

ARTIE SHAW

January 1940 – March 1941

“The West Coast Band”



Prepared by:

**Reinhard F. Scheer-Hennings
and
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In Cooperation with the University of Arizona

CHAPTER 4

Updated March 12, 2025

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January 1940



Betty Grable and Artie Shaw
(Radio and Television Mirror, February 1940)

HIGHLIGHTS OF 1939

Biggest News Story- Artie Shaw's 'walk-out' on his own band. (TEMPO Nov. 27.)¹

'25 BEST RECORD-SIDES OF 1939'

"Mr. Avakian's selections are listed alphabetically, not in order of merit. Goodman, Shaw and Miller fans are advised to address all complaints, libel suits, etc. to Mr. Avakian at the address given at the head of his department)."² [This introduction is followed by a list of 25 records made in 1939 by Albert Ammons, Louis Armstrong, Duke Ellington, Johnny Hodges, James P. Johnson, Pete Johnson, Joe Turner, Tommy Ladnier, Mezz Mezzrow, Jerry Roll Morton and Muggsy Spanier]."

¹ TEMPO, January 8, 1940, p. 6

² TEMPO, January 8, 1940, p. 11

SHAW PREPARING TO ORGANIZE NEW BAND

“Artie Shaw, recently sojourning on the West Coast of Mexico, swung up into L.A. last week for conferences with his attorney, Andrew Weinberger, and Rockwell agency execs regarding the formation of a new band. Several local deals are on the fire and Shaw may be recruited from L.A. musicians.”³

WHY ARTIE SHAW WAKLED OUT ON LOVE AND MUSIC

By Judy Ashley

[This Article is preceded by the photo (above, p. 3) showing Betty Grable and Artie Shaw sitting at a table and smoking]

HE HAD FAME, RICHES, A ROMANCE WITH BEAUTIFUL BETTY GRABLE – AND YET HE GAVE ALL THIS UP, FOR AN AMAZING REASON

“I wonder how he felt when he picked up a newspaper that November afternoon and saw the front page headline: ‘ARTIE SHAW PAYS OFF HIS BAND AND GOES TO MEXICO FOR HIS HEALTH’. That was just be pulled out in his car. The reporters said he was heading to Mexico. But maybe he wasn’t. How could he say that when he wasn’t sure himself? He was news. Big news. He was the kind of man for whom newspaper ink was made.

“The thing was incredible – nothing like it had ever happened before. He was well on his way to earning a million dollars with that black clarinet of his yet he said to the devil with it. He had charm and good looks. There were women and love waiting for him. There was one in particular. Blonde, lovely Betty Grable. She was waiting in Boston but Artie turned his back on love.

“He threw it all away. He didn’t want any part of it. I wonder if he smiled that peculiar one-corner smile of his when he read that he was going away for his health. They all printed that story. But they didn’t know Artie Shaw. They didn’t know why Artie had kicked everything away. It wasn’t because he was physically sick. If he was sick at all, it was an emotional illness. Not something a doctor could put his finger on and say this is a result of that sickness you had in Hollywood.

“I know why Artie quit. If you can forget all the misleading facts which have been printed, try to remember a few characteristics of one of the most talented musicians ever to catch America’s fancy. Remembering them, you, too, will be able to make sense out of a situation which has rocked the entertainment world.

“To begin with, Shaw is sincere. That’s a simple word but it can mean paragraphs. In Artie’s case it does because it implies a complete lack of hypocrisy and half-meanings. He has few good friends, for instance, only because he refuses to associate with people and things he doesn’t like wholeheartedly. There’s a second important key to Shaw’s character: he is honest. Honest in every single thing he does – in his work, in his thinking, in his love- Most importantly, he is honest with himself. There, in a sentence, lies the clue to why he quit; he could not go on and continue to be honest with himself. That self-honesty has torn Artie apart. Ever since I’ve known him – and that was before an unknowing public made him an idol – he has been one of the unhappiest of men. I don’t think he has ever been really happy.

