Smith definitely was within his rights in withholding the \$400 because of Mr. Shaw's late appearance."²¹³

²¹² Variety, September 13, 1939, p. 34

²¹³ Down Beat, October 1, 1939, p. 1

'OUR TRAIN WAS DELAYED,' SHAW'S MANAGER DENIES BOOING

By Ben Cole
(Artie Shaw's Manager)

Cleveland – The train carrying Artie Shaw's musicians arrived 45 minutes late in Buffalo. We had 40 pieces of baggage to move. That took about 30 minutes more to unload. By the time we arrived at the Peace bridge, in a pouring rain, it was 8:20 p. m. Then we had to go through U. S. customs, Canadian customs and Canadian immigration. Then we had an 18-mile drive to Crystal Beach. We arrived there about 9:15 and it took 15 or 20 minutes to set up on the stand. Another band was playing, and we had to wait for them to get off. However, we were ready at 10 sharp and we started immediately.

Contract Favored Shaw

Also, a clause in our contract with the promoter said "the attraction (Shaw) will not be held responsible for failure to comply with the terms of this agreement because of illness, accident, transportation delay, etc." Furthermore, the promoter, Tick Smith, didn't say a word about our lateness until long after we had started—at intermission. Artie entered into the controversy himself and words led to an ultimatum. Shaw and his boys did just what any other band would have done — they left the stand when it became apparent that the promoter would not pay according to the contract.

Crowd Favors Artie

The crowd favored Artie all the way. They shouted and stomped, but they were faithful to Artie when they learned that the band wasn't being paid. And to cap it all off, the promoter left the hall at this time, thus admitting he was guilty of unfairness. Artie spoke to the crowd. They didn't boo him —those were cheers. His talk quieted the mob and we left.²¹⁴

²¹⁴ Down Beat, October 1, 1939, p. 1

September 5, 1939 (Tuesday)

Artie Shaw and his Orchestra opened a three-day engagement at the Canadian National Exhibition, Toronto, through Thursday, September 7, 1939. They followed Glen Gray and the Casa Loma Orchestra.²¹⁵

September 5, 1939 (Tuesday) 9:00 - 9:30 pm
Undetermined Location, Toronto, Ontario
Old Gold "Melody and Madness" (42) Broadcast
(NBC-Blue) (CBL)
Warren Hull, host
(Unidentified announcer)

NIGHTMARE - opening theme
THE SAINT LOUIS BLUES
TWO BLIND LOVES²¹⁶ – Helen Forrest, vocal
Commercial
JUNGLE DRUMS
I CRIED FOR YOU – The King Sisters, vocal
IRISH WASHERWOMAN – The King Sisters, vocal
OH, YOU CRAZY MOON – Tony Pastor, vocal
Commercial
EVERYBODY LOVES MY BABY
NIGHTMARE - closing theme

Record Buying Guide

Possibilities – *Traffic Jam* – Artie Shaw

"The latest platter from Artie Shaw and containing as it does some of his finest clarinetting it may be an ideal bet for the phonos. The reverse, *Serenade to a Savage*, is in the same swing groove, but *Jam* appeals to this department more as a nickel-grabber."²¹⁷

September 8, 1939 (Friday)

Artie Shaw and his Orchestra opened an engagement at the RKO Palace Theatre, Cleveland, Ohio, through Wednesday, September 14, 1939. The film was 'I Stole a Million' (Paramount)

²¹⁵ The Billboard, September 9, 1939, p. 9

²¹⁶ The introduction to TWO BLIND LOVES by Warren Hull and Artie Shaw exits. It is part of the Savory Collection held by the New York Jazz Museum (cataloged under Savory 62) and can be listened to during the museum's regular opening hours.

²¹⁷ The Billboard, September 9, 1939, p. 74

September 12, 1939 (Tuesday) 9:00 - 9:30 pm
Undetermined Location, Cleveland, Ohio
Old Gold "Melody and Madness" (43) Broadcast
(NBC-Blue) (WHK)
Mann Holliner, announcer

NIGHTMARE - opening theme
MARIA MY OWN
OVER THE RAINBOW – Helen Forrest, vocal
Commercial
I SURRENDER, DEAR
LAST ROUND UP – vocal The King Sisters
CIELITO LINDO – vocal The King Sisters
PUT THAT DOWN IN WRITING – Tony Pastor, vocal
Commercial
DEED I DO
NIGHTMARE - closing theme

MILLER WILL FOLLOW SHAW AT N. Y. PENN

Glenn Miller was set yesterday (Tuesday) for a 13-week run at the Pennsylvania Hotel, N. Y., starting Jan. 3, 1940. He will follow Artie Shaw, who goes into the spot Oct. 18. Miller orchestra goes into the Meadowbrook, Cedar Grove, N. J., for five weeks beginning Nov. 5. Jimmy Dorsey precedes Miller at Meadowbrook, Oct. 5.²¹⁸

September 15, 1939 (Friday)
Trianon Ballroom
Toledo, Ohio
(Dance)

September 16, 1939 (Saturday)
Castle Farm Ballroom
Cincinnati, Ohio
(Dance)

²¹⁸ Variety, September 13, 1939, p. 35

Record Buying Guide

Coming Up - *Comes Love*

“The last two sentences of the paragraph directly above this also describe pretty accurately the state of this *Yokel Boy* hit tune. When they hang around as long as this one has without becoming outstanding, chances are they never will. But again, be reminded that a lot of operators are garnering a lot of nickels with it and be advised accordingly. Artie Shaw, Larry Clinton and Eddy Duchin are sharing the honors here.”

Possibilities - *Traffic Jam*

“Artie Shaw's latest swing item, and therefore a good bet for any music box. It's got some heated choruses and some virtuoso clarinet tooting by the maestro, and altogether it has more than its share of attractions for the cash customers.”²¹⁹

September 17, 1939 (Sunday) Midnight – 12:30 am
Castle Farm Ballroom
Cincinnati, Ohio
(NBC-Blue) (WLW) Sustaining Broadcast
(Unknown Announcer)

NIGHTMARE - opening theme
OUT OF NOWHERE
PUT THAT DOWN IN WRITING - Tony Pastor, vocal
WHAT IS THIS THING CALLED LOVE?
SWEET SUE, JUST YOU
MELANCHOLY MOOD – Helen Forrest, vocal
THE SAINT LOUIS BLUES
NIGHTMARE - closing theme

September 17, 1939 (Sunday)
Nu-Elm Ballroom
Youngstown, Ohio
(Dance)

September 18, 1939 (Monday)
Unidentified Location
Wheeling, West Virginia

²¹⁹ The Billboard, September 16, 1939, p. 70

September 19, 1939 (Tuesday) 9:00 - 9:30 pm
Undetermined Location. Cleveland, Ohio
Old Gold "Melody and Madness" (44) Broadcast
(NBC-Blue) (WHK)
Mann Holliner, announcer

GMA: NBC-218

NIGHTMARE - opening theme
I'M COMING VIRGINIA
BEGIN THE BEGUINE
Commercial
LOVER COME BACK TO ME
SONG OF THE VOLGA BOATMEN (n/c), – vocal The King Sisters
THE JUMPIN' JIVE – vocal The King Sisters
GO FLY A KITE – Tony Pastor, vocal
Commercial
MAN FROM MARS
NIGHTMARE - closing theme

Issues

LOVER COME BACK TO ME

12" 78: Shryock Radio Company (USA)

SONG OF THE VOLGA BOATMEN

12" 78: Shryock Radio Company (USA)

12" 33: Joyce LP 1010 (USA)

MAN FROM MARS

12" 78: Shryock Radio Company (USA)

12" 33: Aircheck LP-11 (USA), Sandy Hook S.H. 2016 (USA)

CD: Fenn Music FJD 2704 (Germany)

NIGHTMARE - closing theme

12" 78: Shryock Radio Company (USA)

September 20, 1939 (Wednesday)

Hecla Park

Bellefonte, Pennsylvania

September 22, 1939 (Friday)

Artie Shaw and his Orchestra opened at the Strand Theatre, New York. The film was 'Espionage Agent' (Warner Brothers).

Record Buying Guide

Coming Up – *Comes Love*

"Climbing a little closer to universal popularity this week, the progress of this hit tune from Yokel Boy is still such that it's dubious if it will ever be sensational success in the machines. But a consistent nickel-attractor week after week is sometimes a more profitable item than those meteoric tunes that flash into quick prominence and just as quick hit obscurity. Artie Shaw and Eddy Duchin lead the list here, with a surprise spurt by the latter putting him alongside Shaw in the matter of public disk preference. Larry Clinton is a not-too-strong third."²²⁰

Record Buying Guide

Coming Up – *Comes Love*

"This *Yokel Boy* tune seems to be spending so much time and energy in coming up that it hasn't got the strength to arrive at the top. It's been 'coming up' for a longer period than any other song in the memory of the oldest inhabitant hereabouts, and yet it still can't be rated a really important phono selection. But it's still around in a lot of machines and it will have to grace these columns until reports prove it to have faded from the scene. Artie Shaw stands more or less alone here."²²¹

²²⁰ The Billboard, September 23, 1939, p. 68

²²¹ The Billboard, September 30, 1939, p. 82

September 26, 1939 (Tuesday)

The New York Post published an interview of Artie Shaw by Michael Mok in which the bandleader made a number of negative comments about the music business and motion picture industry and especially about “jitterbugs” and the listening and dancing public, which would quickly come back to haunt him by causing serious problems with his radio sponsor and others, although Shaw did not appear to care and would double down in an October 1939 interview with Dave Dexter, Jr. of Down Beat (see October 15, 1939, following),.

A BANDLEADER THINKS

By Michael Mok

“Artie Shaw, the swing-band master whose music sounds like a Freudian sex analysis written for brasses, woodwinds and drums, opened his collar and loosened his tie. He was hot, he was weary, and he was nervously on edge. ‘I used to be interested in Communism,’ said Mr. Shaw, a personable, dark-haired fellow of thirty who only needs a widow’s peak and an occasional smile to be Robert Taylor’s intelligent twin. I used to think there was something in it, but I take little stock in it now. As I understand it, the ultimate objective of Communism, in its pure form, is to give people leisure to express themselves in arts and skills. I have concluded that too much leisure is no good. If Hitler had stuck to his house-painting job and was now swinging a brush ten hours a day, he wouldn’t have time to dream of power. You’ve got to work but you’ve got to like what you do.’

Mr. Shaw Can Even Read

“In articles concerning Mr. Shaw published in newspapers and magazines, reference is invariably made to the fact that he is crazy, but simply K-RAZEE about the works of Lafcadio Hearn. To this reporter, it has always seemed that the writers of those pieces were amazed to find a musician who can read. The Post man, too, was amazed, but for a different reason. The literate Mr. Shaw was one of the few musicians he’d ever met who could talk on something besides shop. As it happened, Mr. Shaw talked almost exclusively about himself, but for this he may be forgiven. In the first place, he is, at present, passing through a tense, depressed and necessarily self-centered stage. And secondly, he is, as luck would have it, a rather interesting subject. ‘I haven’t had any leisure,’ he went on, fiddling with his tie of heavy blue and white silk, ‘but I don’t like what I do. I like music, but I don’t like the damned music business. The music business stinks – and you can quote me!’

Still It's A Living

"The unfragrant music business this year will provide Mr. Shaw with heavy silk neckties and every other material thing he needs and wants in the following fashion: he will receive \$50,000 for making phonograph records, \$40,000 for making an MGM film ('Dancing Co-Ed'), which he recently finished, and \$2,500 for a weekly broadcast. In addition, he gets \$12,500 a week for theatre dates (he opened the Strand last Friday),; a similar sum for hotel engagements (he will start at the Pennsylvania in a couple of weeks), and \$3,500 apiece for occasional college proms and other one-night stands. How does YOUR music business smell? 'I hate the music business,' Mr. Shaw repeated, 'and I'll tell you why. In a month and a half they haven't given me a minute to work out something worthwhile with my band. I've been at the top, God help me, only since last November. Before that, when we were not in demand, we had time to rehearse, prepare things, create nice effects and on the strength of that, we arrived. But they won't let you stay at the top. They won't give you a chance to breathe. That's the reason dance bands shoot up like comets and pluck down again.'

A Little Out Of Sorts

"And I don't like the crowds. I'm not interested in giving people what they want. I'm interested in making music. Autograph hunters? To hell with them! Often I've played for 2,500, 3,000 people and 1,000 of them would stand around the band staring at me. They aren't listening, only gawking. Then they want autographs. Nothing doing! I'm too busy doing my job. Sometimes I let my valet sign my name and they're just as satisfied. My friends and advisors tell me that I'm a damned fool. 'Look here Artie,' they say, 'you can't do that! Those people MADE you.' Want to know my answer? I tell them if I was made by a bunch of morons, that's just too bad. And besides, if they made me, what do they want my autograph for? You don't worship your own creature, do you?' Mr. Shaw was also out of sorts with Hollywood. The film business, too, reeked to heaven. 'While I was making that picture out there,' he said, 'I got a lot of bad publicity, but I don't care. I refused to speak certain lines, I talked back to the director, and I was a temperamental guy. I was supposed to play myself in the picture, I was to be Artie Shaw and they wanted me to say 'hi-ho, lads and lassies.' I refused. It isn't me. It's a mixture of Rudy Vallee and Ben Bernie.'

He Gags At The Gag

'In another spot in the picture they wanted me to say to a girl 'her father is a judge and yet he can't keep her from swinging.' I wouldn't say the line, I wouldn't because it is a bad pun, and I don't make bad puns. If I can't think of a good one, I shut up. They also said I stole scenes. I don't steal scenes. I'm not an actor. I'm not even a bandleader. I'm a clarinet player who leads a band. I like Hollywood but I detest the picture business and most of the people in it. It's one big continuous one-night stand in Podunk. All you are is on a glorified stage. Somebody writes your lines for you, somebody else tells you how to say them, another dresses you and still another makes you up. Then, when it's all over, you go home. And the only fun you can have at night, as Robert Benchley says, is climbing out of your wet clothes into a dry martini."²²²

September 26, 1939 (Tuesday)

²²² New York Post, September 26, 1939, p. 21

The MGM motion picture "Dancing Co-Ed" was released for national distribution.

September 26, 1939 (Tuesday) 9:00 – 9:30 pm
NBC Radio City, RCA Building, Between 5th and 6th Avenues, New York
Old Gold "Melody and Madness" (45) Broadcast
(NBC-Blue) (WJZ)
Del Sharbutt, announcer

NIGHTMARE - opening theme
IT HAD TO BE YOU
DAY IN, DAY OUT – Helen Forrest, vocal
Commercial
THE MAN I LOVE
CHINESE FOLK SONG –The King Sisters, vocal
THEM THERE EYES – Tony Pastor, vocal
Commercial
OH, LADY BE GOOD
NIGHTMARE - closing theme

Issues

THEM THERE EYES

12" 33: Aircheck LP-11 (USA), Sandy Hook S.H. 2016 (USA), Swing Era ASC-6 (England)

DANCING CO-ED
(M-G-M)

"Hollywood, Sent. 21.—Comedy, music, dancing, a unique romantic love story and a surprise conclusion are the entertainment elements of M-G-M's sprightly "Dancing Co-Ed." Not only does the show give another demonstration that the studio has a valuable property in Ann Rutherford, but it reveals Lana Turner as a glamorous personality who in this vehicle exhibits all the earmarks presaging future stardom. Plot of the story combines the excitement of a film talent quest and a collegiate coined}-. When Monarch Pictures needs attractive new name, press agent Roscoe Karns conceives the idea of holding contests in the nation's colleges. Playing both ends against the middle, he plants the pre-chosen winner and vaudeville hooper Miss Turner, in a Midwestern university and sends Miss Rutherford along to keep a watchful eye on her. The story has many entertaining ramifications, the main angle of which creates a romance for Miss Turner and Richard Carlson, student paper editor. On the night when the winner is to be picked, with Artie Shaw presiding over the festivities, Miss Turner is mysteriously missing and to save the situation Miss Rutherford enters and wins the contest while the handpicked winner prepares for marriage. With Miss Turner, Miss Rutherford and Carlson carrying the legitimate story, fun and fury is added by the antics of Karns, Leon Errol, Lee Bowman, Thurston Hall, and Walter Kingsford. The gay, airy quality of Albert Treynor's original has been expertly preserved in Albert Mannheimer's screenplay and its lively qualities were expertly brought out in S. Sylvan Simon's direction. Producer Edgar Selwyn gave the show colorful and picturesque mounting. Running time, 85 minutes. "G." ²²³

²²³ Motion Picture Daily, September 22, 1939, p. 7

DANCING CO-ED
(With Songs),
Hollywood, Sept, 19

Metro-Goldwyn-Mayer release of Edgar Selwyn Production. Features Lana Turner, Richard Carlson, Artie Shaw band. Directed by S. Sylvan Simon. Screenplay by Albert Mannheimer; based on story by Albert Treynor; camera, Alfred Gliks; editor. W. Donn Boyce; dances, George King; musical score, Edward Ward, David Snell. Previewed at Westwood Village, Sept. 19; Running time, 80 mins.

Patty Marlow	Lana Turner
'Pug' Braddock	Richard Carlson
Artie Shaw	Himself
Eve	Ann Rutherford
Freddy Tobin	Les Bowman
H. W. Workman	Thurston Hall
'Pops' Marlow	Leon Errol
Joe Drews	Roscoe Karns
Miss May	Mary Field
Pres. Cavendish	Walter Kingsford
'Toddy'	Mary Beth Hughes
'Ticky' James	June Preisser
Professor Lange	Monty Woolley
Braddock	Chester Clute

"This light and amusing comedy-drama with collegiate background will amply support in the duals and moderately satisfy the family and younger generation. Inclusion of Artie Shaw and his swing aggregation near the finish will attract the jivers and rug-cutters for some added biz, 'Dancing Co-Ed' is amply set up in story, script, direction, and general performances to provide better than average program entertainment. Intended as a showcase in studio's efforts to build up Lana Turner (which it neatly accomplishes), picture focuses attention on Richard Carlson as good material for attention as a juvenile lead; Ann Rutherford as something more than adolescent romance for Mickey Rooney in the 'Judge Hardy' series; and highlights a fine straight performance by Leon Errol. Story has its foundation on a film press agent stunt. Roscoe Karns launches a nationwide contest to seek a dancing co-ed as lead in a forthcoming picture. Miss Turner is planted in a college to be ultimate winner and is accompanied to the school by Karns' secretary. Miss Rutherford. Carlson, reporter on school paper, in trying to uncover plant, falls in love with Miss Turner. After a rather involved campus mix-up, Ann Rutherford wins the picture contract. S. Sylvan Simon's direction is crisp, moving his story along at a good pace. Comedy and dramatic situations are dovetailed neatly, with romance between Miss Turner and Carlson sufficiently blended into the composite whole. Both Miss Turner and Carlson display screen personalities and acting capabilities that will auger much for them in pictures. Lee Bowman, Thurston Hall, Roscoe Karns and Mary Field in support are good. Karnes grooved as the breezy press agent. Songs are chiefly confined to the Shaw band's jive sessions, being his own arrangements of a flock of pops. The two original numbers are titled 'Stealin' Apples' and 'Racket Rhythm.' Lana Turner and Lee Bowman's dance routines (staged by George King), are restricted to the band background interludes."²²⁴

²²⁴ Variety, September 27, 1939, p. 12

Variety House Reviews

STRAND, N. Y.

Artie Shaw Orch, The Reilly's (4), Dick, Don, and Dinah; 'Espionage Agent' (WB)

"Artie Shaw, one of the authentic artists in this bounce band thing, raises his clarinet in a steaming hot salute to the altar of wah-wah. Thereby, he promises a lot of business for the Strand. Seen Friday night (22), he managed to overcome the undoubted handicap of the Jewish holiday, Yum Kippur, to fill the house. The standees were expected from Saturday onward. Shaw works hard and so do his boys. The drummer, Buddy Rich, is especially prominent with a sustained rhythm of infinite variation that makes the percussion I department the spinal column of the band's nervous system. 'Donkey Serenade' is a gem of sheer orchestral abandon and a half dozen other prolonged musical marathons show even those who might be lukewarm to swingaroo that there is something extra special in its line. The crazy singing of saxophonist Tony Pastor combined with a thin-Is-fun sort of attitude on his part is an individual standout in solo. For the most part the members attract attention not by any single spotlighting, but on contributions to teamwork. The brasses are, of course, the bulwark of the organization, but intermittently there is occasion to take note of the dynamics of the guitar-whammer, the string bass slapper and the attaboy piano. Shaw relies on his music and his labors. Without pushing the personality equation, his modest manner is on the whole very pleasant and he makes a neat appearance. His announcements are fairly good and his diction dear. No stunts, no comedy, no trick dressing or other devices, the formula followed is one of giving forth lots and hot. Helen Forrest, singer, is acceptable, but no-show arrester. Ray Mayer and Edith Evans were billed but failed to appear at this show. The four dancing Reilly kids and a trio bearing the vague name of Dick, Don and Dinah constitute the vaude portion. Both turns helped the show. The Reilly's, with eccentric hoofing and speed, registered without trouble. The other act piled up laughs on knockabout acrobatics. Dick, Don, and Dinah date from 1936 and were good when they started, according to the 'Variety' files. By now their routine is letter-perfect, their various excellent evolutions, from hoofing to pratfalls to adagio being examples of imagination and perspiration. Neatly dressed and big timey throughout, the turn can play the world, passports permitting."²²⁵

²²⁵ Variety, September 27, 1939, p. 45

September 28, 1939 (Thursday) 11:00 am - 1:00 pm
Victor Studio #2, 155 East 24th Street, New York, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, Harry Geller, Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger)
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet)
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums)
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 042755-1

MANY DREAMS AGO

(Al Stillman-Fred E. Ahlert)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10446-A (USA), Bluebird B-10446-A (Canada)
12" 33: Bluebird AXM2-5556 (USA), Joyce PIX-6 (USA), Sounds of Swing LP-117 (USA)
CD: Classics 1087 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England)

BS 042755-1A

MANY DREAMS AGO

Not processed

BS 042756-1

A TABLE IN A CORNER

(Sam Coslow-Dana Suesse)

Vocal refrain by Helen Forrest

Issues

10" 78: (Master) Bluebird B-10468-A (USA)
12" 33: Bluebird AXM2-5556 (USA)
CD: Classics 1087 (France), The Intense Media 222738-05 (EU)

BS 042756-1A

A TABLE IN A CORNER

Not processed

BS 042756-2
A TABLE IN A CORNER

Hold Sony Legacy Archive

BS 042757-1
IF WHAT YOU SAY IS TRUE
(Mack Gordon-Henry Nemo)
Vocal refrain by Tony Pastor
Jerry Gray arrangement

Issues

10" 78: (Master) Bluebird B-10446-B (USA), Bluebird B-10446-B (Canada)
12" 33: Bluebird AXM2-5556 (USA)
CD: Classics 1087 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244 (USA)

BS 042757-1A
IF WHAT YOU SAY IS TRUE

Not processed

BS 042758-1
WITHOUT A DREAM TO MY NAME
(Artie Quenzer-Artie Shaw)
Vocal refrain by Helen Forrest

D M S

Issues

10" 78: Bluebird B-10468-B (USA)
12" 33: Bluebird AXM2-5556 (USA), Franklin Mint Record Society 27 (USA)
Sounds of Swing LP-101 (USA)
CD: Classics 1087 (France), The Intense Media 222738-05 (EU), JASMCD 2559 (England)

BS 042758-1A
WITHOUT A DREAM TO MY NAME

Not processed

BS 042758-2
WITHOUT A DREAM TO MY NAME

Hold Sony Legacy Archive

DANCING CO-ED



with *Lana*
TURNER
Richard
CARLSON

Artie
SHAW
his and **BAND**

Ann
RUTHERFORD
Lee **BOWMAN**
Thurston **HALL**
Leon **ERROL**

Directed by
S. SYLVAN SIMON

PRODUCED BY EDGAR SELWYN

SCREEN PLAY BY
ALBERT MANNHEIMER
BASED ON A STORY BY
ALBERT TREYNDL

A
**Metro-
Goldwyn-
Mayer**
PICTURE

October 1939

New York Stuff

“Glenn Miller to follow Artie Shaw into Hotel Pennsylvania after new year comes in.”²²⁶

Band Openings (New York and Vicinity)

Artie Shaw (RGAC), Hotel Pennsylvania, Oct. 15.”²²⁷

New Records

“Artie Shaw turned out *Day In – Day Out & Put That Down In Writing*, run-of-the mill jobs for Artie, who has made better records and will make many better records. After all, he can't do a *Begin The Beguine* every time he gets in a recording studio.”²²⁸

October 2, 1939 (Monday)

The band completed their engagement at the Strand Theatre, New York.

October 3, 1939 (Tuesday) 9:00 – 9:30 pm

NBC Radio City, RCA Building, Between 5th and 6th Avenues, New York

Old Gold “Melody and Madness” Broadcast (46)

(NBC-Blue) (WJZ)

Robert Benchley, host

Del Sharbutt, announcer

Jimmy Durante, guest

NIGHTMARE - opening theme

BLUE SKIES

Commercial

“How to Sub-Let an Apartment” – Robert Benchley and cast

MELANCHOLY MOOD – Helen Forrest, vocal

INKA DINKA DOO (brief)

“The Hot Potato” - Robert Benchley and Jimmy Durante

TRAFFIC JAM

Commercial

NIGHTMARE - closing theme

Robert Benchley returned to the program following his summer hiatus. This was unexpectedly the band's final appearance for Old Gold. No explanation for Shaw's absence was given on the air during the 'Melody and Madness' program that aired October 10, 1939. The program was soon thereafter terminated and was broadcast for the last time November 14, 1939 (see following trade press articles).

²²⁶ Tempo, October 1939, p. 5

²²⁷ Tempo, October 1939, p. 5

²²⁸ Tempo, October 1939, p. 8

On The Record

ARTIE SHAW, HIGH-RIDING NEW KING OF SWING, IS A STUBBORN, WILLFUL GUY, AND HE RAKES IN THE SHEKELS

By Carleton Smith

For the first time since Edison cut screeches and twitters into wax, a dance band leader has been guaranteed \$1,000 a record side, plus a cut on sales. For making a song a week, 'Mr. Cinderella of the Bounce Bands,' as Variety tabs Artie Shaw, will collect no less than \$50,000 during these twelve months. His additional commissions on hits, plus 5c for each record carrying tunes written by him, will probably double the loot. This, added to his \$12,500 weekly take for theatre dates, his \$3,500 honorarium for college proms and one-night stands, his \$40,000 subsidy from MGM for a film and a \$2,500 weekly radio commercial, makes him the current Robin Hood of the dance fields.

All this happened, apparently, by strict disregard for rules. Mr. Shaw does everything his advisors tell him not to do. He insults newspaper men, shouts down other band leaders, kicks music publishers out the back door and calls them racketeers, scowls at his admirers, refuses to turn on the charm or be civil, says he's there to make music and not to pose as a Buddy Rogers. When kids come to dance, likely as not he plays undanceable rhythms that he likes and thinks they should, too. He refuses to follow Your Hit Parade, ignored Hold Tight and Three Itty Fishes. He plays no request numbers. In other words, he does as he damn pleases.

He's an obstinate, stubborn guy who happens to have been right...or lucky. Whichever it is, he's riding the crest. A year ago he was on the road, ending a two-year trek of tank towns. He had no commercial radio contract, hadn't paid up on his clarinet (which he got wholesale), was in debt, and without prestige or fans. New York hadn't seen him since 1936, when he flopped miserably. Come November last year, and the tide turned. Artie got his first radio commercial, changed the morgue of the Hotel Lincoln into a spa for jitterbugs. His record of Cole Porter's Begin the Beguine topped all others and became RCA Victor's best-selling platter of the torrid Thumping Thirties. John Q. Public, hunting an idol to succeed Benny Goodman, nominated him The New King of Swing.

The evolution of Artie's attitude toward music is interesting. At the time he was playing under Howard Barlow, André Kostelanetz, Frank Black, and other radio batonists, he hated hot music. But when the 'hot' bug hit him, he went for it in a big way. The late Chick Webb always chuckled at Artie's success. He remembered the handsome kid who hung around the Savoy Ballroom in Harlem from early evening to dawn. After the Savoy, Shaw would visit the late spots, then the rent parties and private jigs. He knew every colored musician in town.

This intensive course of study in the ebony belt wiped away all the vestiges of the long hair in Artie. He never was a deep-dyed long-hair, though, since he hadn't had more than five lessons in his life. These came free with his first saxophone and, according to him, taught him the few wrong ideas he ever developed about playing a reed instrument. After mastering the colored style, Shaw believed he could set it off against a classical background. His first band, which made such recording classics as Let 'Er Go and I'll Be with You in Apple Blossom Time (Vocalion) was a combination of sweet strings and reeds, with just a single trumpet and trombone. It gave out in a solid, straight forward style subdued music. The idea for it came about in this fashion:

A huge swing concert was being given in the Imperial Theatre in New York City and along with the big-name maestros, outstanding instrumentalists were invited to do their stuff. Shaw accepted and brought with him a string quartet: two fiddles, viola and 'cello. The very last on the bill, he played his smoking clarinet solos against the smooth background furnished by the quartet. The innovation was so successful – the hit of the concert, in fact – that shortly afterwards Artie formed his own band along the same basic lines. Though new, the band obtained booking plums such as the Hotel Lexington, New York, the then-famous French Casino and the Paramount Theatre, but when it took to the road, it created new box office lows wherever it played. Shaw ultimately had to disband and form a more popular combination of three trumpets, two trombones, four saxes, his clarinet, and the customary rhythm battery. This took. The teensters went for it. Begin the Beguine and the radio made Artie Shaw a household god.

Asked to define what he does, he explains: 'We play something we just call music. We recognize it, feel it, and like to play it. We consider that definition enough.' He thinks 'drive' would be a better word for it than swing. 'I hate so-called style bands,' says Shaw. 'Most of them completely ignore the mood of a number. Whether the tune is romantic or a novelty, by Debussy or Nick Kenny, they phrase it the same way, play it in the same monotonous mood and tempo. They see no difference in Washboard Blues and The Three Little Fishes. They're completely sterile, without imagination. 'Blasting is OK, when it serves the purpose, but too many bands blast all night long. Others drool out a sickly, sweetish, soft mush without end. There is a place for each, and a band leader makes sense only if he knows when to blast and when to purr.

"What's the difference between Benny Goodman's band and mine?" Well, those who think we play alike are half-baked. They have no ears. Both of us believe in power and drive, in making the songs more listenable, more danceable than they otherwise would be; but there's plenty of difference in the way we phrase, especially the brasses and the saxes. We have a different emphasis on beats and in building a number to climax Benny gets there via solos of different instrumentalists. We usually use the entire band, stick closer to the melody, spend less time than Benny does in having individual men ad lib. You might say he rests his case on individual soloists while we play more as an ensemble.'

Artie is the bane of song-pluggers who tear out sparse locks and wear their ears thin listening for numbers on his broadcasts. He doesn't have to play up-to-the-minute hits because he can serve up old tunes in a way that takes. Notice how often he plays melodies of ancient vintage – the Carioca, Zigeuner, Donkey Serenade, and his own originals, Any Old Time, Shoot the Likker to Me, John Boy, Nightmare. Curiously enough, he seldom bothers to give his own tunes titles except for recording purposes. A short while back, playing at Lexington, Kentucky, he was asked the titles of one of his tunes. By deft thinking, he managed to say "Lexington Express." The announcement drew a round of applause from the civic-minded gathering. Then, on successive days during the tour, the number became Hershey Hop, Wildwood Wail, Pottstown Special, Johnstown City Jump, In a Buffalo Back Room and Tootin' in Toronto.

Artie lacks some of the ingenuity Raymond Scott possesses when it comes to titling his compositions. A twenty-one-minute clarinet solo I heard him play at Paul Whiteman's Carnegie Hall concert last Christmas Day, bore the simple name: Blues. Of it, Deems Taylor said with justice: 'I've been hanging around orchestras for twenty-two years and you can't do things like that on a clarinet. And I've got books at home to prove it!'

One of Artie's titles almost proved prophetic. Shortly after composing *One Foot in the Groove*, he found himself battling for his life with the usually fatal blood disease, agranulocytopenia. But now, thanks to blood-transfusions, he's himself again, ready to bat' em out and cash in while the cashing is good. When he retires, which he thinks will be about three years from now, he wants to have a sixty-piece jazz band, to dispense original and authentic music written by Duke Ellington, Benny Carter, and himself. He'd also like a ballet to go with his jazz symphony. If he ever does it, he'll probably make money. For Artie has a canny business sense. Originally he was ticketed for the Victor black label at 75c, but switched to the Bluebird at 35c, even though it had no prestige. The cheaper price was one reason his discs went so big. His best performance, he thinks, are: *Begin the Beguine* (Bluebird 7746); *Comin' On* (B-7772); *Softly*, as in a *Morning Sunrise* (B-10054); *One Night Stand* (B-10202); and *Octoroon* (B-10319).

Already twice-divorced, Artie Shaw is, at the moment, one of swingdom's few eligible bandleaders. He's a little behind Charlie Barnet, who has chalked up four divorces, but he stirs a deep yearning in the ladies. Recently his name was linked with Judy Garland, but that was just a studio build-up to help Judy to bridge the gap from adolescent to adult roles. Most of his romance are with girls who are strong in the singing department. The handsome Shaw doesn't look like a product of New York's ghetto. He's a generation or so behind Georgie Jessel, Eddie Cantor, Walter Winchell, and other vital products of New York's talent-hatchery. His dad was a photographer, his mother a seamstress. Shaw remembers with a grin the time he was playing at a Yale dance and the banjo player asked his opinion of an arrangement. Shaw tried to decipher the banjoist's notes and lyrics, then threw up his hands and exclaimed: 'Holy Mackerel! Why don't you learn to write or draw so that a fellow can make head or tail out of this mess.' The banjoist was Peter Arno.

Artie has had several interesting roommates. One of them was Bix Beiderbecke. Another was Benny Goodman, who gained general public recognition before him, but always sat in the third chair if Artie was there. The two aren't friendly anymore. Shaw is fed up with the feud. Last time they met was when Artie dropped into Benny's dressing room at the Paramount Theatre in New York. Benny, looking around, said: 'So you're the New King of Swing, eh?' Artie replied in a pithy Yiddish phrase, 'Abee gesunt,' meaning, 'What's the difference, as long as you're healthy?'

Discussion among soothsayers centers on who will be the next favorite. No leader stays in long and nobody seems to know who holds the lucky recipe. The season is young – but hold your breath and maybe your pet bandleader will have it yet. Indicative of the futility of trying to predict public taste is the matter of 'A' and 'B' sides. The oracle who awards the coveted 'A' rating often slips up. Glen Gray's hit recording of *Sunrise Serenade* was the 'B' side of *Heaven Can Wait* (Decca). Larry Clinton's smash *My Reverie* (Victor) was second choice to *Boogie-Woogie Blues*, and when it came to a choice between Artie Shaw's versions of *Indian Love Call* and *Begin the Beguine* (Bluebird), the former got the nod. Radio broadcasts are they key to a band's popularity, if you believe statements made by delegates to the American Federation of Musicians' national convention. They claim: the more often a band is heard, the greater are its chances for catching on. To prove this, they will point out that bandleaders will take less money for playing in hotels or nightclubs which have or can get a radio wire. Benny Goodman's new 35c Vocalion discs add momentum to the move for the lower-priced popular records. With Goodman and Shaw available at 35c, their big margin as 'best-sellers' should be still further widened over the other good but not-so-popular orchestras."²²⁹

²²⁹ *Esquire*, October 1939, p. 94, 155-56.

RADIO PROGRAMS – NEWS AND REVIEWS

By Leonard Carlton

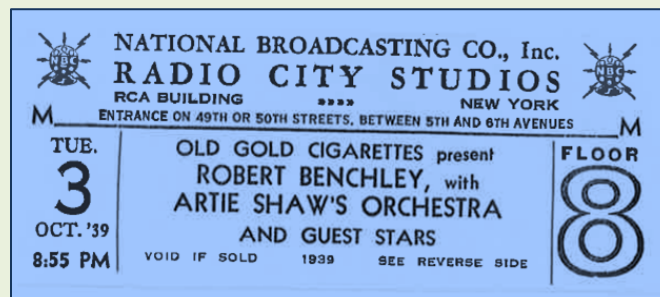
“Artie Shaw is leaving the Bob Benchley show for the following reasons: he needs a rest, it conflicts with a hotel engagement, he wants his own show, he insulted jitterbugs and has to go, he was fired, he resigned because he didn’t want to read comedy lines. Take your choice. Actually, the program’s producers have felt for some time that the combination of Benchley humor and a swing band was rather incongruous. Shaw agreed with them. Lennie Hayton takes over the assignment immediately and his band will be heard on the program Tuesday. We asked Bob Benchley last week how he felt about swing. Robert made no attempt to evade the issue. ‘I have,’ said he, ‘the highest personal regards for Artie Shaw.’ It came out later, furthermore, that the mild-mannered Benchley has very deep and definite convictions about jittermania. Fact that a twenty-year-old son shows signs of contracting the disease hasn’t helped any.”²³⁰

ADMEN CHIDE ARTIE SHAW'S BEHAVIOR; ROCKWELL POINTS OUT BIG B. O. TAKE

“Lennen & Mitchell called Tom Rockwell in last week and expressed concern over what it termed the 'bad press' that Artie Shaw has been getting recently on his tour of one nighters. The bandsman is on the Old Gold show and Rockwell is head of General Amusement Corp., which firm books Shaw. The ad agency told Rockwell of letters it has been getting from jitterbugs complaining about Shaw's display of sullenness on these one nighters and it pointed out that while temperament was okay in its place, Shaw was not wise in letting, these things happen. The agency added that it hoped that this situation would be quickly rectified. Shaw is currently playing the Strand on Broadway. Rockwell, in return, pointed out that the letters were most likely from cranks and that the fact that Shaw was maintaining as strong a box office as ever would indicate that this feeling was not widespread among swing fans. It's rare for a sponsor or agency to step in on the outside personal behavior of one of its name performers.”²³¹

October 4, 1939 (Wednesday) – October 18, 1939 (Wednesday)

The band was inactive because Artie Shaw vacationed in Palm Springs, California (see October 11, 1939, Variety article, following).