³ TEMPO, January 22, 1940, p. 1

“Too many varying forces have plucked at him and destroyed that delicate balance of soul satisfaction which is so important to every human. So many times he has tried to find happiness. Each time he thought he had it in his hands and each time it escaped him. His agonizing search brought him too quickly from boyhood to maturity. He ran away from home when he was 15. He starved and he sweated but the rainbow didn’t come any nearer. When he was 20, he was a successful free-lance musician. He should have been happy but there was a gnawing inside that wouldn’t let him alone. He tried to ease his unrest by educating himself. Then he thought he’d found love in a gracious interlude that brought peace and joy and a gentle quiet. But it was a marriage from the first. Three short months it lasted and then it was smashed. Another dream, another search ended.

“With himself then and only his co-workers ever noticed that he was gone. He was hunting again for that elusive wraith of happiness. It slipped farther and farther away from him. He was honest with himself then, too, and found that music was no longer a joy to him – but a business. With that discovery the wraith vanished. He returned to a farm and tried to write. He married again. The ache was dulled, the daggers inside of him turned on themselves. For a year he had happiness and then it fled. He had to admit to himself that music, not words, was his gift. Love and happiness left together and now there was only his clarinet. He fought to beat life. On the surface he did. He built a dream band and it failed but he shook his head and put another orchestra together and won. There isn’t a music lover in America who doesn’t know how great that victory was. But it was a material victory. Only for a while did it satisfy the wild longing within Artie. He thought he would be able to do the things he had dreamed about. He longed to play a new kind of swing music, music that kept time to the rhythmic heart-beat of America. Box-office calculators and idol-worshippers wouldn’t permit him. They demanded not genius but a mob psychologist.

“If you were observant, you caught the first hint of Artie’s final decision when reports of his activities on Metro-Goldwyn-Mayer’s movie lots began trickling in from the Coast. Astonished columnists reported that Shaw refused to repeat the lines of dialogue assigned to him in his first starring picture, ‘Dancing Co-Ed’. His excuse was ‘they sound silly.’ They couldn’t understand that. But if you know Artie, you know that now, definitely, he would refuse to compromise with himself, with his own sincerity and honesty.

“They attacked him again when word got around that he had bought a house in Beverly Hills. The boys who congregate along Broadway and Hollywood Boulevard thought Artie was showing off. They didn’t know that that house was a symbol of happiness to him. Just a week before he left New York, he told me about his house: ‘It is perched up ‘way up on top of a bluff. You can sit there on the front porch and look straight out to the ocean. Look another way – the mountain is your background and the view stretches for 60 miles. It’s quiet and it’s peaceful – and it’s beautiful. I’m going to give up all this soon and that’s where I’m going to live.’

“It was in Hollywood, too, that Artie met Betty Grable. The gossips hopped on that quickly. Here was another story made to order for the city room and they worried it like a cat worries and tosses a mouse. Betty and Artie parted when he had to head east, but New York was to be their meeting place. Before he and his band returned to Manhattan, they spent weeks on the road – playing at dance halls, theatres, hotels. Artie was tired, awfully tired, when he reached Broadway and the Strand Theater. He had noticed jitterbug exhibitionism, he had heard the comments about himself, the remarks about Betty and him, and his pride – in himself, in his work, in his band – suffered. When a newspaperman came to interview him, he told him exactly what he thought.

“The results of that interview hurt. It was said that Shaw hated jitterbugs, that he was biting the hands whose applause made him what he was. And Artie had meant nothing of the kind – his remarks were aimed only at a relatively small group of exhibitionists whose poor taste and manners had given swing a bad name. Then Shaw cancelled his radio contract and the wise-acres reported that the sponsor had fired him because he had offended his followers.

“I was at the Pennsylvania the night he opened. Betty was there, too. It was the first time I had ever seen her and I discovered then what must have drawn Artie to her. He began to talk of marriage again. But Betty’s divorce from Jackie Coogan was almost a year in the future. They were together only when he could take a few hours from work or she could spare time from rehearsals. That wasn’t the sort of thing he wanted. And music could no longer quiet the longing within him. He began to be dissatisfied with the orchestra. He couldn’t transmit to his men the ideas, the inspirations he felt. Music, once again, had come to be nothing but a business. I noticed that, I thought, when I spent an afternoon with Artie and the band at a recording session. Something was gone. The fire, the spirit Artie and his clarinet had given to sometimes prosaic tunes to make them great and unique.