²³⁰ New York Post, October 9, 1939, p. 21

²³¹ Variety, October 4, 1939, p. 24

MILLER OUTDRAWING SHAW, BUT WITH STRONGER FILM BACKING

“New York – The Broadway box-office war between Artie Shaw (Strand) and Glenn Miller (Paramount) culminated the first week’s engagement with Shaw’s \$38,000 gross trailing a weak second, \$16,000 under Miller’s \$54,000. The Strand’s low opening week gross is attributed by many to the very weak picture, *Espionage Agent*. Miller, on the other hand, was backed up by a strong picture, *Honeymoon in Bali*, and also the Ink Spots, who are credited with some part of the draw. Only other support on the Strand bill was Dick, Don and Dinah.”²³²

Record Buying Guide

Coming Up – *Comes Love*

“Still on the brink of real success but not quite making it, this once again must be mentioned as an attraction that can’t be overlooked. Artie Shaw has this all his own way.”

Coming Up - *Day In-Day Out*

“There are only two or three bright prospects to the balled line among the new crop of fall songs. and this is the brightest the group at the moment. It’s rising steadily and will surprise no one if it soon turns into a “must” for operators. Artie Shaw, Bob Crosby and Kay Kyser form the triumvirate dragging in the most buffalo heads.”²³³

AD AGENCY DEMANDS RETRACTION IN ART SHAW-CIGGIE DISPUTE

“New York, Oct. 7. – Lennen & Mitchell advertising agency has demanded a retraction of a press release issued for Artie Shaw in connection with Shaw’s retiring from the Old Gold program. If the retraction is not made, an agency executive stated, “The agency will be forced to tell the truth about Shaw’s departure from the program.” This attitude is based upon the belief the press release is injurious to Lennen & Mitchell. Shaw stated in the release that he resigned from the show because ‘the format hasn’t been the proper showcase; Shaw has no desire to read comedy lines because he is a bandleader and not a comedian. When Robert Benchley left for vacation, Shaw understood it was then to be a musical program, but the idea was never forthcoming. The program switched to Saturday night and since Shaw opens at the Pennsylvania Hotel and Saturday is the most important evening in any hotel spot. Shaw feels it would be unfair to leave the hotel.’ The Lennen & Mitchell official stated that Shaw’s departure was mutually agreed on and the agency ‘has no desire to hurt Shaw’ but that the agency could not let itself be damaged by a release inferring it had not executed an agreed-upon plan or inferring incompetence. Lennen & Mitchell could not fire Shaw and only a mutual agreement could have ended the contract. The agency spokesman would not comment on the report that the adverse publicity Shaw has been getting lately caused the sponsor to be dissatisfied. “There was no morality clause in the contract,” the agency declared. Benchley and new bandleader partner Lenny Hayton move to the Saturday night spot on the NBC Red away from NBC Blue as of November 25.”²³⁴

²³² The Billboard, October 7, 1939, p. 21

²³³ The Billboard, October 7, 1939, p. 68

²³⁴ The Billboard, October 14, 1939, p. 6

MANY VERSIONS ON ARTIE SHAW OLD GOLD EXIT

“Artie Shaw got himself reams of newspaper publicity last week by walking from the Old Gold show (NBC). The press coupled the incident with the circumstance that the commercial had received considerable mail from jitterbugs criticizing Shaw for characterizing them in newspaper interviews as morons. The agency on the account, Lennen & Mitchell, had the week before advised Shaw through his booking rep that it was concerned about these complaints. Following Shaw's exit, Lennie Hayton was engaged to maestro a freelance combination for the program which stars Bob Benchley. Shaw, who is scheduled to open an extended engagement at the Pennsylvania hotel, N. Y., Oct. 18, decided last Tuesday (3), to take a couple weeks off from the program immediately. He wanted to spend the layoff at Palm Springs. The agency said that the idea was out, and Shaw retorted that he was going anyway. Then came agency's ultimatum. His contract with Old Gold has six weeks to go, and the agency said that it would have to be six weeks or nothing. Shaw elected to give the account a release. After Shaw left town his press agent on Friday (6), sent out a lengthy wire in which the program was described as ‘not being a proper showcase for Shaw's particular specialty and that Shaw would have had to quit anyway in six weeks because the show's new time, Saturday, 9-9:30 p.m., plus a midnight rebroadcast, couldn't go well with the hotel stand. Later came another telegram retracting the statements in the previous wire, and stating that Shaw, still being run down from his recent illness, made it a vacation and that the client had agreed to release him from his obligation.”²³⁵

Radio Reviews

ROBERT BENCHLEY

With Artie Shaw Orchestra, Jimmy Durante, Del Sharbutt

30 MINS.

OLD GOLD

Tuesday, 9 p.m.,

WJZ NBC-Blue, New York

(Lemmen & Mitchell)

“Although last season the up-pushing swing outfit, Artie Shaw, tended to overshadow the comedy foundation of this Old Gold program and still may account for a good part of its ratings, the chief appeal of the show is that it differs from the run-of-mill comedy shows, of whom Jack Benny is the obvious Pied Piper. This one is a different kind of comedy and as such should rate its own special niche and its own special following. With the radio program structure long on imitation and short on originality, the peculiar nonsense of Bob Benchley, while not always of the belly-exerciser type, is none the less entitled to the praise of being a first print, not a carbon. Show was a bit dull at start but warmed up and speeded up as it unrolled. For the first broadcast of the 1939-40 season, Jimmy Durante was brought in. His lowbrow stuff contrasted amusingly with Benchley and the total diversion was okay. Artie Shaw whammed across a few in his usual manner. Spiels concentrate on the convenience of the Old Gold packaging. NOTE: Since the program was reviewed, Artie Shaw has been withdrawn. Separate news story appears in this issue. An advance intimation of the agency's reaction to fan hostility engendered by Shaw's outspoken comment on jitterbugs appeared in last week's Variety.”²³⁶

²³⁵ Variety, October 11, 1939, p. 30

²³⁶ Variety, October 11, 1939, p. 32

ARTIE SHAW FED UP WITH MUSIC RACKET

By Dave Dexter, Jr.

"I hate the music business," said Artie Shaw last week, "and I'll tell you why, in a month and a half they haven't given me a minute to work out something worthwhile with my band".

No Time to Breathe

"With his customary candor – which too many times has been misinterpreted by listeners and reporters as 'snootiness' – Shaw in an interview given with Michael Mok of the New York Post honestly gave forth his views on the dance music industry. "I have been at the top. God help me, only since last November," Shaw declared. 'Before that, when we were not in demand, we had time to rehearse, prepare things, create nice effects. On the strength of that, we arrived. However, they won't let you stay at the top. They won't give you a chance to breathe. That's why dance bands shoot up like rockets and then plunk down again.' Shaw told Mok, without pulling any punches, that he does not like crowds. 'I'm not interested in giving people what they want – I'm interested in making music. Autograph hunters? To tell with them! Often I've played for 2,500 or 3,000 people and 1,000 would stand around the stand staring at me. They aren't listening – only gawking. Then they want autographs. Nothing doing! I'm too busy with my job. Sometimes I let my valet sign my name and they're just as satisfied. My friends and my advisors tell me I'm a damned fool.' 'Look here' they shout at me, 'you can't do that – those people MADE you.' Want to know my answer? I tell them that if I was made by a bunch of morons, that's just too bad. And besides, if they made me, what do they want my autograph for? You don't worship your own creation, do you?

Doesn't Claim to Be Leader

"Artie told Mok how the motion picture industry is run by a bunch of stooges who tell you what to say, when to say it and how to say it. He said he even got bad publicity because he refused to say silly lines that actually didn't make sense. And he was right. Because Shaw refused to be a jackass, everybody called him temperamental. 'They also said I stole scenes,' Artie said. 'I don't steal scenes. I'm not an actor. I'm not even a bandleader. I'm a clarinet player who leads a band.'

May Junk Band Shortly

"Shaw, most musicians who know him agree, has been kicked around unjustly of late. HE has been criticized for dozens of things over which he had no control. Even Down Beat has not been hesitant to publish stories about his band appearing late on the bandstand, about Artie refusing to talk to reporters, and how he snubs dancers and news hawks alike wherever he goes. What isn't generally known is that Artie is fed up with the whole business, and he's honest enough to act as he feels – being frank and candid all the time. You ask why he doesn't get out of the business if he dislikes it so much?

"He's going to. Just as soon as he is fixed for life financially. And that time isn't far off."²³⁷

²³⁷ Down Beat, October 15, 1939, p. 3

Record Buying Guide

Coming Up – *Day In – Day Out*

“One of the most potentially powerful of the newer ballads is this song written by the lyricist who gave machines *And the Angels Sing* and the composer responsible for *Don't Worry 'Bout Me*. Both gentlemen seem to have repeated those hits in this effort. Reports showing it to be growing in public favor by leaps and bounds. Kay Kyser, Bob Crosby and Artie Shaw share honors on this one.”

Coming Up – *Comes Love*

“This is still around and shouldn't be discarded as yet, but another week or two will undoubtedly see its demise. It' still Artie Shaw practically all the way, with no one else within shouting distance.”²³⁸

October 19, 1939 (Thursday)

Artie Shaw and his Orchestra opened at the remodeled Café Rouge of the Hotel Pennsylvania, New York, for an engagement scheduled to run to January 2, 1940.

“Artie Shaw and his swingsters move into the redecorated Café Rouge of the Hotel Pennsylvania.”²³⁹

LOVES 'MORONS'

'With an eye toward cashing in on recent unfavorable publicity ament jitterbugs and Artie Shaw, there was generous distribution of small cards at Shaw's Pennsylvania Hotel, N. Y., opening Thursday (19),. Cards read: 'We love jitterbugs' and were signed by Larry Clinton and the Roseland Ballroom. Clinton opened a two-week stand the same evening at the Roseland.'²⁴⁰

²³⁸ The Billboard, October 14, 1939, p. 70

²³⁹ New York Post, October 19, 1939, p. 18

²⁴⁰ Variety, October 25, 1939, p. 1

Vaude-Night Club Reviews

CAFÉ ROUGE, N. Y.
(Hotel Pennsylvania)

Artie Shaw Orch (16), Ralph Rogers Orch. (17)

"Newly decorated Cafe Rouge set up by the Penn to replace the Madhattan Room, which formerly housed the winter season's name band, easily rates as one of the most attractive of the current N. Y hotel spots. The Rouge had been a breakfast-luncheon niche. Madhattan is now to be opened only for private parties. Refurbished in red and white with indirect lighting, the room is an excellent dinner and supper stop. Seating approximately 600-700, it's terraced at both ends having two tiers above dance floor level. Room is draped in soft red, with chair upholstery of light blue. Bandstand is columned in back, Colonial style, and set off by indirect red neon lighting. Shaw opened here Thursday night (19), to a varied patronage. For dinner, with the band under wraps, he played to the hotel dinner crowd, which was replaced later with a horde of well-wishers. Spot was jammed and only accepted those with reservations. There was no evidence of Shaw's recent unpleasant publicity, the leader being particularly affable with dancers, autograph hunters, etc. Band itself sounded good while being held down during dinner, and better later in the evening when the brakes were released. It ran through a string of excellent arrangements, including those with which the band is identified. Helen Forrest's vocals were okay. Ralph Rodgers orchestra (7), Is. used as relief between Shaw sets."²⁴¹

D M S

²⁴¹ Variety, October 25, 1939, p. 40

October 20, 1939 (Friday) Midnight - 12:30 am
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Blue) (WJZ) Sustaining Broadcast

Ben Grauer, announcer

16" 33: RCA Victor RR E2-MM-5047/5048 (two discs) (USA)
GMA: NBC-219

NIGHTMARE - opening theme

OUT OF NOWHERE

Brief conversation between Ben Grauer and Artie Shaw

PUT THAT DOWN IN WRITING – Tony Pastor, vocal

MANY DREAMS AGO – Helen Forrest, vocal

WHAT IS THIS THING CALLED LOVE?

DAY IN, DAY OUT – Helen Forrest, vocal

ONE FOOT IN THE GROOVE

MOONRAY – Helen Forrest, vocal

THE SAINT LOUIS BLUES

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5047 (USA)

12" 33: Hindsight HSR-148 (USA)

OUT OF NOWHERE

16" 33: RCA Victor RR E2-MM-5047 (USA)

PUT THAT DOWN IN WRITING

16" 33: RCA Victor RR E2-MM-5047 (USA)

12" 33: Hindsight HSR-148 (USA)

CD: Hindsight HBCD 502 (USA)

MANY DREAMS AGO

16" 33: RCA Victor RR E2-MM-5047 (USA)

12" 33: Hindsight HSR-148 (USA)

WHAT IS THIS THING CALLED LOVE?

16" 33: RCA Victor RR E2-MM-5047 (USA)

DAY IN, DAY OUT

16" 33s: RCA Victor RR E2-MM-5048 (USA)

12" 33: Hindsight HSR-148 (USA)

CD: Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA)

ONE FOOT IN THE GROOVE

16" 33: RCA Victor RR E2-MM-5048 (USA)
12" 33: Hindsight HSR-148 (USA)
CD: Hindsight HBCD 502 (USA)

MOONRAY

16" 33: RCA Victor RR E2-MM-5048 (USA)
12" 33: Hindsight HSR-148 (USA)²⁴²
CD: Hindsight HBCD 502 (USA)

THE SAINT LOUIS BLUES

16" 33: RCA Victor RR E2-MM-5048 (USA)
12" 33: Hindsight HSR-148 (USA)
CD: Hindsight HBCD 502 (USA)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5048 (USA)
12" 33: Hindsight HSR-148 (USA)

October 20, 1939 (Friday) 11:30 pm - Midnight
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5049/5050 (two discs) (USA)
GMA: NBC-220

NIGHTMARE - opening theme

YOU'RE MINE YOU

YOU'RE A LUCKY GUY – Tony Pastor, vocal

COMES LOVE – Helen Forrest, vocal

I'M COMING VIRGINIA

MOONRAY – Helen Forrest, vocal

EVERYTHING'S JUMPIN'²⁴³

A TABLE IN A CORNER – Helen Forrest, vocal

COPENHAGEN

NIGHTMARE - closing theme

²⁴² Hindsight used this performance for the August 19, 1939, broadcast.

²⁴³ According to NBC radio log SERENADE TO A SAVAGE was scheduled as the sixth number.

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5049 (USA)

12" 33: Hindsight HSR-149 (USA)

YOU'RE MINE YOU

16" 33: RCA Victor RR E2-MM-5049 (USA)

YOU'RE A LUCKY GUY

16" 33: RCA Victor RR E2-MM-5049 (USA)

12" 33: Hindsight HSR-149 (USA)

CD: Hindsight HBCD 502 (USA)

COMES LOVE

16" 33: RCA Victor RR E2-MM-5049 (USA)

12" 33: Hindsight HSR-148 (USA)²⁴⁴

CD: Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA)

I'M COMING VIRGINIA

16" 33: RCA Victor RR E2-MM-5049 (USA)

12" 33: Big Band Era F 20135 (Germany), Hindsight HSR-149 (USA)

CD: Hindsight HCD-401 (England), Hindsight HBCD 502 (USA)

MOONRAY

16" 33: RCA Victor RRs E2-MM-5049/E2-MM-5050 (USA)

EVERYTHING IS JUMPIN'

16" 33: RCA Victor RR E2-MM-5050 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6700 (USA), Bluebird 61099-2 (USA), Bluebird 82876-60092-2 (USA), Bluebird 09026-63808-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 82876 51419-2 (EU), BMG Classics/RCA Victor 09026-63127-2 (USA), BMG/RCA 74321 18527 2 (Germany), RCA Victor/BMG 09026-63753-2 (USA)

A TABLE IN A CORNER

16" 33: RCA Victor RR E2-MM-5050 (USA)

12" 33: Hindsight HSR-149 (USA)

COPENHAGEN

16" 33: RCA Victor RR E2-MM-5050 (USA)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5050 (USA)

²⁴⁴ Hindsight used this performance for the August 19, 1939, broadcast.