“That was when he told me about his California home. He told me how he planned to spend his years there, give up band business and make whatever money he had to have playing his kind of music as a soloist on radio or records. He would devote the rest of his time to composing and trying to write again. He was ready to seek happiness once more. That is why his story is incredible. In 22 of the 29 years that Artie has lived, he has lifted himself from poverty, from a background with no advantages, to wealth and glory and security. But he tossed it away because he refused to compromise with life. He left when thousands were calling his the country’s greatest swing band and he himself was already known as music’s foremost clarinetist. A completely normal person in that position may have withstood the constant pressure of agents with contracts to sign, of autograph hounds, of people on your track day and night with recording dates, theatre engagements and dollars – thousands of them – to be made. Another may have taken more quietly the bold theft of his private life – never a look, a word or an embrace that wasn’t noted and recorded.

“But Artie couldn’t. He refused to accept the true with the false; the gold with the dross. He saw no reason why his privacy should be invaded. Why his music, instead of remaining on the high level of art he had set for it, should be commercialized. He has gone. But, though many disagree with me, I think he’ll be back. Once he’ll try. This time, too, there will be no compromise. From now until his return, I believe he will work on another musical idea. If the public likes it, he will be ready to give it to them. If not? He has the answer ready.

“Does Betty fit into that picture? I don’t think so. A few days before he left, a gossip columnist rumoured that Betty already had a new heart interest. That may have hastened Artie’s decision. But it had to come. He was nearing the end of his soul-rending, almost breathless search. He had to be free. His self-honesty demanded that he say good-bye to all he had drained the blood of his young years to build.

“I hope he gets there this time.”⁴

⁴ Radio and Television Mirror, February 1940, p. 21 and 54

WHY ARTIE SHAW WALKED OUT ON

Love and Music



He had fame, riches, a romance with beautiful Betty Grable — and yet he gave all this up, for an amazing reason

By JUDY ASHLEY

WONDER how he felt when he picked up a newspaper that November afternoon and saw the front page headline: "ARTIE SHAW PAYS OFF HIS BAND AND GOES TO MEXICO FOR HIS HEALTH". That was just before he pulled out in his car. The reporters said he was heading for Mexico. But maybe he wasn't. How could they say that when he wasn't sure himself? He was news. Big news. He was the kind of man for whom newspaper ink was made.

The thing was incredible—nothing like it had ever happened before. He was well on his way to earning a million dollars with that black clarinet of his yet he said to the devil with it. He had charm and personality and good looks. There were women and love waiting for him. There was one in particular. Blonde, lovely Betty Grable.

Artie turned his back on love. He threw it all away. He didn't want any part of it. I wonder if he smiled that peculiar one-corner smile of his when he read that he was going away for his health. They all printed that story. But they didn't know Artie Shaw. They didn't know why Artie had kicked everything away. It wasn't because he was physically sick. If he was sick at all, it was an emotional illness. Not something a doctor could put his finger on and say this is a result of that sickness you had in

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Radio and Television Mirror
February 1940

RADIO MIRROR'S
PREVIEW OF A HIT

The Day Before Yesterday

■ Another new tune for Radio Mirror readers—this time composed by the "King of the Clarinet," Artie Shaw — written just before he left music-land — perhaps forever!

Words by
REES MASON

Music by
ARTIE SHAW

I have-n't been lone-ly Since you came my way. — Could it have been on-ly THE
DAY BEFORE YESTERDAY? You took my heart a - way — And made it
yours — And now for ev-'ry day — Some one a - does —

Copyright 1939 by Artie Shaw, New York

February 1940



Lana Turner



Lana Turner Poolside Pose

RETURN AND ELOPEMENT

[Editor's note: During the autumn of 1939 when his band was engaged at the Cafe Rouge of Hotel Pennsylvania, Artie Shaw was romantically linked by the press with actress Betty Grable, who was appearing in New York in the musical production *DuBarry Was a Lady*. Returning to Los Angeles from Mexico, Shaw was again connected in the press to Grable, and it was rumoured that the couple was engaged. Whatever the case, at the same time Shaw became involved with 19-year old Lana Turner and it is commonly believed that they eloped to Las Vegas on their first date, much to the alleged displeasure and surprise of Grable. On the other hand, Grable was also rumoured to have become involved with young Cuban-American entertainer Desi Arnaz. Shaw had also been linked romantically with actress Judy Garland. Authors have written about both Grable and Garland being furious when they learned that Shaw had eloped with Lana Turner. The elopement of Shaw and Turner also reportedly angered her employer, MGM, so much that they apparently considered cancelling her contract. The studio also reportedly "black balled" Shaw from any further or future consideration for work in their employ. MGM chief Louis B. Mayer was said to have been infuriated that Shaw ran off and "stole" Turner, ruining a carefully cultivated public persona that the organization had crafted for the young starlet. Shaw was apparently a "morals problem" for Mayer. Whatever the reality, this was the first extended public fan magazine and general press fascination with Artie Shaw's personal life. This established Shaw as much as a character or playboy as opposed to a brilliant musician. The attention arguably distracted the press and public from the genuine and important musical achievements that he was about to accomplish with his new band, which is our focus.]

RADIO MIRROR'S PREVIEW OF A HIT – SONG OF THE MONTH

The Day Before Yesterday

"Another new tune for Radio Mirror readers – this time composed by the 'King of the Clarinet,' Artie Shaw – written just before he left music-land -. Perhaps forever!]"⁵

"MORROS PLANS MOVIE BIOG OF ARTIE SHAW

"Several movie deals are under consideration by Artie Shaw, most likely of which is a motion picture using story of Shaw's life, to be produced by Boris Morros for RKO, which will get under way pending settlement of final contractual details and knitting of Shaw's damaged knee-cap, injured when he assertedly rescued a girl at a Mexico beach resort."⁶

February 13, 1940 (Tuesday)

Artie Shaw married actress Lana Turner in Las Vegas, Nevada.

⁵ Radio and Television Mirror, February 1940, p. 22-23

⁶ TEMPO, February 5, 1940, p. 2

THE SAGA OF ARTIE SHAW (Biography in Headlines)

“Part I – Bobs up at all-star swing fest in N.Y. with clarinet backed by string quartet; Part II – Tries band business with combo containing one sax, strings, brass and himself; Part III – Flops; Part IV – Tries band business with conventional combo, records *Begin The Beguine*; Part V – Appears (briefly) in MGM picture *Dancing Co-Ed*, meets Starlet Lana Turner; Part VI – Lana Turner tells reporter Shaw is the one man she could get along without for the rest of her life; Part VII – Shaw walks out on his band at Hotel Pennsylvania (where it hasn’t been doing so well) and heads for Mexico; Part VIII – *Satevpost* busts out with ghosted yarn in which Artie wails of weariness with nasty old band business which has brought him nothing but money (he doesn’t say in yarn that too much of it went to promoters and agents; Part IX – Artie rescues comely deb from ‘rocky shark-infested treacherous waters’ off West Coast of Mexico, manages to break leg or something during rescue; Part X – Arrives in L.A. with leg in cast, is rumoured as rehearsing 100-piece symphony for debut at Hollywood Bowl; Part XI – Starlet Lana Turner appears in slacks on front cover of *Life*, male population of U.S. emits one loud gasp and collapses, Redondo Beach fireworks plants blows up from spontaneous combustion; Part XII - Artie Shaw, ‘King of the Jitterbugs,’ and Starlet Lana Turner (who has been rehearsing a marriage scene for past two days at MGM studios), dance to Strauss waltzes at Ciro’s in Hollywood, suddenly dash out and charter plane, fly to Las Vegas, are married pronto. (Fanfare in E-Flat)”

(Survey of newspapers reveals Shaw name will not appear in headline again until his clarinet sues Lana Turner for alienation of affections – and wins suit!).”⁷

ARTIE SHAW DEAL Pepsi-Cola Considers the Wandering Son of Swing

“Artie Shaw is being offered to Pepsi-Cola through the Newell-Emmett agency for a program which would combine a big modernistic string orchestra with concert stars, who would be routined to do mixed operatic and pop numbers. Between numbers, Shaw would exchange musical chit-chat with the guests. Attempts are also being made on the part of CBS to sell the beverage company on the idea of using five daytime quarter-hours a week plus a weekly evening half-hour program.