October 22, 1939 (Sunday) Midnight – 12:30 am
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Kelvin Keech, announcer

17" 33: RCA Victor RR E2-MM-5053/5054 (two discs) (USA)
GMA: NBC-221

NIGHTMARE - opening theme

YESTERDAYS

I'M SORRY FOR MYSELF – Tony Pastor, vocal

MELANCHOLY LULLABY – Helen Forrest, vocal

TRAFFIC JAM

TWO BLIND LOVES – Helen Forrest, vocal

MY HEART STOOD STILL

MOONRAY – Helen Forrest, vocal

MAN FROM MARS

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

17" 33: RCA Victor RR E2-MM-5053 (USA)

12" 33: Hindsight HSR-149 (USA)

YESTERDAYS

17" 33: RCA Victor RR E2-MM-5053 (USA)

12" 33: Hindsight HSR-149 (USA)

CD: Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA)

I'M SORRY FOR MYSELF

17" 33: RCA Victor RR E2-MM-5053 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), Hindsight HSR-149 (USA), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada)
RCA Victor LPT-6700 (USA)

CD: BMG/RCA 74321 18527 2 (Germany)

MELANCHOLY LULLABY

17" 33: RCA Victor RR E2-MM-5053 (USA)

12" 33: Hindsight HSR-149 (USA)

CD: Hindsight HBCD 502 (USA)

TRAFFIC JAM

17" 33: RCA Victor RR E2-MM-5053 (USA)
12" 33: Big Band Era F 20135 (Germany), Hindsight HSR-149 (USA)
CD: Hindsight HBCD 502 (USA), Reader's Digest Music S207C (USA), Rockin' Chair
(Switzerland)

TWO BLIND LOVES

17" 33: RCA Victor RR E2-MM-5054 (USA)
CD: Jazz Hour JH-1050 (USA)

MY HEART STOOD STILL

17" 33: RCA Victor RR E2-MM-5054 (USA)

MOONRAY

17" 33: RCA Victor RR E2-MM-5054 (USA)

MAN FROM MARS

17" 33: RCA Victor RR E2-MM-5054 (USA)

NIGHTMARE - closing theme

17" 33: RCA Victor RR E2-MM-5054 (USA)

October 25, 1939 (Wednesday) 11:30 pm - Midnight
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5090/5091 (one disc) (USA)
GMA: NBC-222

NIGHTMARE - opening theme

I'M YOURS

OH, YOU CRAZY MOON – Tony Pastor, vocal

MANY DREAMS AGO – Helen Forrest, vocal

AT SUNDOWN

A TABLE IN A CORNER – Helen Forrest, vocal

MARIA MY OWN

MOONRAY – Helen Forrest, vocal

EVERYTHING'S JUMPIN'

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5090 (USA)
CD: Sounds of Yesteryear DSOY2111 (England)

I'M YOURS

16" 33: RCA Victor RR E2-MM-5090 (USA)
CD: Sounds of Yesteryear DSOY2111 (England)

OH, YOU CRAZY MOON

16" 33: RCA Victor RR E2-MM-5090 (USA)

12" 33: Hindsight HSR-176 (USA)

CD: Hindsight HBCD 502 (USA), Sounds of Yesteryear DSOY2111 (England)

MANY DREAMS AGO

16" 33: RCA Victor RR E2-MM-5090 (USA)

CD: Sounds of Yesteryear DSOY2111 (England)

AT SUNDOWN

16" 33s: RCA Victor RRs E2-MM-5090/E2-MM-5091 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

10" 33: RCA Victor LS 522 (Japan)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), Franklin Mint Record Society 27 (USA), RCA PM 43175 (France), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6700 (USA), Time Life STBB 06 (USA)

CD: Bluebird 09026-63808-2 (USA), Bluebird 61099-2 (USA), BMG Classics/RCA Victor 09026-63127-2 (USA), BMG/RCA 74321 18527 2 (Germany), Sounds of Yesteryear DSOY2111 (England)

A TABLE IN A CORNER

16" 33: RCA Victor RR E2-MM-5091 (USA)

CD: Sounds of Yesteryear DSOY2111 (England)

MARIA MY OWN

16" 33: RCA Victor RR E2-MM-5091 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

10" 33: RCA Victor LS 522 (Japan)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6700 (USA),

CD: BMG/RCA 74321 18527 2 (Germany), Sounds of Yesteryear DSOY2111 (England)

MOONRAY

16" 33: RCA Victor RR E2-MM-5091 (USA)

CD: Sounds of Yesteryear DSOY2111 (England)

EVERYTHING IS JUMPIN'

16" 33: RCA Victor RR E2-MM-5091 (USA)

CD: Sounds of Yesteryear DSOY2111 (England)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5091 (USA)

CD: Sounds of Yesteryear DSOY2111 (England)

October 26, 1939 (Thursday) 1:30 - 3:45 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, Harry Geller, Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger),
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet),
Rhythm: Bob Kitis (piano), Sid Weiss (string bass), Al Avola (guitar), Buddy Rich (drums),
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 043316-1

LOVE IS HERE

(Artie Quenzer-Artie Shaw)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Issues

10" 78: Bluebird B-10482-B (USA), His Master's Voice X 6584 (England)

12" 33: Bluebird AXM2-5556 (USA), Sounds of Swing LP-118 (USA)

CD: Classics 1087 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England)

BS 043316-1A

LOVE IS HERE

Not processed

BS 043317-1

ALL IN FUN

(Oscar Hammerstein II-Jerome Kern)

Vocal refrain by Helen Forrest

Jerry Gray arrangement

Destroyed

BS 043317-1A

ALL IN FUN

Issues

10" 78: Bluebird B-10492-A (USA) (2), Bluebird B-10492-A (Canada) (staff label)
12" 33: Bluebird AXM2-5556 (USA), RCA Camden CDN-137 (England)
CD: Classics 1087 (France), The Intense Media 222738-05 (EU), JASMCD 2559 (England)

BS 043318-1

ALL THE THINGS YOU ARE

(Oscar Hammerstein II-Jerome Kern)

Vocal refrain by Helen Forrest

Issues

10" 78: Bluebird B-10492-B (USA) (2), Bluebird B-10492-A (Canada) (staff label), Victor 20-1559-A (Canada),²⁴⁵ His Master's Voice X 7535 (Sweden)
7" 45: RCA 447-0881 (USA), RCA 20144 (Australia), RCA Italiana A72V 0194 (Italy), RCA Victor EPBT-2023 (USA)
10" 33: RCA Italiana A10V 0006 (Italy)
12" 33: Bluebird AXM2-5556 (USA), The King Jazz Story SM 3621 (Italy), RCA ANL1-1089(e) (USA), RCA Records DMM 4-0321 (USA), RCA Victor DPM 2041 (England), RCA Victor LJ 50017 (Italy), RCA Victor LPM-1244 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675 (e), (Germany), RCA Victor LSP-3675 (e), (USA), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6913 (England)
CD: Bluebird 82876 692392 (USA), Classics 1087 (France), The Intense Media 222738-05 (EU), JASMCD 2559 (England), Properbox 85 (England), RCA Records BVCJ-37100 (Japan)

BS 043318-1A

ALL THE THINGS YOU ARE

Not processed

BS 043319-1

YOU'RE A LUCKY GUY

(Sammy Chan-Saul Chaplin)

Vocal refrain by Tony Pastor

Issues

10" 78: Bluebird B-10482-A (USA), His Master's Voice X 6584 (England)
12" 33: Bluebird AXM2-5556 (USA), RCA PM 43175 (France), Sounds of Swing LP-118 (USA)
CD: Bluebird 82876 692392 (USA), Classics 1087 (France), The Intense Media 222738-05 (EU), Mosaic MD-7 244 (USA), Pulse PLS CD 402 (England)

²⁴⁵ The B-Side of Victor 20-1559 (Canada) has INTERMEZZO by Freddy Martin and his Orchestra

BS 043319-2
YOU'RE A LUCKY GUY

Held (Undetermined – Victor ledger says “Held in New York”)

October 27, 1939 (Friday) Midnight – 12:30 am
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

16” 33: RCA Victor RR E2-MM-5051 (one disc) (USA)
17” 33: RCA Victor RR E2-MM-5052 (one disc) (USA)
GMA: NBC-223

NIGHTMARE - opening theme
YOU'RE MINE YOU
I'VE GOT MY EYE ON YOU – Helen Forrest, vocal
GOT THE MISERY – Tony Pastor, vocal
SWEET SUE, JUST YOU – Helen Forrest, vocal
MOONRAY – Helen Forrest, vocal
ONE FOOT IN THE GROOVE
DAY IN, DAY OUT – Helen Forrest, vocal
BACK BAY SHUFFLE
NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme
16” 33: RCA Victor RR E2-MM-5051 (USA)

YOU'RE MINE YOU
16” 33: RCA Victor RR E2-MM-5051 (USA)

I'VE GOT MY EYES IN YOU
16” 33: RCA Victor RR E2-MM-5051 (USA)
7” 45: His Master's Voice 7EG 8234 (England), RCA 3-20032 (Spain),
RCA Victor EPFT 6000 (USA)
12” 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's
Voice CLPC.13 (Great Britain), RCA PM 43175 (France), RCA Records RJL-
2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada),
RCA Victor LPT-6700 (USA)
CD: BMG/RCA 74321 18527 2 (Germany), JASMCD 2559 (England)

GOT THE MISERY
16” 33: RCA Victor RR E2-MM-5051 (USA)
CD: Hindsight HBCD 502 (USA)

SWEET SUE, JUST YOU

16" 33 : RCA Victor RR E2-MM-5051 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.13 (Great Britain), RCA PM 43175 (France), RCA Records RJL-2008 (Japan), RCA Victor LPM-1071 (USA), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6700 (USA)

CD: Bluebird 09026-63808-2 (USA), BMG/RCA 74321 18527 2 (Germany)

MOONRAY

16" 33/17" 33: RCA Victor RRs E2-MM-5051/E2-MM-5052 (USA)

ONE FOOT IN THE GROOVE

17" 33: RCA Victor RR E2-MM-5052 (USA)

DAY IN, DAY OUT

17" 33: RCA Victor RR E2-MM-5052 (USA)

BACK BAY SHUFFLE

17" 33: RCA Victor RR E2-MM-5052 (USA)

CD: Bluebird 09026-63808-2 (USA), Bluebird 82876-60092-2 (USA), Gramercy Records CD-300 (USA), Hindsight HBCD 502 (USA)

NIGHTMARE - closing theme

17" 33: RCA Victor RR E2-MM-5052 (USA)

October 29, 1939 (Friday) Midnight – 12:30 am

Café Rouge, Hotel Pennsylvania

401 7th Avenue (between 32nd and 33rd Streets) New York

(NBC-Blue) (WJZ) Sustaining Broadcast

Kelvin Keech, announcer

16" 33: RCA Victor RR E2-MM-5077/5078 (two discs) (USA)

GMA: NBC-224

NIGHTMARE - opening theme

OUT OF NOWHERE

I CAN'T GIVE YOU ANYTHING BUT LOVE – Tony Pastor, vocal

THE LAST TWO WEEKS IN JULY – Helen Forrest, vocal

THE DONKEY SERENADE

MOONRAY – Helen Forrest, vocal

MAN FROM MARS

MELANCHOLY LULLABY – Helen Forrest, vocal

THE SAINT LOUIS BLUES

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5077 (USA)

OUT OF NOWHERE

16" 33: RCA Victor RR E2-MM-5077 (USA)

12" 33: Hindsight HSR-148 (USA)

I CAN'T GIVE YOU ANYTHING BUT LOVE

16" 33: RCA Victor RR E2-MM-5077 (USA)

12" 33: Hindsight HSR-176 (USA)

CD: Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Rockin' Chair (Switzerland)

THE LAST TWO WEEKS IN JULY

16" 33: RCA Victor RR E2-MM-5077 (USA)

12" 33: Big Band Era F 20135 (Germany)

THE DONKEY SERENADE

16" 33: RCA Victor RR E2-MM-5077 (USA)

MOONRAY

16" 33: RCA Victor RR E2-MM-5078 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), Bluebird 6274-1-RB (USA), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6700 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England)

CD: Bluebird 6274-2-RB (USA), BMG/RCA 74321 18527 2 (Germany), Properbox 85 (England)

MAN FROM MARS

16" 33: RCA Victor RR E2-MM-5078 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), Hindsight HSR-149 (USA), His Master's Voice CLPC.13 (Great Britain), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6000 (USA), Time Life STBB 06 (USA),

CD: Bluebird 09026-63808-2 (USA), Bluebird 82876-60092-2 (USA), BMG/RCA 74321 18527 2 (Germany), Hindsight HBCD 502 (USA)

MELANCHOLLY LULLABY

16" 33: RCA Victor RR E2-MM-5078 (USA)

THE SAINT LOUIS BLUES

16" 33: RCA Victor RR E2-MM-5078 (USA)

7" 45: His Master's Voice 7EG 8234 (England), RCA 3-20032 (Spain), RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.13 (Great Britain), RCA PM 43175 (France), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6700 (USA)

CD: Bluebird 61099-2 (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), BMG/RCA 74321 18527 2 (Germany)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5077 (USA)

12" 33: Hindsight HSR-149 (USA)

CD: Hindsight HBCD 502 (USA)

“SWING” MEANS MUCH MORE THAN WILD SHAGGERS, JIVE TALK AND ROWDY JITTERBUGS - SHAW

“Editor *The Billboard*: You have been kind enough to request a statement relative to sundry and assorted rumors that I have declared war on all jitterbugs. I prefer to reply in my own way rather than in the form of a publicity release, hoping that once and for all the matter can be disposed of. In the first place, I am of the opinion the term “jitterbug” has outlived its usefulness. Swing music has earned itself a definite niche and is no longer considered a passing fancy. However, the hysteria that grew up with swing is a thing of the past. I have found, in playing proms and one-night stands, that the great majority of swing enthusiasts object to being called jitterbugs. They regard it as kid stuff and unworthy of anyone who has a sincere appreciation for swing. And yet a few die-hards still cling to the title and all that goes with it. Those are the ones I meant in any remarks I've made - the few who make things tough for leaders. They're the few who seem to have no consideration for anyone but themselves. They're the few who, at one time or another, have prompted me to sound off in no uncertain terms. After all, a band is no better than its audience. And if a bare handful of wild Indians set out to ruin things for everyone else, I think it's time to step in

Mistake To Placate Rowdies

“This same situation has happened with other band leaders, and they have chosen to try to placate the boisterous few. I regard that as a mistake. We, as entertainers, should cater to the wishes of the majority. And I am certain the majority does not approve of rowdyism. I am certain, too, that the majority of young men and women look at a band leader as more than just a machine to be turned on and off. Let me illustrate. On our first radio broadcast in New York after our long West Coast stay we were forced to leave the studio hurriedly. There was a good reason for this. We were due back at the Strand Theater, where we were currently engaged. The management at the Strand had very considerably altered the stage schedule so that we could make the theater in time. Automobiles were waiting downstairs to rush us across town. Every minute was precious.

Autograph Hounds Hinder

“When we finished the broadcast a lot of youngsters crowded around asking for autographs. A few, more audible than the rest, requested some encores. Obviously, it was impossible to grant either request. The boys and I had all we could do to pack up and get down to the street. I tried to explain the situation and I must say, in all fairness, that most of the gang believed me. But there were a few – possibly four or five – who put up a squawk. So we inherited a few disgruntled jitterbugs that night. It's physically impossible to please everyone at all times no matter how hard you try. The best I can hope to do is to please the big majority. I've played big theaters in San Francisco, Cleveland, Detroit, and Philadelphia. In each of these cities fans have slipped by the usually vigilant doormen and reached our dressing rooms. On many occasions we've welcomed these visits. I've gotten some swell ideas from swing fans who know their music. Not only that, but dressing room visits usually yield a few laughs, and if the youngsters get a kick out of chewing the fat with Tony Pastor, Buddy Rich, Georgie Auld and the rest of us, that's okay by me. It's good box office, too. Unfortunately, every once in a while you'll get a persistent kid who abuses the privilege and stays on and on when the boys want to rest or grab a bite. No matter how delicately we handle this type, the chances are 100 to 1 he'll leave with a mad on.



Some J-Bugs Destructive

“It all boils down to this. Wherever you congregate a group of 500 or 1,000 young people you’ll always find a few who try to hog the limelight. Either they’re destructive and call attention to themselves by breaking chairs and overturning tables or defacing walls, or they’ll try to give the impression a band has been hired to play for their particular benefit. They’re the proverbial soreheads who want everything their way. I don’t have to describe this type top ballroom and theater managers. They know them. As for the rest of the patrons who listen and dance to swing – all I can say is that THEY have made swing what it is. They alone are responsible for the fact that today bands are better than they have ever been since organized rhythm music burst on the American scene.

Swing Still on the Upbeat

“Nobody can tell me swing is on the way out. If anything, it’s on the way up, because the intelligent youngsters want it and they’re the ones who buy records and support one-nighters. I know that in its early stages swing had somewhat of a black eye, owing to all the crazy antics that went with it. But that’s ancient history. They’ve stopped printing sensational pictures of wild shaggers. Nobody uses the so called “jive” terms anymore. Swing has grown out of its swaddling clothes, and it means something more than crazy and loud brass. At least it does to me. And the sooner the band leaders and the audiences that listen to is let the few boisterous ones know they’re out of step, the better it will be. (signed) ARTIE SHAW”²⁴⁶

²⁴⁶ The Billboard, October 28, 1939, p. 11

DISTASTE FOR STOOGES ROLE ARTIE'S BEEF WITH O.G:

NEW YORK. – Artie Shaw, the “Cinderella man” of the baton brigade, whose sudden walk-out on the Old Gold program added puzzler to the Shaw legend, has many explanations for the incident, all of which add up to the well-known situation called “sponsor trouble”.

“First inkling that all was not as merry in the studio as on the air with the Old Gold period came about the time Robert Benchley re-joined the show after his summer hiatus. The advertising agency which handles the account notified Artie that Mr. Old Gold was very unhappy about reports that Artie, as has been his fashion at times, was high-hatting the customers terrible on his one-nighters and, as a result, was getting himself talked about the wrong way in the daily press. (Reporters are dirt to Artie).

“However, the real crisis came when Artie decided they were trying to make him play stooge to Bob Benchley’s wise cracks. Artie’s associates say he was promised when Benchley returned to the show he could carry on in a strictly “straight” role as bandleader, play his music and have none of the “jive”. This may have gone down the wrong way with Bob Benchley, who has been kidding everyone, including himself, all his life.

“Official explanations for the departure of Artie from the Old Gold payroll: (1) Artie has never completely recovered from his illness last spring and needed a rest before opening at the Hotel Pennsylvania Oct. 18; (2) The Old Gold show shifts to a Saturday night spot starting Nov. 25 and this would have called for Shaw to leave the hotel on its best night.”²⁴⁷

NEW YORK...BAND BRIEFS

“NY openings of special interest: Woody Herman, Famous Door (Nov. 21); Glenn Miller, Meadowbrook (Nov. 19); George Olsen, Biltmore (Oct. 25); Fats Waller, Famous Door (Oct. 25); Del Courtney, Ambassador (Oct. 19); Artie Shaw, Pennsylvania (Oct. 19); Paul Whiteman, New Yorker (Oct. 17); Louis Armstrong, with Luis Russell band, Cotton Club (Oct. 15).”²⁴⁸

²⁴⁷ Tempo, Monday, October 30, 1939, p. 2

²⁴⁸ Tempo, Monday, October 30, 1939, p. 7

Get Hot!
Get Happy!

DANCING CO-ED

with

LANA TURNER
Richard **CARLSON**

Ann **RUTHERFORD** • *Lee* **BOWMAN**
Thurston **HALL** • *Leon* **ERROL**

Directed By **S. SYLVAN SIMON** • PRODUCED BY **EDGAR SELWYN**
SCREEN PLAY BY **ALBERT MANNHEIMER**, BASED ON A STORY BY **ALBERT TREYNOR**

A *Metro-Goldwyn-Mayer* PICTURE



ARTIE SHAW
and his **BAND**

LITTON 746 S.A. 8 1940

TOONER LITTON CU 4 1940

AMERICA 1939
The Band
OF THE YEAR!



Lana Turner and Artie Shaw
in "Dancing Co-Ed"

ARTIE SHAW

KING OF THE CLARINET

- ★ **THEATRES!** Second engagement of the year at the New York Strand, NOW!
- ★ **PICTURES!** M-G-M's "Dancing Co-Ed", now being released nationally!
- ★ **HOTELS!** Opening October 18th, Cafe Rouge, Hotel Pennsylvania, New York!
- ★ **BALLROOMS!** All-time record, Palomar, Los Angeles, and one-itters coast-to-coast!
- ★ **RADIO!** Old Gold's "Melody and Madness", Tuesdays 9 P.M., NBC Blue Network!
- ★ **RECORDS!** Artie Shaw on Bluebird—the favorite in homes and on music machines!

THOMAS G. EDWARDS, PRESIDENT
General AMUSEMENT
CORPORATION
NEW YORK • CHICAGO • HOLLYWOOD • KANSAS CITY • CLEVELAND • BOSTON

November 1939

OBERSTEIN SUES ARTIE SHAW WHO CLAIMS 'DURESS'

"Suit of Eli E. Oberstein, former manager of artists and repertoire of RCA-Victor, for \$30,000 against Arthur (Artie), Shaw, was revealed in the N. Y. supreme court Friday (27), when a request was made to examine the defendant before trial. Action claims counsel and advice to Shaw from April 1937 through May 1938 and seeks \$20,000 on that plea. The second cause seeks 10% of the orchestra leader's earnings from May 5, 1938, to Dec. 31, 1938. It is asserted that Shaw earned \$100,000 in that period. The defense contests the agreement as illegal, made under duress, without a consideration being given and charges fraud and deceit. Shaw asserts that the plaintiff threatened him with the loss of his RCA-Victor contract, if he did not sign the agreement."²⁴⁹

ON THE UPBEAT

"Ralph Hawkins, from Harry James' crew, replaces Buddy Rich with Artie Shaw Nov. 13. Rich takes drummer spot with Tommy Dorsey."²⁵⁰

DISTASTE FOR STOOGES ROLE ARTIE'S BEEF WITH O. G.