“Artie Shaw’s original recording contract calling for \$1,000 per side is not disturbed by his exit and return to the band business. Figure holds true, along with the royalty agreement of 8% of the retail price of his records, for the six sides he will cut in Los Angeles on March 4. Including these six, the leader has 13 months and 56 more sides to go before the contract expires March 14, 1941.

“According to letters Shaw has written to some of the men from his old band, he intends staying on the coast permanently and do nothing but records, pictures and possibly radio. Letters note 13 fiddles, four rhythm, five saxes and four woodwinds as his instrumentation.

“Shaw’s 8% royalty on the 35 cent Bluebird disc figures 2.8 cents; if on the Victor label, it comes to 6 cents.”⁸

⁷ *TEMPO*, February 18, 1940, p. 2

⁸ *Variety*, February 28, 1940, p. 3



Mr. and Mrs. Artie Shaw Pose For The Press



Lana Turner and Artie Shaw

FRENESESÍ

CANCIÓN TROPICAL

Music by

ALBERTO DOMINGUEZ

English Lyric by

**RAY CHARLES
& S·K·RUSSELL**

1/-

**SOUTHERN MUSIC PUBLISHING·CO·LTD
DENMARK·ST·LONDON·W·C·2**

March 1940

March 3, 1940 (Sunday) and March 4, 1940 (Monday)

8:00 pm – 1:15 am

Victor Recording Session

Victor Hollywood Recording Studio

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Manny Klein, Charles Margolis, George Thow
Trombones: Babe Bowman, Randall Miller, Bill Rank
Flugelhorn: John Cave
Flute: Mort Ruderman
Reeds: Artie Shaw (clarinet, leader, arranger), Phil Nemoli (oboe), Joe Krechter (bass clarinet), Blake Reynolds (alto saxophone, clarinet), Bud Carlton (alto saxophone, clarinet), Dick Clark (tenor saxophone, clarinet), Jack Stacy (tenor saxophone, clarinet)
Strings: Robert Barene (violin) Sid Brokaw (violin), Harry Bluestone (violin), Dave Cracov (violin), Peter Eisenberg (violin), Alex Law (violin), Mark Levant (violin), Jerry Joyce (violin), Jack Ray (viola), Stan Spiegelman (viola), Dave Sturkin (viola), Irv Lipschultz (cello), Jules Tannenbaum (cello)
Rhythm: Stan Wrightsman (piano); Bobby Sherwood (guitar), Jud DeNaut (bass), Carl Maus (drums)
Vocalist: Pauline Byrne
Arranger: William Grant Still, Lennie Hayton

PBS 042546-1

FRENESI

(Alberto Dominquez)

William Grant Still arrangement

Issues

10" 78: Victor 26542-B (regular issue) (USA), Victor 26542-B (USA) (special issue, see below), Victor 27546-A (USA), Victor 26542-B (Canada), His Master's Voice B.9079 (England) (2), His Master's Voice K-8668 (France) (title spelled "FRENESIE" on label)
12" 78: V-Disc 129-B (USA)
7" 45: RCA 75 674 (France), RCA 447-0057 (USA) (red label), RCA EPA-5006 (Germany), RCA EP-RC-9067 (Yugoslavia), 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 AXM2-5556 (USA), Bluebird 6274-1-RB (USA), Jazz Selection Mono 32 933-4 (Germany), Pickwick ACL-0590 (USA), RCA ANL1-1089(e) (USA), RCA ESTEREO 10026 (Argentina), RCA NL 45128 (Italy), RCA International INTS 5022 (England), RCA International TCL1 7004 (Italy), RCA International TJJL 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 Records DMM 4-0321 (USA), RCA Records NL89774 (2) (Germany), RCA Special Products DMM1-0698 (USA), 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 MELI-6 (Mexico), RCA Victor LSP-3675 (e) (Germany), RCA Victor LSP-3675 (e) (USA), RCA Victor RMP-5114 (Japan), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Time Life STBB 06 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England)
- CD: Best of Jazz 4016 (France), Bluebird 6274-2-RB (USA), Bluebird 82876-60092-2 (USA), Bluebird 09026-63808-2, Bluebird 09026-63845-2 (USA), Bluebird 82876 692392 (USA), BMG Classics/RCA Victor 09026-63127-2 (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Classic Jazz Archive 222001 (Germany), Classic Jazz CDCD 1007 (EEC), Classics 1087 (France), Fabulous FADCD2048 (UK), Hallmark 702232 (Netherlands), Intense Media 222738-07 (EU), Jazz Portraits CD 14501 (EEC), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany), Properbox 85 (England), Vocalion CDVS 1943 (England)