"NEW YORK. – Artie Shaw, the 'Cinderella man' of the baton brigade, whose sudden walk-out on the Old Gold program added puzzler to the Shaw legend, has many explanations for the incident, all of which add up to the well-known situation called 'sponsor trouble'. First inkling that all was not as merry in the studio as on the air with the Old Gold period came about the time Robert Benchley re-joined the show after his summer hiatus. The advertising agency which handles the account notified Artie that Mr. Old Gold was very unhappy about reports that Artie, as has been his fashion at times, was high-hatting the customers terrible on his one-nighters and, as a result, was getting himself talked about the wrong way in the daily press. (Reporters are dirt to Artie) However, the real crisis came when Artie decided they were trying to make him play stooge to Bob Benchley's wise cracks. Artie's associates say he was promised when Benchley returned to the show he could carry on in a strictly "straight" role as bandleader, play his music and have none of the "jive". This may have gone down the wrong way with Bob Benchley, who has been kidding everyone, including himself, all his life. Official explanations for the departure of Artie from the Old Gold pay-roll: (1) Artie has never completely recovered from his illness last spring and needed a rest before opening at the Hotel Pennsylvania Oct. 18; (2) The Old Gold show shifts to a Saturday night spot starting Nov. 25 and this would have called for Shaw to leave the hotel on its best night."²⁵¹

New York ... Band Briefs

"NY openings of special interest: Woody Herman, Famous Door (Nov. 21); Glenn Miller, Meadowbrook (Nov. 19); George Olsen, Biltmore (Oct. 25); Fats Waller, Famous Door (Oct. 25); Del Courtney, Ambassador (Oct. 19); Artie Shaw, Pennsylvania (Oct. 19); Paul Whiteman, New Yorker (Oct. 17); Louis Armstrong, with Luis Russell band, Cotton Club (Oct. 15)."²⁵²

²⁴⁹ Variety, November 1, 1939, p. 31

²⁵⁰ Variety, November 1, 1939, p. 32

²⁵¹ Tempo, October 28, 1939, p. 2

²⁵² Tempo, October 28, 1939, p. 7

Victor Record Review
November 1939

“HOTTINGS”

By Jack Williams

“Just a few weeks ago an event occurred in New York that had all the lads and lassies practically on the ropes. At the same time Glenn Miller and His Orchestra were packing ‘em in the Paramount Theatre, Artie Shaw and his boys had the “Standing Room Only sign out at the Strand, at the other end of Times Square. That two men so different in background and nature as Messrs. Miller and Shaw hit New York’s big-time theatres simultaneously, and through the same medium, makes a story too interesting to pass up.

“Artie Shaw, born on the lower East Side of New York, found his inspiration in a saxophonist of a Broadway vaudeville show. As often as his meager allowance would permit, Shaw inhabited the gallery just to hear this fellow’s “beautiful reed tone. Artie is practically a self-taught musician. Glenn Miller’s advent as a musician was made under slightly different auspices. Glenn had the opportunity to learn the trombone while in high school, went on to college, and after two years left school to make his way to fame and fortune via said trombone.

“These two musicians represent quite a contrast: while they are both tall and good-looking, Shaw is the dark romantic type, whereas Glenn, with his closed-cropped hair and spectacles, looks more like a young college chemistry professor. Each man approaches music from a quite a different angle. Both naturally want to make money, and both like the glory. But while Artie would like to make his pile and retire to write a book, Glenn figures on staying in the band business for some time to come. Again there is a difference in the bands. Glenn has no particular soloist around whom the band is built, unless one counts his occasional trombone solos. Artie, of course, features the Shaw clarinet, while his men play behind him with terrific drive and marvelous phrasing. A great of Shaw’s success rests on his clarinet playing, whereas Miller owes most of his to his masterful arrangements and his band’s precise execution of these arrangements. Both are composers. Shaw’s works are of the wild swing variety, displaying, nonetheless, a fine imagination and deftness of touch. Glenn’s outstanding composition *Moonlight Serenade*, is a beautiful melody, which was originally an exercise he used to warm up his trombone. So there you are. Two swell bands; two grand leaders; and between them they make some of the most marvelous music of the day. And don’t forget – they’re yours for keeps on BLUEBIRD RECORDS. (For latest Shaw and Miller releases, see box on opposite page.),”^{253 254}

²⁵³ Victor Record Review, November 1939, p. 10

²⁵⁴ Bluebird Advertisement on page 11 lists A TABLE IN A CORNER/WITHOUT A DREAM TO MY NAME (Bluebird B-10468), and MANY DREAMS AGO/IF WHAT YOU SAY IS TRUE (Bluebird B-10446),

November 1, 1939 (Wednesday) 11:30 pm – Midnight
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Red) (WEAF) Sustaining Broadcast
(Unidentified announcer, possibly Lyle Van)

NIGHTMARE - opening theme
BEGIN THE BEGUINE
YOU'RE A LUCKY GUY – Tony Pastor, vocal
TWO BLIND LOVES – Helen Forrest, vocal
I AIN'T COMING
I DIDN'T KNOW WHAT TIME IT WAS – Helen Forrest, vocal
WHAT IS THIS THING CALLED LOVE?
MOONRAY – Helen Forrest, vocal
EVERYBODY LOVES MY BABY
NIGHTMARE - closing theme

November 3, 1939 (Friday) 11:30 pm – Midnight
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Bill Spargrove, announcer

16" 33: RCA Victor RR E2-MM-5089/5092 (two discs) (USA)
GMA: NBC-225

NIGHTMARE - opening theme
I'M YOURS
EL RANCHO GRANDE – Tony Pastor, vocal
WHAT'S NEW – Helen Forrest, vocal
MAN FROM MARS
ANY OLD TIME – Helen Forrest, vocal
IT HAD TO BE YOU
MELANCHOLY LULLABY – Helen Forrest, vocal
THE SAINT LOUIS BLUES
NIGHTMARE - theme

Issues

NIGHTMARE - opening theme
16" 33: RCA Victor RR E2-MM-5092 (USA)
CD: Jazz Hour JH-1031 (USA), Sounds of Yesteryear DSOY2111 (England)

I'M YOURS

16" 33: RCA Victor RR E2-MM-5092 (USA)

12" 33: Hindsight HSR-176 (USA)

CD: Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), Jazz Hour JH-1031 (USA), Rockin' Chair (Switzerland), Sounds of Yesteryear DSOY2111 (England)

EL RANCHO GRANDE

16" 33: RCA Victor RR E2-MM-5092 (USA)

7" 45: His Master's Voice 7EG 8234 (England), RCA 3-20032 (Spain), RCA Victor EPFT 6000 (USA), Victor EP-1129 (Japan)

10" 33: RCA Victor LS 522 (Japan)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.13 (Great Britain), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6700 (USA), Time Life STBB 06 (USA)

CD: Bluebird 61099-2 (USA), BMG/RCA 74321 18527 2 (Germany), Jazz Hour JH-1031 (USA), Sounds of Yesteryear DSOY2111 (England)

WHAT'S NEW

16" 33: RCA Victor RR E2-MM-5092 (USA)

12" 33: Hindsight HSR-176 (USA)

CD: Hindsight HCD-401 (England), Hindsight HBCD 502 (USA), JASMCD 2559 (England), Jazz Hour JH-1031 (USA), Rockin' Chair (Switzerland), Sounds of Yesteryear DSOY2111 (England)

MAN FROM MARS

16" 33: RCA Victor RR E2-MM-5092 (USA)

CD: Jazz Hour JH-1031 (USA), Sounds of Yesteryear DSOY2111 (England)

ANY OLD TIME

16" 33: RCA Victor RR E2-MM-5089 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA)

IT HAD TO BE YOU

16" 33: RCA Victor RR E2-MM-5089 (USA)

CD: Jazz Hour JH-1031 (USA), Sounds of Yesteryear DSOY2111 (England)

MELANCHOLLY LULLABY

16" 33: RCA Victor RR E2-MM-5089 (USA)

CD: Jazz Hour JH-1031 (USA), Sounds of Yesteryear DSOY2111 (England)

THE SAINT LOUIS BLUES

16" 33: RCA Victor RR E2-MM-5089 (USA)

CD: Jazz Hour JH-1031 (USA), Sounds of Yesteryear DSOY2111 (England)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5089 (USA)

CD: Jazz Hour JH-1031 (USA), Sounds of Yesteryear DSOY2111 (England)

Orchestra Notes

Chicago Chat

"Buddy Rich, drummer man, departed from the Artie Shaw band, joins Tommy Dorsey here at Drake Hotel."²⁵⁵

The Reviewing Stand

ARTIE SHAW

(Reviewed at the Cafe Rouge, Hotel Pennsylvania, New York)

"In the midst of all the fuse and fury surrounding Shaw's pungently expressed opinions of his constituents, his clarinet and his band continue as two of the better products of the Swing Age. If the gapers do inconsistently gape, they must at least be given credit for discrimination in their gaping, Backed by the lift and drive of his six brass, four reed and four rhythm, Shaw's work is as brilliant and electrifying as always. Jazz has produced many fine things but few with the elemental appeal and the highly technical proficiency of a Shaw blues passage against the tomtom rhythm of which he is so fond. This is virtuosity (in its own particular field) at the peak of its development. The band never lets the master down. The anticipated beats, the bent notes, the precision supply the rhythmic lift that has always been one of the outfit's foremost attributes. But it's all too academically perfect: the performance cries out for a lightness of touch, a sense of humor and a showmanship that Tony Pastor's comic vocals alone can't give it. Pastor is good, but not good enough to take away from that dead-pan façade which is the only blight on an otherwise nearly perfect job. Helen Forrest's warbling has always left this listener cold. But the Shaw clarinet covers up a lot of sins. Open mouths are definitely not out of order when he puts the instrument up to his. – *Richman*.²⁵⁶

Record Buying Guide²⁵⁷

Going Strong – *Comes Love*, Artie Shaw

²⁵⁵ The Billboard, November 4, 1939, p. 10

²⁵⁶ The Billboard, November 4, 1939, p. 12

²⁵⁷ The Billboard, November 4, 1939, p. 68

November 5, 1939 (Sunday) Midnight – 12:30 am
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Red) (WEAF) Sustaining Broadcast
Kelvin Keech, announcer

16" 33: RCA Victor RR E2-MM-5075/5076 (two discs) (USA)
GMA: NBC-226

NIGHTMARE - opening theme
YOU'RE MINE YOU
IF WHAT YOU SAY IS TRUE – Tony Pastor, vocal
OVER THE RAINBOW – Helen Forrest, vocal
SWEET SUE, JUST YOU
LAST NIGHT – Helen Forrest, vocal
MARIA MY OWN
ANY OLD TIME – Helen Forrest, vocal
BACK BAY SHUFFLE
NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme
16" 33: RCA Victor RR E2-MM-5075 (USA)

YOU'RE MINE YOU
16" 33: RCA Victor RR E2-MM-5075 (USA)
12" 33: Hindsight HSR-149 (USA)
CD: Hindsight HCD-401 (England), Hindsight HBCD 502 (USA)
Rockin' Chair (Switzerland)

IF WHAT YOU SAY IS TRUE
16" 33: RCA Victor RR E2-MM-5075 (USA)
CD: Hindsight HBCD 502 (USA) (vocal edited)

OVER THE RAINBOW
16" 33: RCA Victor RR E2-MM-5075 (USA)
12" 33: Hindsight HSR-176 (USA)
CD: Hindsight HBCD 502 (USA)

SWEET SUE, JUST YOU
16" 33: RCA Victor RR E2-MM-5075 (USA)
12" 33: Hindsight HSR-176 (USA)
CD: Gramercy Records CD-300 (USA), Hindsight HBCD 502 (USA)
Reader's Digest Music S207C (USA)

LAST NIGHT
16" 33: RCA Victor RR E2-MM-5076 (USA)
CD: Hindsight HBCD 502 (USA)

MARIA MY OWN

16" 33: RCA Victor RR E2-MM-5076 (USA)

CD: Hindsight HBCD 502 (USA)

ANY OLD TIME

16" 33: RCA Victor RR E2-MM-5076 (USA)

CD: Jazz Hour JH-1031 (USA), Sounds of Yesteryear DSOY2111 (England)

BACK BAY SHUFFLE

16" 33: RCA Victor RR E2-MM-5076 (USA)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5076 (USA)

November 8, 1939 (Wednesday) 11:30 pm - Midnight

Café Rouge, Hotel Pennsylvania

401 7th Avenue (between 32nd and 33rd Streets) New York

(NBC-Red) (WEAF) Sustaining Broadcast

(Unidentified announcer)

NIGHTMARE - opening theme

OCTOROON

I'VE GOT MY EYE ON YOU – Helen Forrest, vocal

GOT THE MISERY – Tony Pastor, vocal

AT SUNDOWN

MOONRAY – Helen Forrest, vocal

EVERYTHING'S JUMPIN'

MANY DREAMS AGO – Helen Forrest, vocal

CARIOCA

NIGHTMARE - closing theme

SHAW'S SPECIAL NIGHT DRAWS FROWN FROM CONTACTMEN'S UNION

“Executive council of the contact men’s union last week put the freeze on Artie Shaw, playing at the Hotel Pennsylvania, after publishers had received a letter from the bandman’s manager asking them to attend the special celebrity events which are held Thursday nights. The union treated this bid as a ‘command attendance’ and delegates a couple officials to do ‘M.P.’ duty around the spot and report any contactors that disregarded the ban. Shaw later disclaimed having any knowledge of the letter and declared that it was okay with him as to whatever night music men wanted to come to the spot. It was explained that the special Thursday night thing had prevailed while Kay Kyser and Ben Bernie played in the room and that the hotel’s management thought that Shaw’s manager, Ben Cole, ought to extend the same invitation to publishers on behalf of the new attraction.”²⁵⁸

²⁵⁸ Variety, November 8, 1939, p. 31

INSIDE STUFF-BANDS

“Supreme court justice Edward R. Koch in N.Y., Friday (3), ordered the examination before trial of Artie Shaw, in connection with a \$30,000 action of Eli E. Oberstein against him. The examination will take place in the Supreme Court Nov. 9, and Shaw is to produce all books and records relevant to the examination. The plaintiff, who was formerly the manager of artists and repertoire of RCA-Victor, claims that Shaw was the beneficiary of counsel from him from May 1937-May 1938. Twenty thousand dollars is sought on that basis. Ten per cent of the orchestra leaders' earnings are sought for the period of May 5, 1938-Dec. 31, 1938, during which time Shaw earned \$100,000, the complaint alleges. Shaw claims fraud and deceit, says the agreement was made under duress, and was illegal. He asserts he was threatened with the loss of his RCA-Victor contract if he did not sign.”²⁵⁹

TONY PASTOR ON OWN

But Stays Until Artie Shaw Gel Replacement

“Tony Pastor, tenor sax and novelty singer with Artie Shaw’s orchestra, leaves that band within the next three or four weeks to start formation of a band of his own. He’s holding off for that stretch to give Shaw plenty of time to secure a replacement. Pastor has been with Shaw since the latter’s earliest days, being part of the string outfit Shaw made over into his current swing bunch. Shaw is currently at the Pennsylvania Hotel, New York.”²⁶⁰

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²⁵⁹ Variety, November 8, 1939, p. 33

²⁶⁰ Variety, November 8, 1939, p. 33

November 9, 1939 (Thursday) 1:30 pm - 4:00 pm
Victor Studio #2, 155 East 24th Street, New York
BLUEBIRD RECORDING SESSION

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Chuck Peterson, Harry Geller, Bernie Privin
Trombones: George Arus, Les Jenkins, Harry Rodgers (arranger),
Reeds: Artie Shaw (leader, clarinet, arranger), Les Robinson (alto saxophone, clarinet),
Hank Freeman (alto saxophone, baritone saxophone, clarinet), Tony Pastor
(tenor saxophone, clarinet, vocals), Georgie Auld (tenor saxophone, clarinet),
Rhythm: Bob Kitsis (piano), Sid Weiss (string bass), DAVE BARBOUR (guitar), Buddy
Rich (drums),
Vocalists: Helen Forrest
Arranger: Jerry Gray

BS 043367-1

SHADOWS

(Frankie Carle)

Issues

10" 78: Bluebird B-10502-A (USA), La Voz De Su Amo GY 431 (Spain)
12" 33: Bluebird AXM2-5580 (USA), RCA Camden CAL-908 (USA)
CD: Classic Jazz Archive 222001 (Germany), Classics 1087 (France), M The Intense
Media 222738-05 (EU), Mosaic MD-7 244 (USA)

BS 043367-1A
SHADOWS

Not processed

BS 043367-2

SHADOWS

Issues

12" 33: Bluebird AXM2-5556 (USA)
CD: Mosaic MD-7 244 (USA)

BS 043367-2A
SHADOWS

Not processed

BS 043368-1

I DIDN'T KNOW WHAT TIME IT WAS

(Lorenz Hart-Richard Rogers)

Vocal refrain Helen Forrest

Issues

10" 78: Bluebird B-10502-B (USA), La Voz De Su Amo GY 431 (Spain)
12" 33: Bluebird AXM2-5556 (USA), The King Jazz Story SM 3621 (Italy), RCA Camden
CDN-137 (England), RCA Victor DPM 2041 (England), RCA Victor VPM-6062
(USA), RCA Victor VPS-6062 (Germany), Reader's Digest RDA 89 (USA),
Reader's Digest RDS 6911 (England)
CD: Classics 1087 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England), Jazz Portraits CD 14501 (EEC), RCA Records BVCJ-37100 (Japan)

BS 043368-1A

I DIDN'T KNOW WHAT TIME IT WAS

Not processed

BS 043369-1

DO I LOVE YOU?

(Cole Porter)

Vocal refrain by Helen Forrest

Hold Sony Legacy Archive

BS 043369-1A

DO I LOVE YOU?

Not processed

BS 043369-2

DO I LOVE YOU?