PBS 042546-2

FRENESI

Issues

10" 78: Not Processed

PBS 042547-1

ADIOS, MARIQUITA LINDA

(Marcos A. Jimenez)

William Grant Still arrangement

Issues

- 10" 78: Victor 26542-A (USA), Victor 26542-A (USA) (special issue label "First release for Press Representatives", with autograph of Artie Shaw), Victor 26542-A (Canada) (2), His Master's Voice B.9079 (England) (2), His Master's Voice K-8668 (France) (title spelled "ADIOS MARQUITA LINDA" on label)
- 12" 78: V-Disc 148B (2) (USA), V-Disc 158B (USA)
- 10" 33: His Master's Voice FFLP 1009 (France)
- 12" 33: Bluebird AXM2-5556 (USA), Pickwick ACL-0590 (USA), RCA Camden CAL-584 (USA), RCA Victor DPM 2028 (England), Time Life STBB 06 (USA)
- CD: Classics 1087 (France), Intense Media 222738-07 (EU), Mosaic MD-7 244 (USA)

PBS 042547-2
ADIOS, MARIQUITA LINDA

Issues

10" 78: Not Processed

PBS 042548-1
GLOOMY SUNDAY
(Laszio Javor-Sam M. Lewis-Rezso Seress)
Vocal refrain by Pauline Byrne
William Grant Still arrangement

Issues

10" 78: Victor 26563-B (USA), Victor 26563-B (Canada), Victor A-1489 (Japan), His Master's Voice B.9116 (England), His Master's Voice B.9116 (India), La Voce Del Padrone GW 1979 (Italy),
12" 33: Bluebird AXM2-5556 (USA), RCA Camden CAL-584 (USA), 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), Time Life STBB 06 (USA)
CD: Bluebird 09026-63808-2 (USA), Classics 1087 (France), Intense Media 222738-07 (EU), Jazz Portraits CD 14501 (EEC), Memoir CDMOIR 528 (England), Planet Media PLM1039 (Germany)

PBS 042548-2
GLOOMY SUNDAY

D M S

Issues

10" 78: Not Processed

PBS 042549-1
MY FANTASY
(Mi Fantasia)
(Leo Edwards-Jack Meskill-Paul Whiteman)
Vocal refrain by Pauline Byrne
William Grant Still arrangement

Issues

10" 78: Victor 26614-B (USA)
12" 33 Bluebird AXM2-5556 (USA)
CD Classics 1087 (France), Intense Media 222738-07 (EU)

PBS 042549-2
MY FANTASY

Issues

10" 78: Not Processed

PBS 042550-1

A DESERTED FARM

(William McDowell)

William Grant Still arrangement

Issues

10" 78: Hold (Unissued)

12" 33': Bluebird AXM2-5556 (USA)

CD: Classics 1087 (France), Intense Media 222738-07 (EU), Mosaic MD-7 244 (USA)

PBS 042551-1

DON'T FALL ASLEEP

(No Te Duemas)

(Arthur Quenzar-Artie Shaw)

Vocal refrain by Pauline Byrne

William Grant Still arrangement

Issues

10" 78: Victor 26563-A (USA), Victor 26563-A (Canada), Victor A-1489 (Japan), His Master's Voice B.9116 (England), His Master's Voice B.9116 (India), La Voce Del Padrone GW 1979 (Italy),

12" 33: Bluebird AXM2-5556 (USA), Sounds of Swing LP-102 (USA)

CD: Classics 1087 (France), Intense Media 222738-07 (EU), Memoir CDMOIR 528 (England)

PBS 042551-2

DON'T FALL ASLEEP

Issues

10" 78: Not Processed

March 4, 1940 (Monday)

SHAW RECORDING WITH 31-PIECE ORCHESTRA

“Artie Shaw breaks into headlines again, this time by resuming his recording career, interrupted when he walked out on his old band last December, with a session at RCA’s Hollywood studios with a 31-piece orchestra organized by Contractor Dave Klein. The date was set for Sunday, March 3. Six sides were to be made, including two pop tunes, two Mexican numbers and two standards in arrangements by Shaw and William Grant Still, noted negro composer whose symphonic works have been presented b< major U.S symphonies.