Issues

10" 78: Bluebird B-10509-A (USA) (Master)
12" 33: Bluebird AXM2-5556 (USA), RCA Camden CDN-137 (England), Reader's Digest
RDA 89 (USA), Reader's Digest RDS 6914 (England)
CD: Classics 1087 (France), The Intense Media 222738-05 (EU), JASMCD 2550
(England), RCA BVCJ-37100 (Japan)

BS 043370-1

WHEN LOVE BECKONED (IN 52nd STREET)

(Cole Porter)

Vocal refrain by Helen Forrest

Issues

10" 78: Bluebird B-10509-B (USA)

12" 33: Bluebird AXM2-5556 (USA), Sounds of Swing LP-123 (USA)

CD: Classics 1087 (France), The Intense Media 222738-05 (EU),
JASMCD 2559 (England)

BS 043370-1A

WHEN LOVE BECKONED (IN 52nd STREET)

Not processed

DROPS BENCHLEY SHOW

"Lorillard Co. is discontinuing the Robert Benchley show "Melody and Madness" after the broadcast Tuesday, Nov. 14. The show is heard over NBC-Blue Tuesdays at 9 pm. Artie Shaw featured the Old Gold program during the summer with Benchley returning last month. No substitute has been named and Lorillard is discontinuing the broadcasts."²⁶¹

November 9, 1939 (Thursday) 11:30 pm - Midnight

Café Rouge, Hotel Pennsylvania

401 7th Avenue (between 32nd and 33rd Streets) New York

(NBC-Blue) (WJZ) Sustaining Broadcast

Bill Spargrove, announcer

NIGHTMARE - opening theme

THIS IS ROMANCE

YOU'RE A LUCKY GUY – Tony Pastor, vocal

MOONRAY – Helen Forrest, vocal

MAN FROM MARS

I SURRENDER, DEAR

IT'S TIME TO JUMP AND SHOUT

A TABLE IN A CORNER – Helen Forrest, vocal

PROSSCHAI – Tony Pastor, vocal

NIGHTMARE - closing theme

²⁶¹ Motion Picture Daily, November 6, 1939, p. 12

November 10, 1939 (Friday) 11:30 pm - Midnight
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
Bill Spargrove, announcer

GMA: NBC-227

NIGHTMARE - opening theme
YOU'RE MINE YOU
OH, YOU CRAZY MOON – Tony Pastor, vocal
MANY DREAMS AGO – Helen Forrest, vocal
SERENADE TO A SAVAGE
DAY IN, DAY OUT – Helen Forrest, vocal
ONE FOOT IN THE GROOVE
MOONRAY – Helen Forrest, vocal
COPENHAGEN
NIGHTMARE – closing theme

Issues

NIGHTMARE - opening theme
12" 33: Artie Shaw RR (USA), Joyce PIX-6 (USA)

YOU'RE MINE YOU
12" 33: Artie Shaw RR USA), Big Band Era F 20135 (Germany), Joyce PIX-6 (USA),
Sounds of Swing LP-126 (USA)

OH, YOU CRAZY MOON
12" 33: Artie Shaw RR USA), Big Band Era F 20135 (Germany), Joyce PIX-6 (USA),
Sounds of Swing LP-126 (USA), Swing Era ASC-3 (England)

MANY DREAMS AGO
12" 33: Artie Shaw RR (USA)
SERENADE TO A SAVAGE
12" 33: Artie Shaw RR (USA), Big Band Era F 20135 (Germany), Joyce PIX-6 (USA),
Sounds of Swing LP-126 (USA)

DAY IN, DAY OUT
12" 33: Artie Shaw RR (USA)

ONE FOOT IN THE GROOVE
12" 33: Artie Shaw RR (USA), Joyce PIX-6 (USA), Sounds of Swing LP-126 (USA)

MOONRAY
12" 33: Artie Shaw RR (USA)

COPENHAGEN
12" 33: Artie Shaw RR (USA)

NIGHTMARE - closing theme
12" 33: Artie Shaw RR (USA), Sounds of Swing LP-126 (USA)

November 12, 1939 (Sunday) Midnight – 12:30 am
Café Rouge, Hotel Pennsylvania
401 7th Avenue (between 32nd and 33rd Streets) New York
(NBC-Blue) (WJZ) Sustaining Broadcast
(Unidentified announcer)

16" 33: RCA Victor RR E2-MM-5073/5074 (USA)
GMA: NBC-228

NIGHTMARE - opening theme

I'M YOURS

DIGA DIGA DOO

LILACS IN THE RAIN– Helen Forrest, vocal

MY BLUE HEAVEN

MOONRAY – Helen Forrest, vocal

EVERYTHING'S JUMPIN'

I DIDN'T KNOW WHAT TIME IT WAS– Helen Forrest, vocal

EL RANCHO GRANDE – Tony Pastor, vocal

NIGHTMARE - closing theme

Issues

NIGHTMARE - opening theme

16" 33: RCA Victor RR E2-MM-5073 (USA)

I'M YOURS

16" 33: RCA Victor RR E2-MM-5073 (USA)

DIGA DIGA DOO

16" 33: RCA Victor RR E2-MM-5073 (USA)

7" 45: RCA Victor EPFT 6000 (USA)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), Archives of Jazz 101.671 (Italy), His Master's Voice CLPC.12 (Great Britain), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), Reader's Digest RD 6915 (USA), Time Life STBB 26 (USA)

CD: Bluebird 09026-63808-2 (USA), Bluebird 61099-2 (USA), BMG/RCA 74321 18527 2 (Germany), Fenn Music FJD 2704 (Germany), Jazz Portraits CD 14501 (EEC), RCA Victor/BMG 09026-63753-2 (USA)

LILACS IN THE RAIN

16" 33: RCA Victor RR E2-MM-5073 (USA)

12" 33: Big Band Era F 20135 (Germany), Hindsight HSR-149 (USA)

CD: Hindsight HBCD 502 (USA)

MY BLUE HEAVEN

16" 33: RCA Victor RR E2-MM-5073 (USA)

7" 45: His Master's Voice 7EG 8234 (England), RCA 3-20032 (Spain), RCA Victor EPFT 6000 (USA), Victor EP-1129 (Japan)

10" 33: RCA Victor LS 522 (Japan)

12" 33: Artie Shaw RCA Victor Review Recording (no number), (USA), His Master's Voice CLPC.13 (Great Britain), RCA Records RJL-2008 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LPT-6000 (Canada), RCA Victor LPT-6700 (USA)

CD: Bluebird 61099-2 (USA), BMG/RCA 74321 18527 2 (Germany), RCA Victor/BMG 09026-63753-2 (USA)

MOONRAY

16" 33: RCA Victor RR E2-MM-5074 (USA)

EVERYTHING IS JUMPIN'

16" 33: RCA Victor RR E2-MM-5074 (USA)

12" 33: Hindsight HSR-176 (USA)

CD: Hindsight HBCD 502 (USA)

I DIDN'T KNOW WHAT TIME IT WAS

16" 33: RCA Victor RR E2-MM-5074 (USA)

CD: Hindsight HBCD 502 (USA), (edited)

EL RANCHO GRANDE

16" 33: RCA Victor RR E2-MM-5074 (USA)

NIGHTMARE - closing theme

16" 33: RCA Victor RR E2-MM-5074 (USA)

MUSICIANS WHO SHOOT OFF THEIR MOUTHS

Only Artie Shaw Can Ruin Artie Shaw

There's more damned nonsense lately about Artie Shaw ruining the music business. Artie Shaw can't ruin anyone but Artie Shaw. And it's Shaw's pocketbook that's in danger – not Shaw the musician or Shaw the man. As for Shaw giving the music business a black eye, because he has had guts enough to act as he felt and to say what he thought – that's as ridiculous as saying a Notre Dame quarterback, after playing a beautiful game. Gave football a black eye because he refused to be nice to a horde of moronic autograph hunters. Shaw said, "I like music, but I don't like the damn music business. The music business stinks, and you can quote me." What's wrong with that? It does stink! It's full of injustice. And chiseling. It's full of phony promoters, and money hungry parasites. And it reeks with COMMERCIALISM ...yet, when an artist like Artie Shaw speaks out against the rotten system, he is condemned wholesale and reminded that he is an unappreciative cad, and ought to be grateful to a business that filled his pockets with so much money and success ...if Shaw has made any money. It's because he had something the public wanted. If there is anyone he should be grateful to, it's the alert booking office that gambled their energy and money to promote him and his musical ideas. And they did it, too, because they believed in his ability and ideas – and because they thought they could make money promoting them. The public didn't do Shaw any favors. They didn't give him anything. They paid to see and hear his band play. And they got their enjoyment listening and dancing ... it was Shaw's music they paid for, not Shaw's political ideas, or his personal feelings, or his time, or his good will. His personal life is his own damned business ... and although Artie has had some tough publicity breaks, because he expressed himself, let's not condemn him for his honesty or his very human preference to be a good musician instead of a good businessman. Let's applaud him for his courage and honesty and hope a new and greater respect will come from businessmen and promoters for a musician trying to be a better musician! ²⁶²

²⁶² Down Beat, November 15, 1939, p. 1



ARTIE SHAW

King of the Clarinet
AND HIS ORCHESTRA
*The Greatest Or-
chestra Attraction
In The U. S. Today!*

HOTELS-

TURNING 'EM AWAY NIGHTLY,
CAFE ROUGE, HOTEL PENNSYLVANIA

PICTURES-

MGM'S "DANCING CO-ED", CAPITOL
THEATRE NOW AND BREAKING
RECORDS NATIONALLY

RECORDS-

"MOONRAY" & "I SURRENDER,
DEAR" (VICTOR-BLUEBIRD) TOP-
PING EVEN "BEGIN THE BEGUINE"

RADIO-

NBC NETWORKS COAST-TO-
COAST FOUR TIMES WEEKLY . . .
FITCH BAND WAGON DEC. 10

**G E N E R A L
AMUSEMENT CORPORATION**

Thomas G. Rockwell, President

NEW YORK ★ CHICAGO ★ HOLLYWOOD ★ LONDON

This Ad Appeared on the rear page of, Variety, November 15, 1939

November 15, 1939 (Wednesday)

Artie Shaw did not show up for work at the Cafe Rouge, Hotel Pennsylvania, New York.

November 18, 1939 (Saturday)

Artie Shaw summoned the band to his hotel room to tell them he no longer required their services and that he was taking a three-months' vacation.

ARTIE SHAW, HEEDLESS OF FAME, COIN, WALKS OUT ON HIS OWN ORCHESTRA

"Carrying out a move he has threatened for some time, Artie Shaw parted company with his orchestra last week, sans announcement, and stated that he will never return to the music business. Shaw didn't come in to work at the Pennsylvania Hotel, New York, Wednesday (15), evening. Word was given out that he was while his lawyer, Andrew Weinberger and his managers General Amusement Corp. attempted to talk him into changing his mind and returning. It was no go. Meanwhile the band continued at the hotel, and, though listed in the dailies for scheduled sustaining pickups, NBC has pulled off all such shots with no explanation other than 'the program scheduled for this time will not be heard.' Shaw's move was evidently a spur-of-the-moment one and, according to those close to him, was helped along by several recent developments, capped by the current lawsuit of Eli Oberstein. Only a week or so ago when Buddy Rich, Shaw's drummer, left to go with 'Tommy Dorsey in Chicago, he tried to get Rich to stay and finished by telling him if he found he wasn't satisfied with the change to come back. Too, there's the furor created by an interview which got him in bad with youngsters, who were his major support, through calling all jitterbugs 'morons.' It resulted in his voluntarily resigning from his Old Gold radio program after the sponsor was deluged with tellers upbraiding him for his stand. It's been said he was fired from the show, but technically that's not true.

Band's Future

"At a meeting Monday night (20), Tony Pastor was elected to lead the band, which has become cooperative. It will be known as Tony Pastor with Artie Shaw's Orchestra. It stays at the Penn indefinitely. Shaw made them a present of the band's library, worth about \$13,000. Pastor admitted two weeks ago that he was to have his own band, but according to him it was to be an entirely new one. This and the Rich thing indicate how suddenly Shaw made up his mind. Shaw has often made known what he thought of the music business and has reiterated time and again that the financial end holds little attraction for him. His statements were usually in the same vein—that he had enough to support him comfortably and didn't need anything else. Few on the receiving end of such cracks thought he was being on the level, but he was apparently always in earnest. Shaw first came to attention with the type of band he had been leading at the Pennsylvania, while on a location date at the State Ballroom, Boston, in the early part of 1938. His air shots from there and various records made him. Such numbers as his arrangement of 'Begin the Beguine' (one of the most important items in his rise), 'Indian Love Call' and several others were the means of catapulting him into the spotlight and big money. His rise was fast and in less than a year he had become the No. 1 band of the nation in drawing power.

Always Scorned Swing

“Shaw, ever since reaching the top, has given expression of his contempt for the musical context of swing and remarked that his work as a band leader wasn't conducive to a full, rich life. Shaw's main bent since boyhood has been toward study and experiment, and when not practicing on the clarinet, or in front of his band, he has been absorbed in reading books on philosophy, science, and economics. Ever since his illness of several months ago he has been in

an acute state of mental depression and at frequent intervals he pleaded with his manager, Thomas J. Rockwell, head of General Amusement, to let him out of his contract so that he could go off and live the sort of life he really craved. Rockwell only recently offered him a personal guarantee of \$100,000 a year, if he would promise to stay in business. The last time that Shaw spoke to Rockwell, which was last Friday night (17), Shaw said that he 'wanted to go away and meditate' and added that his destination would probably be Mexico, or even the South Sea Islands. He has already given his mother, who lives in Connecticut, a major part of the residue of his earnings so that she could maintain the \$16,000 home he recently bought her. Although he had \$80,000 in the bank last week almost two-thirds of this will have to go for Government and state taxes and outstanding debts. He has arranged to dispose of his pretentious limousine for a low-priced roadster to take him to Mexico. Also involved in Shaw's walkout is his contract with RCA-Victor which guarantees him \$50,000 a year, with a year and five months yet to go.”²⁶³

NOTES ON RADIO PERSONALITIES AND PROGRAMS

“ARTIE SHAW, the bandleader, was reported yesterday to be planning to disband his orchestra. Rockwell-O'Keefe, his agency, declared that an official statement on the subject would be made today. Shaw plans to spend some time traveling, according to the report.”²⁶⁴

Short Subject Reviews

"SYMPHONY OF SWING"

(Warner's),

“Artie Shaw leads his orchestra in a lively swing session. Hit tunes, such as "Jeepers Creepers", "Deep Purple" and "Lady Be Good" feature the musical, which is done in a straight bandstand setting. Helen Forrest and Tony Pastor sing and Shaw plays several solos on the clarinet. Running time, 10 mins.”²⁶⁵

The Saturday Evening Post

Coincidental with his withdrawal, Artie Shaw published an article with Bob Maxwell in the December 2, 1939, issue of the “Saturday Evening Post” titled “Music is a Business.” The article appears at the end of our 1938-1939 Chapter (see following).

²⁶³ Variety, November 22, 1939, p. 39

²⁶⁴ Motion Picture Daily, November 21, 1939, p. 8

²⁶⁵ Motion Picture Daily, November 22, 1939, p. 6



"Music is a brutal business," says

ARTIE SHAW

Why did Artie Shaw quit last week? "Politics, corruption and a system of patronage aren't the only things a musician has to fight," says the King of the Clarinet. "What's worse are one-night stands and long, brutal jumps that wreck a man's health." Here's his fantastic rags-to-riches climb . . . from 47¢ cash a year ago to \$6,000 an afternoon, and what it did to him!

This week in **5¢**
**THE SATURDAY
EVENING POST**

BAND LEADER QUILTS BECAUSE OF ILLNESS ARTIE SHAW, CRITIC OF JITTERBUGS, LEAVES FOR MEXICO

“Artie Shaw, one of the ranking younger swing masters, whose criticism of jitterbugs started controversy recently, has severed all connection with his orchestra and left yesterday for Mexico to regain his health, a spokesman for the bandleader said last night. According to officials of the Hotel Pennsylvania, where Mr. Shaw’s orchestra began an engagement when the hotel’s Coq Rouge (Café Rouge), opened on October 19th, the leader had been absent from the bandstand for a week, supposedly because of an indisposition. Tony Pastor, saxophonist in the band, took over the baton in the interim. Mr. Shaw’s representatives said he had not recovered sufficiently from a recent illness and that his doctors had prescribed a prolonged convalescence. The orchestra, it was said, would continue intact on a cooperative basis under Mr. Pastor’s direction. Mr. Shaw, it was said, would organize a new band on his return from Mexico several months hence. Officials of the hotel said the reorganized orchestra, which had been under contract to play under Mr. Shaw’s leadership through January 2nd, probably would leave the Café Rouge within a week or ten days. Another orchestra is to be engaged for the interval between that time and January 3rd, when Glenn Miller’s band is scheduled to open in the café.”²⁶⁶

NEWS AND COMMENT IN QUIET WEEK

By B. R. Crisler

“The dramatic exit of Artie Shaw from the mad musical and cinematic world, and his departure for Mexico by order of his physician, was another example of the week’s events, which would seem to require subtle editorial interpretation. At the moment, however, any commentary that might occur to us would be lost in our sense of admiration at the Shakespearean sweep of Mr. Shaw’s exodus: the kind of spectacularly irreverent farewell to his work and former associates that even the timid soul must occasionally dream of, a beautifully incautious burning of all his bridges behind him. After stating that his jitterbug following is composed of morons, he fired the following parting shot in the direction of the West Coast: ‘I like Hollywood, but I detest the picture business and most of the people in it. It’s one great big continuous one-night stand in Podunk. All you are is a dignified stooge. Somebody writes your lines for you, somebody else tells you how to say them, another fellow dresses you and still another makes you up. Then, when it’s all over, you go home.’ We don’t know what exactly Mr. Shaw’s point was in thus excoriating the screen and its people, but we do know that - while we by no means agree with what he said - it has had on us a curiously tonic and bracing effect. Not since Charles Laughton in ‘If I had A Million’ received the news of sudden news by calmly closing his desk, rising, marching into the boss’s office, and giving the old gent a resounding Bronx cheer has anything done us so much good. What is it anyway about people names Shaw that makes them so stimulating?”²⁶⁷

²⁶⁶ New York Times, November 22, 1939, p. 23

²⁶⁷ New York Times, November 26, 1939, p. 134

ARTIE SHAW IS TIRED OF IT ALL! Leaves Band at Hotel Pennsy; Wants Rest

“NEW YORK. – Artie Shaw, the ‘Cinderella Man of swingdom, who climbed from nowhere to the top of the heap in less than two years, walked off the bandstand at hotel Pennsylvania on Wednesday night (Nov. 16) with the announcement that he was through with band business, at least for a while, and would probably take a long rest in Mexico. The band will stay at the Pennsylvania for the balance of its original engagement under Tony Pastor and will probably continue under Pastor thereafter. Pastor was planning to leave shortly to organize his own band. Shaw’s close friends, his personal manager, the lads from Rockwell Amusement Corp. and others pleaded with Shaw to return, but the bandleader, who was believed by many to have edged Benny Goodman from his throne as King of the Swingsters, nixed all coaching. He said his decision to quit for a while was due to ill health.”

Artie ‘Fed Up

“While there is probably some truth in Shaw’s statement that he needed a rest for his health’s sake, the dopesters within the profession are agreed that the real reason back of his move, which was not entirely unforeseen by insiders, is that Artie is ‘fed up’ with the various ‘headaches’ which have accumulated lately for him. Never handy at public relations, Artie has been getting a ‘bad press’ for the past year or so. When he walked out on his job on the Old Gold program, it was reported that his ‘high hat’ attitude with his jitterbugs fans on dance dates had interfered with his relations with the show’s sponsor. It was also reported that he had quit because he had refused to play stooge to Funster Bob Benchley’s wise cracks. (TEMPO, Oct. 30)”

More Worry

“On top of Shaw’s walk-out on his radio job, came the suit filed by Eli Oberstein, former RCA recording head, for a \$30,000 cut on Shaw’s earnings. (TEMPO, Nov. 13) Then there is also the fact that the Shaw has notably failed to draw at the Pennsylvania as expected. This is credited by the trade to waning interest in swing-style bands.”

‘Music Business Stinks’

“Shaw has been quoted recently with statements to the effect that ‘the music business stinks.’ Though most musicians would agree with him, his remarks brought another whirlwind of criticism from those who think the smell shouldn’t be so offensive to anyone earning over \$100,000 per year. An[y]way it all adds up to what the dopesters say. Artie is not so sick physically, but he is sick of the music business. He wanted a rest and decided to take it.”²⁶⁸

²⁶⁸ Tempo, November 27, 1939, p.1

ARTIE SHAW QUILTS; PASTOR TAKES OVER BAND!

New York—Artie Shaw has quit the band business!

Suddenly pulling out, declaring he was “sick of everything” and in need of a rest, Artie on November 15 packed his bags and said he was headed for Mexico City. He didn’t say how long he would stay. Nor did he comment on his plans for the future. His move, unparalleled in the history of the band business, was so spectacular that even the boys in his band refused to believe it. Tony Pastor, tenor sax star and singer, who was on notice at the time, had a conference with Shaw and it was decided Pastor would take over the band.

Pastor Keeps Library

The band will be organized on a cooperative basis with Pastor fronting. A few days before Artie took the walk Tony was lining up men for a new band he had in mind. He dropped the latter idea, however, when Shaw turned the outfit to him. At press time it was said Pastor would retain Artie’s library—one of the most valuable ever gotten together—with Artie getting a percentage of the band’s profits. Many of the boys in the band were reported “very resentful” at Artie’s action. But just as many persons applauded Shaw for his guts in doing what he thought was right. Understanding is that Tom Rockwell’s General Amusement Corp, will handle the new Pastor outfit. Rockwell’s office was instrumental in handling Shaw’s group and brought it up from nowhere to the top money band in the nation.

Tony in a Fog

Pastor, who was suddenly thrown into the national spotlight by Shaw’s move, said he wasn’t sure he would make any changes in the band. Things popped so fast that as *Down Beat* went to press on November 22, Pastor and his sidemen still weren’t sure what had happened. An interesting angle is the fact that Pastor is the only member of Shaw’s old “Swinging Strings” band who still is a member of the band. Shaw’s sudden decision followed a year of terrific activity, which in addition to his playing theaters, in movies, at concerts, in hotels and on a radio commercial saw him receiving “bad publicity” for alleged refusals to sign autographs, walking off bandstands with his men, snubbing newspapermen, and other behavior, which undoubtedly was greatly exaggerated by jealous rivals and opposition bookers.²⁶⁹

TAKES SHAW’S BAND

New York – With Artie Shaw stepping out of the picture, declaring he was planning a vacation to “get away from it all,” Tony Pastor takes over Shaw’s great band. Pastor, tenor sax man and singer, will front the outfit, which will be organized on a cooperative basis. Tony says there’ll be few changes in personnel, if any. Shaw’s action, which stunned Broadway, rates as the most spectacular of the year. Shaw said he was “heading for Mexico City to rest.”²⁷⁰

²⁶⁹ Down Beat, December 1, 1939, p. 4

²⁷⁰ Down Beat, December 1, 1939, p. 4

OBERSTEIN MUST GIVE SHAW PARTICULARS

“Eli E. Oberstein, formerly in charge of artists for RCA-Victor, was ordered to furnish a bill of particulars to Artie Shaw whom Oberstein is suing in N. Y. Supreme Court for \$30,000, within 10 days. Plaintiff claims advice to defendant and seeks \$20,000 for the period of April 1937 - May 1938, and \$10,000 from May 1938-Dec. 31, 1939, representing 10% of the orchestra leader's earnings during that period. Shaw claims duress, stating that Oberstein threatened him with the loss of his RCA-Victor recording contract if he refused to sign.”²⁷¹

ARTIE SHAW, JIVIST, WILL DO COMEBACK AS STRING DANCE BAND

“Artie Shaw, who got himself In Dutch with the jitterbugs by calling them 'morons,' will mark his comeback into the business eventually with a string dance combo, backed by a hot clarinet (meaning himself),. The symphonic string idea for danceapation is a complete switch for one of the country's topflight out-of-this world, swingologists. No secret that Shaw isn't serious about retiring professionally despite his walkout on his band at the Hotel Pennsylvania, N. Y., last week, which combo incidentally is continuing under tenor sax George Auld's leadership as a cooperative group. Tony Pastor will go through with his original plans for a band of his own, leaving soon. Shaw is en route by motor from Florida to Mexico (where all good highbrows go), where he will hibernate for a spell. He's supposedly working on a book dealing with the contemporaneous music scene if not too thinly disguised form which, like his other iconoclastic actions since hitting the public eye, is said to be quite frank. Basic inside on Shaw, apart from the sundry theories about his 'intellectual artistry,' is that he seems best attuned to a situation while he's on the upgrade, and as soon as he clicks he gets bored. Shaw has a piece out today (Wednesday) in the Satevepost, 'Music Is a Business,' in collaboration with Bob Maxwell, which also is plenty lowdown on the trade. Shaw's scam-out from the Pennsy was perhaps the biggest band maestro story in years. It made the nation's front pages on the elementary aspect alone that here was a public jive favorite who deserted his band at the peak of his career, just as he was in the position to really cash in. The suddenness of his departure is perhaps best voiced by the fact on the very Wednesday night (22), that Shaw scammed the Pennsy he had a back-page advertisement in 'Variety' of the same date ballyhooing himself and his show biz achievements.

More Good SEP Timing

“In the Satevepost story Shaw cracks, 'I'll be out of the band business before it gets another chance to lay me low. Because the musician in America hasn't only a financial and artistic problem with which to contend, but he must fight politics, corruption, and a system of patronage. Interview is somewhat along the lines of his recent daily paper interview but is not quite as scathing ament jitterbugs. Says the latter are 'no respecters of royalty,' Shaw wouldn't advise anyone emulating him 'because I learned during my illness on the Coast that while a quarter of a million will buy a lot of things, it won't buy the energy you blew making it. Irregular hours, no recreation, food on the run, and nervous tension will get you sooner or later’”²⁷²

²⁷¹ Variety, November 15, 1939, p. 45

²⁷² Variety, November 29, 1939, p. 1

December 1939

SHAW QUILTS BAND; AULD LEADS

Ten Men Incorporate; Pastor Not in Group;
Artie Off to Mexico in Big Upheaval

"In a surprise move that rocked all of dancebanddom even more than his music ever had, Artie Shaw officially gave up the music ghost on Saturday, November 18, when he summoned the members of his band to his hotel room to tell them that he no longer required their loyal services, that he was checking out for a three months' vacation and that they were free to shift for themselves. After days of aimless shifting, during which they discussed, argued, and fought about innumerable ways of carrying on, the loyal men, with a few exceptions, formed a corporation and put tenor saxist George Auld in front of the unit. GAC will continue to book it.

Auld for Pastor

"Earlier reports had the veteran Tony Pastor as front man, but Auld supplanted him when Pastor bowed out of the corporation to start his own band, a move he had contemplated even before the Shaw ultimatum. Ronny Perry is due to return from Woody Herman's band on tenor. Artie's move, such a shock to the music world in general, was not entirely unpredictable to his men. On the Tuesday before the famous hotel room consultation, he had sulked off the bandstand in disgust and had not returned since. Several members of the orchestra thought it was a recurrence of the serious illness that had laid him low on the coast, but those thoughts were dispelled at the meeting when Artie informed the boys that doctors had examined him but could find nothing wrong (Shaw had admitted to Metronome several days before that he knew his entire trouble was a mental condition and that as soon as he could straighten that out, everything would be all right). Still, he felt he had to have a vacation, he told the men, and so he planned to go to Mexico. At the same time he suggested the incorporation move, offering the boys the use of his library until they had sufficient time to build their own.

"The outfit, now called 'George Auld with his Artie Shaw Orchestra,' was indefinite about its plans. It has had numerous, attractive offers, but hopes to remain at the Hotel Pennsylvania for the rest of the year. Business there, since Shaw's departure, had dropped off approximately fifteen percent. Meanwhile, no official word had been received from Shaw since he left New York. He is reported to have phoned his mother from Virginia on the 23rd and from some place in Tennessee the following night, but aside from that little is known. Intimates state that he had often professed a keen desire to relax in Mexico, so it is not entirely improbable that he and Frank Nichols, his close friend and asst. band manager, will wind up somewhere south of the border. Shaw stated that he planned to return in three months to organize another band, but many consider such a move doubtful."²⁷³

²⁷³ The Metronome, December 1939, p. 1

MUSICIANS ARE HUMANS (Editorial)

“The sudden resignation of Artie Shaw raises more acutely than ever the ever-prevalent problem of a leader and his obligations to the men in his band. Too many leaders, it strikes us, look at the fellows working under them primarily as pieces of musical property, often forgetting entirely that they too are human beings who have feelings that can be hurt, personal obligations to meet, families to support, in toto, lives outside the band to lead. Since money is such an important factor in our civilization, these men are dependent upon the band, and even more directly upon the whims of its leader, for their happiness and very existence. Dance music, with all its stiled and arranged-swing bands now in the foreground, has become more specialized than ever before. As such, you’d think the leaders would be more anxious than ever to hold on to the men who fit into their musical schemes. Yet, the turnover in men in name bands is becoming more rapid month by month! Many leaders, being artists rather than level-headed executives, give way to sudden whims much too quickly – and hurt their men that way, too. One of our best-known swing-bandsmen only a year ago was raving about his pianist whom he’d had for years, calling him the backbone of his band. A few months ago he fired him, strictly for musical reasons. And today he tears him down verbally! Then there’s the case of a leader who heard a guitarist in a small band, went into ecstasies about him, signed him to a two-year contract, only to change his mind a few weeks later, letting him go, broken in spirit, labelled a ‘failure’ by all of his friends. Leaders forget their obligations to men as men; in other words. There’s the case of an instrumentalist a few years ago, who practically had the music world handed to him with wonderful jobs and men, only to have him drown all, for himself and for the musicians, in too many gallons of liquor. Now comes the Artie Shaw mess. His boys had stuck with him all through a tough climb to the top. True, they had realized some financial returns. But the past looked only like the first of many prosperous years under Shaw. Then suddenly he ran out on them, with no provisions for their future lives, only thinking of satisfying his whim to get away from problems with which he alone was unable to cope. Even if he let them have his library and his job, they still could no longer cash in on the product they had helped to make: ARTIE SHAW AND HIS ORCHESTRA. It strikes us that, for the good of the music business in general, leaders should try to avoid this every growing “I” complex. It’s difficult for most of them, who never had received public acclaim, to maintain their sense of values and of human beings. Their public and people in the music business (and this is being directed straight at many music publishers with their nauseating, insincere and cheap flattery), have been responsible. Presented with all that adulation, few leaders have been able to keep their balance. They’ve fallen from the plane of real thoughtful human beings to a level on which the world revolves only about them, with all their associates left swirling hopelessly in empty space, just like the lads who comprised what they used to be proud to call “Artie Shaw and his Orchestra.”²⁷⁴

²⁷⁴ The Metronome, December 1939, p. 20

METRONOME PREDICTED SHAW RETIREMENT

“Metronome readers who, in December of last year, read a front-page article headed, ‘I’m Through! Cries Famous Bandleader,’ and who have been worrying that the magazine might have let them down, have no more cause for fretting, because with Artie Shaw’s retirement Metronome’s prediction comes through – and to the exact month! The article read in part: ‘You can bet your bottom buck that one year from this month one of your favorite (if not your ONE favorite), band leaders will quit the business for good. Already the strain is telling on him and so, when 1940 rolls around, he’s going to retire. Sorry you can’t be told the name of this man: it sure would be an awful shock to you. Meanwhile, though, be prepared to lose one of your greatest musical friends’.”²⁷⁵

ON THE UPBEAT

“Benny Goodman will have an answer interview to Artie Shaw’s Saturday Evening Post story in the New York World-Telegram soon.”

“Will Osborne’s orchestra, featuring Barbara Bush and Dick Rogers, takes over the Cafe Rouge, Hotel Pennsylvania, N. Y., Friday night (8), succeeding Artie Shaw’s orchestra, under direction of George Auld. Ralph Rodgers holds over.”²⁷⁶

BRUSHOFF TO SHAW’S SATEVEPOST BLAST

“Archie Shaw’s blast against the dance band business in last week’s Satevepost aroused little trade resentment among booking organizations or even among music publishers whom he likewise made his target. If the reaction wasn’t outright indifference or a ‘so what?’, it expressed the view that the retired leader was just an overly wrought-up maestro, who just had to blow off steam. The booking offices, which Shaw in his article refers as the ‘Big Four,’ scouted as silly his Indictment that a newcomer must contend with insuperable odds, pointing out that his own swift rise to the top refutes his own argument. As for the publishers, their general attitude is that Shaw had contributed little to their business but eccentric antics that nearly bordered on insolence, and that the old American way of fighting to the top must prevail in the band business, the same as any other field. It has been denied that Shaw owns a piece of Lincoln Music Co., through his attorney, Andy Weinberger.”²⁷⁷

²⁷⁵ The Metronome, December 1939, p. 32

²⁷⁶ Variety, December 6, 1939, p. 40

²⁷⁷ Variety, December 6, 1939, p. 41

EX-SHAW LADS UNDER AULD

"Former Artie Shaw orchestra, now a cooperative organization under the leadership of Georgie Auld, tenor sax, will be replaced at the Pennsylvania Hotel, N. Y., Friday (8), by Will Osborne's outfit. Auld shifts to the Roseland Ballroom, N. Y. Dec. 15 for four weeks Osborne stays at the Penn until Jan. 3. Auld last week assigned the ex-Shaw outfit to General Amusement, who handled it before. So far there are no recording commitments, though the group had been working for RCA-Victor. Shaw's last platter for Victor was released this week. Changes made or to be made, in the Auld bunch include a swap of femme vocalists with Benny Goodman (see separate story),. Ronny Perry returns from Woody Herman's band." ²⁷⁸

GIRL SINGERS SHIFT

Helen Forrest to Goodman, Barbara Bush to Osborne, Others

"Femme band vocalist situation underwent a shakeup in the past two weeks with a flock of changes and one straight swap. Latter was shift of Helen Forrest from George Auld (ex-Artie Shaw), band to Benny Goodman, while. Kay Foster, Goodman vocalist, came to Auld. Carol Kay replaced Mary Ann McCall with Woody Herman, Miss McCall shifting to Charlie Barnet. Judy Ellington, Barnet's ex, almost went over to Herman but instead joined Tommy Reynolds with Larry Taylor, another Barnet ex. Barbara Bush who had been with Charlie Barnet for few days after Mary Ann McCall left, goes over to Will Osborne. Dorothy Claire joined the new Bobby Byrne outfit, being with Bob Crosby at one lime. Tommy Dorsey recently dropped Edythe Wright for Anita Boyer and Hal Kemp is currently auditioning to replace Nan Wynn. In making such changes a band has to take cognizance of the key a prospective newcomer sings in or costly changes in arrangements would be necessary. Often it's the reason for a vocalist sounding good with one outfit and bad with another." ²⁷⁹

OBERSTELN-SHAW SETTLE

"Suit against Artie Shaw by Ell Oberstein, now at the head of U. S. Records, was settled last week with a cash consideration to Oberstein and a retraction by Shaw of the answer he had submitted to Oberstein's charges. Latter had claimed in his suit that he had advanced Shaw cash and considerable advice while he (Oberstein), was recording director for RCA-Victor Records. Shaw filed a retraction of his counter charges which was worded: 'I, Artie Shaw, publicly retract accusations I made in answer to Eli Oberstein's suit... answer to suit inspired by impulse I now regret: realize Oberstein did not coerce me nor compel me to enter into contract with him; it was at my request he rendered me invaluable services I which are basis of his suit; have come to settlement and compensated him for his efforts by payment of several thousands of dollars.' Both sides have different versions of what the cash settlement amounted to, Oberstein has said that he lent Shaw \$6,000 in \$1,000 installments while Shaw was at the Lincoln Hotel, N. Y. last year. Says the settlement amounted to \$8,000. On the other hand, Shaw's side says the peacemaker amounted to \$2,000, payable \$500 down and \$25 a week, latter to begin when Shaw resumes work." ²⁸⁰

TONY PASTOR ON OWN

²⁷⁸ Variety, December 6, 1939, p. 41

²⁷⁹ Variety, December 6, 1939, p. 41

²⁸⁰ Variety, December 6, 1939, p. 41

“Tony Pastor, vocalist and saxophonist, who recently withdrew from what had been the Artie Shaw unit, is slated to head up his own band with Si Shribman doing the financing. The members of the ex-Shaw group, which has gone cooperative, couldn't agree with Pastor on what his share of the income should be.”²⁸¹

BAND BRIEFS

GEORGIE AULD SELECTED TO FRONT ARTIE SHAW BAND

“New York. Georgie Auld, ranked as one of the country's top tenor sax men, will definitively front the Artie Shaw band, and not Tony Pastor, as had been previously announced. Pastor, the last member of Shaw's old Swinging Strings outfit, will organize a new combination. Auld, 21-year-old Canadian, first attracted attention when he played with Bunny Berigan a few years back. GAC will continue to book the outfit, which has been incorporated in the manner of Casa Loma. The band's first date following departure from the Hotel Pennsylvania will be at the Roseland Ballroom beginning Dec. 15 for four weeks. Penn officials will keep the band until Dec. 8 when Will Osborne opens.

Artie's Big Blast

“Shaw's fade-out (if it was), was timed nicely with appearance in a national mag, notorious for such tripe, of a ghost-written article by Artie in which he fires a terrific blast at the music business –with blank cartridges. Article reveals such amazing information as the fact that major booking agencies control the band business via their tie-ups with hotel rooms and remote broadcast privileges, that popular songs are forced into popularity by song pluggers, that a highly successful bandleader (like anyone else), is under constant pressure from many sources; also much drivel about “artistic integrity” and the big news that the one-nighters that all bands go through during their build-ups, and after, are a tough life. Article neglects to mention that the one-nighters are just as tough on sidemen as leaders and that no pot of gold rewards the latter. General belief is that Shaw will take it easy until he has straightened out all the contractual mix-ups that have been plaguing him. Shaw has six sides to go on his recording contract with RCA and is also signed for a Chicago spot in which he is to open early next year. Absence of any contractual suits to date indicates Shaw will fulfill or adjust his contracts. General belief is that he is working out new managerial relations.”²⁸²

²⁸¹ Variety, December 6, 1939, p. 42

²⁸² Tempo, December 11, 1939, p. 4

NEEDLE-POINTS

“And here’s Glenn Miller, coming off the press with *Farewell Blues*. Glenn gives this old warhorse the ride of its life, puts it through all his tricks, but brings it under the wire still a trusty nag, none the worse for the arrangement. By way of contrast, *Farewell* is backed by a dreamily rhythmic version of Victor Herbert’s *Indian Summer*. Put ‘em together and you’ve got one answer to why Artie Shaw went to Mexico. Another good Miller is *Johnson Rag*. Compare it with Clinton’s recording of the same number, also current. (Trains for Mexico leave regularly Larry. Say ‘hello’ to Artie for us),.”²⁸³

AULD, BYRNE BANDS UNDER MILLS PERSONAL TONCH

“Irving Mills has taken over the personal managements of the Georgie Auld and Bobbie Byrne bands, but the two units will continue, to be booked by General Amusement Corp. Auld and all his men but two were formerly with Artie Shaw. U. S. Record Corp. (Eli Oberstein), last week put Auld’s aggregation under a year’s contract.”²⁸⁴

INSIDE STUFF – BANDS

“If nothing else, Artie Shaw’s scam-out has gotten him more offers than ever before. The vanishing maestro is still in Mexico, supposedly writing a semi-autobiographical book, a mixture of fact and fiction dealing with the current American music scene, jitterbugs, etc. He’s slated to return actively to the podium in February.”²⁸⁵

December 22, 1939 (Friday)

Artie Shaw’s chief arranger Jerry Gray (Generoso Graziano), appears on Glenn Miller’s payroll records as full-time chief arranger for Glenn Miller and his Orchestra.

²⁸³ Tempo, December 11, 1939, p. 14

²⁸⁴ Variety, December 20, 1939, p. 33

²⁸⁵ Variety, December 20, 1939, p. 33

III. “Music is a Business”

By Artie Shaw with Bob Maxwell
Saturday Evening Post, December 2, 1939



“A year ago, I paid the last \$5 installment on my clarinet. When I walked out of the band-instrument store I had a signed receipt and forty-seven cents in cash. My lawyer and business manager tells me my net income for 1939 will be in the neighborhood of a quarter of a million dollars. These aren't press-agent figures. The last theater date I played brought in \$25,000 for a two-week engagement. A recording company pays me \$6,000 to cut three phonograph records — an afternoon's work. A college-prom date is good for as much as \$3,500.

“I’m not trying to bowl anyone over with telephone-number finance. I simply want to show there’s money in music — plenty of it. When America dances, it pays its pipers well. And yet, despite that I earn close to \$5,000 a week, I’d think twice before advising anyone to follow in my footsteps. Probably it’s because I learned, during my illness on the Coast, that while a quarter of a million will buy a lot of things, it won’t buy the energy you blew out making it. I learned it the hard way, at the expense of almost losing my life. I was plenty frightened when they stretched me out on an operating table and began pumping other people’s blood into my veins. A number of magazine and radio-station polls had elected me King of Swing, but the bugs inside me had no respect for royalty. I overheard a nurse whisper something about one chance in a hundred, and that capped the climax.

The Letdown After the Build-up

“They wouldn’t let me talk or move a muscle, but they couldn’t stop me from thinking — even with a temperature of 106°. I looked back into the months that had been a build-up for this letdown. The one-night stands, the long brutal jumps from town to town in rainstorms and blizzards, the bottles of aspirin I had consumed to keep me going and blowing. What for? To die at 28? Bix Beiderbecke, my roommate, had blown his heart out in much the same way. Irregular hours, no recreation, food on the run, nervous tension. Sooner or later, it’s bound to get you. The doctors who pulled me through my siege tell me it may happen again if I’m not careful. It won’t. I’ll be out of the band business before it gets another chance to lay me low, because the musician in America hasn’t only a financial and artistic problem with which to contend, but he must fight politics, corruption, and a system of patronage. I’m not biting the hand that feeds me. My job is to play music, not politics, and my only obligation is to the people who pay to listen to me. I don’t attempt to ram hackneyed, insipid tunes down the public’s throat just because they’ve been artificially hyped to the so-called “hit” class. This policy of trying to maintain some vestige of musical integrity has, naturally, earned me enemies, people who think I’m a long hair, impressed with my own ability. Nothing could be farther from the truth. My faith in dance music — I refuse to call it swing — borders on the fanatic. I have the utmost respect for the many real musicians who are creating a new music as important as the classics, but I have no respect for musical clowns who lead an orchestra with a baton and a quip. However, more power to them if they can make it pay.

A Case of Too Many Charlatans

“All this has really been a preamble to what I want to get off my chest. Actually, this is the first time I’ve been able to talk without that necessary evil — a press agent — at my elbow. Publicity men possess vivid imaginations. Legend is their business. I have to be a personality, an eccentric genius who combs his hair with the jawbone of a hummingbird and reads Aristotle in the original Greek. For once I’d like to let down that jawbone-combed hair and talk, not so much about myself, but about the future of dance music in the land of its birth. At the same time, I want to answer the question that has been put to me in fan letters: How can I learn to lead a band? Strangely enough, the future of what, in lieu of a better term, we can call *jazz* is tied up with the desires of close to half a million amateur musicians to emulate the success achieved by the big band leaders. Anyone can lead a dance band. At least, anyone could lead many of today’s name bands. None of them need leaders — and very few have them. The average bandleader is only a front, a window dressing. If he has capable musicians behind him and imaginative arrangers behind the musicians, it doesn’t matter whether he’s on or off the platform

— the music will sound the same. One of the best-known dance bands in the country is “led” by a man who, literally, can’t read a note of music. “There are, of course, exceptions. Duke Ellington, for one. Duke is a musician. Jazz means more to him than a cacophony of blasting brasses or the saccharin strains of a corny ballad. I wish every amateur musician could sit in on an Ellington rehearsal. Music is made on the spur of the moment, ad lib. Phrasing is born of inspiration. The man lives it. The point I want to make is simply this: If Young America, practicing on its saxophones, trombones, clarinets, basses, and drums, is interested in preserving the future of dance music, it had better not look to many of the reigning favorites of the day. Unfortunately, popular music in America is 10 percent art and 90 percent business. As a result, it boasts more than its share of charlatans and lacks its share of honest, intelligent critics. Certainly an art appealing to millions deserves better treatment. As it is now, musical worth is measured not by how well a man handles his instrument or directs his orchestra, but by his personality, his love life, and his glibness of tongue. Mountebanks have cheapened popular music to such an extent that a wisecrack or a catch phrase becomes more important to their success than the music they play. The only saving grace seems to be that the public soon learns to weed the musical bad from the musical good. There are two ways to build a band — the hard way and the easy way. The easy way requires high-powered exploitation, and high-powered exploitation requires money. Give me \$50,000, 14 good musicians, and a press agent, and I’ll make Joe Doakes, who doesn’t know a C scale from a snare drum, one of the most popular band leaders in America. A variation of the easy way involves selling yourself and your band down the river and letting Big Business hold the reins. This happens time and time again, and each time it does, another shackle is placed on the art of popular music. Whenever you hear of a band or leader achieving overnight popularity, don’t attribute it to a lucky break or accident. Accidents happen rarely in the music business, but they can be made to happen. It’s amazing what a powerful booking office or music publisher can do to assist a new band up the ladder.

The Easy Way to the Top

“Take the case of a leader who recently burst into prominence like a meteor. He is, incidentally, a good musician, but that alone did not account for his sudden rise. What happened was this: A smart manager sensed possibilities in the band and planned to promote it. He saw to it that the band recorded tunes that were destined to be in the hit class and put cold cash into the exploitation of the band. He arranged with a booking office to put the band in a night spot with a network wire, thus guaranteeing it two or three coast-to-coast air shots a week. In short, this favored leader hurdled obstacles that, to a new band, normally would be almost insurmountable. Whether or not he can stay on top is something else. There are important monetary drawbacks to success achieved in this manner. Perhaps the manager has a piece of the band — say 25 percent. Possibly the booking office owns another 25 percent. A big song publisher may have 15 percent. In some cases, bands are incorporated businesses with dozens of outsiders holding shares. Even if the band reaches the top, the leader finds his share of the profits slim. Then, too, the leader who accepts help of this kind is always in debt to those who helped him. He’ll have to give his publisher-benefactor’s songs a plug whether they’re good or bad. He’ll have to record tunes he knows aren’t worth putting on wax. He’s owned, musically, and he does his owner’s bidding unless he reaches the point where he can buy back what amounts to his musical birthright.

“Now, the hard way — the way almost every budding leader will have to take — the way that is likely to make an old man of you at 30. Since my own career serves as a fair example of the hard way, perhaps I will be forgiven a little autobiographical data. Being dead broke when I paid up for my clarinet was purely of my own doing. I had been earning \$500 a week playing in NBC and Columbia house bands — Kostelanetz, Barlow, Shilkret, Romberg, Rich, and others. I gave it up because I had an idea I could be happier writing. Bix Beiderbecke had been my friend and now Bix was dead. The story of his short but brilliant life deserved to be told, and I thought I could tell it. I bought a small Bucks County, Pennsylvania, farm and went to work. It took a year for me to discover that a typewriter isn't a clarinet. I gave it up. When I returned to New York early in 1936, nobody wanted a clarinet. At least, they didn't want me. I remember my first day in town. From then until two I toured the studios and offices. All I got was the story I shouldn't have quit the business cold when it was paying me good money. From two until four I sat on a park bench getting more and more panicky. All I knew was music. If I couldn't sell that, what could I sell? At four I called my mother to tell her the situation. She had a message for me. A swing concert for charity was being given at the Imperial Theater and I was invited to play a clarinet solo. I accepted — but not as a soloist. I had always felt that a string background for a hot clarinet would wed the best of sweet and swing as it was being interpreted at the moment. At least, it would be novel and might attract some attention. I convinced a string quartet the idea had merit. We went to work. Three hours before the concert, one of my fiddle players landed a job for the night and I had to get a substitute. We sat backstage while every big-name orchestra in the business played to thunderous applause. Brass ... brass ... and more brass. Raucous, ear-splitting. The louder the music, the more the rafters rang. And here I was with two fiddles, a viola, a cello, and a clarinet — a chamber-music group in a house packed with jitterbugs! Mention the incident to my press agent now and he'll tell you we were colossal. We were a little short of that, but the following day, three major recording companies offered to put us on wax, and I signed with a booking office to develop a larger band using the same basic idea — string interludes and backgrounds against a jazz combination. The band went into the Hotel Lexington. Don't imagine you can get a choice hotel or nightspot booking by applying to the manager. Every worthwhile location — with a radio wire — is tied up by one of the large booking offices, and if your band isn't handled by the office controlling a certain hotel, you'll never get into it — well, hardly ever — unless you're Gabriel blowing a diamond-studded trumpet. The string-reed band was no bombshell at the Lexington. Musically it had everything, but the shaggers wanted hot brass and wild drum solos. We played the French Casino and the Paramount Theater, reputedly the home of the jitterbug, with mediocre success. At this point, my booking office advised me to take the band on the road for seasoning. Although it was — and still is — the accepted practice to season a new band with one-night stands, I should have known that if New York refused to go into raptures over us and thought us lukewarm, we would die in the hinterlands. Die we did. The band chalked up new box-office lows wherever it appeared. Back to New York we came. The office was sorry, but the idea seemed to be a floperoo. They paid off and called it quits. The dismal failure of the string band convinced me it was financial suicide to try to sell the public on anything novel without tremendous backing. My only chance was to get together the standard combination and beat the topnotchers at their own game. Another booking office was talked into taking a flier on me. Somehow, I found three trumpets, two trombones, four saxes, and a rhythm section. The booking office wanted me to open at a small New York spot, but I balked. This was my last chance. That audience at the Imperial Theater had misled me once. No single audience was going to mislead me again. We'd open out of town and play for as many people as possible before risking a New York showing.

“We hit the road in an old truck we had bought from Tommy Dorsey. It had Tommy’s name painted on both sides, weather-beaten but legible. Until we had enough money to pay for repainting the body, we were stopped three times for having stolen it. A cop in Boston arrested our Negro driver and tossed him in the can. He had heard Tommy Dorsey broadcasting from New York an hour before. We left our driver in jail, the truck in the police yard, and went on to our next stand by bus!

“I had decided, long before we left New York, that come what may, the band wasn’t falling into the melodic groove dug by any other swing outfit. The only way to avoid it would be to keep the so-called pop tunes out of our books. Playing the things everyone else was playing would only serve to type us. I had written some originals, and these, together with old musical-comedy songs I felt had merit, made up our repertoire. The boys in the band thought I was making a mistake. I argued that dancers would go for good arrangements of songs old or new. We spent two weary years on the road, playing every hamlet in New England and the Middle West, making 600-mile jumps overnight to earn a top fee of \$250 — for five or six hours of playing in a stuffy hall or an ex-barn from which the cows had only recently been evicted. Two years of seasoning and heartbreak — when a hotel room was a luxury shared by three brass players, a drummer, and their instruments. We’d finish at Scranton, Pennsylvania, at two in the morning, grab a bite to eat, crowd into the truck and two used cars we had picked up, and make Youngstown, Ohio, 350 miles away, by noon the next day. We had devised a system for getting the equivalent of two nights’ sleep for a one-night hotel fee. When we hit a town in the morning we’d register and turn in immediately, sleeping until it was time to show up for the engagement. Finished playing, we’d return to the hotel and sleep the night through, driving to our next date the following day. That happened every other day and saved us plenty of much-needed money. Time and again I was on the verge of throwing it all up. Everything seemed to happen to make things tough. We had what we considered a choice engagement to play a Cornell college prom at Ithaca. The two cars went on ahead, with the truck following. The truck landed at Utica, ninety miles away. We played for the prom with four men, the drummer beating it out on a large dishpan! Gas for the cars was always a problem. They were old and they drank it fast. Once we had to resort to using a police teletype system to send an urgent message to New York for gas money. Two things kept me from quitting: The knowledge that if I did I was through for good, and because I could see the band shaping up. We began to get calls to return to towns we had already played. I felt safe in trying out innovations. They clicked. We dug up tunes like “Donkey Serenade” and “Zigeuner” — long relegated to dusty shelves — and audiences liked them. Our booking office began phoning long distance. We were ripe for New York, and they had a spot for us. I talked it over with the boys, most of whom had been with the band from the start and knew what had happened before. We decided not to come in, but we made a concession. We would accept dates where there were radio wires. If New York wanted to hear us it would have to be over the air.

How to Get Publicity

“How we rehearsed for those short 15-minute and half-hour shots. Everything was against us — microphone setup, acoustics, everything. The best band in the world can sound like an off-key hurdy-gurdy if the balance isn’t right. Most of the time we worked with a portable control board that went on the blink two or three times during the broadcast. But we managed and it couldn’t have been too bad. The trade papers sat up and took notice and radio editors said kind things. Nothing succeeds like success. We worked East and opened at New England’s Roseland State Ballroom in March 1938. Here we had our first real taste of public acclaim — minus the remuneration that is generally supposed to go with it. The kids liked us, and glowing reports went back to New York. But the summer season was coming on, so we stayed out of the Big City, biding our time for a fall opening. It came in October 1938, when we went into the Blue Room at the Hotel Lincoln. The Lincoln had not been a good spot for bands, but that didn’t bother us. We knew we had it this time. There was no money in the Lincoln engagement. As a matter of fact, there’s no money in any hotel engagement. Although a theater date now pays me \$12,500 a week, there isn’t a hotel in the country able to afford more than \$4,000 for music. But top bands willingly take that, and usually a lot less, to get a precious radio wire. Some of them even lose money playing a hotel, but if your name and music go out coast-to-coast four or five times a week, you’re getting publicity that would cost a young fortune to buy — publicity that builds you up to the point where you can demand really big money for theater and out-of-town engagements, proms, recordings, and commercials.

The Great God Mike

“Here ends the rags-to-riches saga which, I hope, will serve as an example of how tough the band business can be. Mind you, too, I was no stranger to it. I had been playing in bands from the time I was 14 and had achieved a certain reputation as a clarinetist. Imagine what would have happened if I had been a country boy out of the West with my horn under my arm. This is as good a time as any to explain further the hotel-band situation, probably one of the greatest obstacles to a newcomer in the field. All the choice spots with radio wires are tied up by contract to three or four big booking agencies. Although a hotel may want my band badly enough to offer a comparatively high price, I can’t ordinarily be booked unless my office controls the hotel. Once in a blue moon this rule is broken by agreement, but it’s mighty rare. Of course, this control changes hands over a period of years as contracts expire, but still it’s almost axiomatic in the business that if a band isn’t booked through one of the Big Four offices, it hasn’t a chance of ever playing a decent spot. Radio, more than anything else, is responsible for this frantic fight to tie up wired hotel spots. The Great God Microphone is deity to the bandsman, and he worships at its shrine. As a result, enter another major obstacle to the newcomer. The three big broadcasting chains — NBC, CBS, and Mutual — are naturally eager to put only the top bands on the air. It’s a feather in a chain’s cap if it can offer member stations the pick of dance bands. Picture, then, this situation. A new band has been taken on by one of the big booking offices and a wired hotel spot arranged. Three shots a week, coast-to-coast. Absolutely perfect. Who steps in but the broadcasting chain! That three-time wire is precious. Why should they waste the hook-up on a comparative unknown when they can get Shep Fields or Dick Himber? Put someone else in the hotel, the chain suggests. A name band.

“You may think I’m painting a very dismal picture, but any honest leader will tell you it’s practically photographic. The public read the fan magazines, learn about Tommy Dorsey’s estate and my new roadster, and figure it’s good money for little work. It is good money — when you get it. Musicianship isn’t the requisite for success. Honesty of purpose isn’t an essential. If, in Broadway parlance, you can finagle, you’ll get places. For instance, few leaders play a new song solely because they think it’s good. They play it only when a publisher assures them it will be the firm’s No. 1 tune — the tune the publisher is going to work on and put money behind. They take no chances of introducing a song and then having it die on them, because they have no faith in their own ability to make a song. And yet they pride themselves on having introduced this hit and that hit. I’m much prouder for having rescued a really good number like “Begin the Beguine” and brought it to public attention. Song pluggers, whose business it is to talk leaders into playing their company’s tunes, can’t understand my refusing to play musical monstrosities. Why, every band in the country is featuring it! Fifty-five major plugs last week! It’s No. 3 on the Song Parade! So what? It isn’t music, or at least it isn’t my conception of music. If music has to depend on slapstick comedy for its appeal, I’ll throw my horn away. The mere fact that a piece is a hit means nothing. Enough hyping will make any song a hit. I never should have been a success or made money in the music business. Having broken every rule and regulation for subservience, having fed the public songs everyone was convinced the public didn’t want to hear, I should have been out in the cold a long time ago. Some big people in the business think I’m either cracked or a poseur. They refuse to believe that, with me, music is first. That’s why I have more than faint misgivings for the future of dance music in America; misgivings for those who are talented among the amateurs. The making of music — whether it be classical or jazz — is an art. If the bands of the future are to be led by wisecracking comedians and pash-voiced tenors, a sound talent for music will not be required. But if jazz returns to the golden era of its birth, when every member of a band was a musician at heart, the road to success will be tougher traveling, though far more satisfying. I’d like very much to lead the way. I’ve always wanted to write the things I feel. Since I can’t do it with a typewriter, maybe I can do it with a clarinet.”

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