Big String Section

The orchestra in rehearsal for the date consisted of eight violins, three violas, two cellos, three trumpets, three trombones, four saxes, bass clarinet, flute, oboe, French horn, bass, piano, guitar, drums, with Artie as director and clarinet soloist. Among the first chair and solo men signed for the date were Manny Klein (trumpet), Harry Bluestone (violin), Irving Lipschultz (cello), Randall Miller (trombone), Blake Reynolds (sax), Joe Krechter (sax), Jack Mayhew (sax), Phil Memoli (oboe), Jack Cave (horn), Jud De Naut (bass), Stan Wrightsman (piano), Bobby Sherwood (guitar), Carl Maus (drums).”⁹

AT LIBERTY

[Photo of Georgie Auld as Shaw sideman]

“Georgie Auld, tenor man who starred with Artie Shaw and later fronted the former Shaw band when Artie walked out, was considering offers at writing from various bandsmen. What was left of the old Shaw band dissolved in New York last week after a trip to Florida. Alto-man Les Robinson was slated to join Benny Goodman, Trombonist Harry Rodgers and Saxman Hank Freeman were expected to go with Harry James.”¹⁰

NO PLACE FOR PLUGGERS

“Hollywood – March 9 – Artie Shaw went off the deep end in avoiding pop tunes for his first recording session with his new 31-piece aggregation. Sides cut at the Victor studios here this week included the controversial number of several years ago, *Gloomy Sunday*; an original, *Don’t Fall Asleep*, a novelty, *Deserted Farm*; *Adios, Mariquita Linda*, *My Fantasy* and *Frenesi*. The new Shaw outfit, which has full string and woodwind sections in addition to the conventional dance band instrumentation, is waxing for the Victor label. Artie was formerly on Bluebird with his old ork.”¹¹

TALENT AND TUNES ON MUSIC MACHINES

“Songs recorded by Artie Shaw and his new 31 -piece orchestra in the Hollywood Victor studios this week differ quite a bit from the type of songs he recorded with his old band. Those recorded include *Gloomy Sunday*, the song that is said to have inspired so many suicides some years ago; *Don’t Fall Asleep*; *Deserted Farm*, which is described as á novelty; *Adios, Mariquita Linda*, *My Fantasy* and *Frenesi*. Altho only one of these tunes bears a Mexican touch, Shaw is reported to be planning to record more Mexican songs. As announced here last week, the new Shaw tunes will be released under the Victor label.”¹²

⁹ Tempo, March 4, 1940, p. 1-2

¹⁰ Tempo, March 4, 1940, p. 1

¹¹ The Billboard, March 16, 1940, p. 12

¹² The Billboard, March 16, 1940, p. 70



March 1940
Back to Business

April 1940

"Lana Turner and Artie Shaw, recently married, left Hollywood yesterday to spend about three weeks in the East."¹³

THE NEW MUSIC OF ARTIE SHAW

CLARINETIST ORGANIZES BRILLIANT 31-PIECE INSTRUMENTAL COMBINATION TO GIVE GREATER VARIETY AND COLOR TO SWING...FIRST VICTOR RECORDS IN NEW SERIES

"There's no doubt in the minds of musicians or the lay public that Artie Shaw is the stormiest petrel ever to enliven the modern jazz scene. His emergence as "King of the Clarinet" and undisputed favorite of the jitterbugs followed a brief but violently rhythmical assault upon the citadels of swing. Yet scarcely had this unpredictable young man mounted his throne when he abdicated – and fled to Mexico.

"Recently, his whirlwind marriage to the movie starlet, Lana Turner, again demonstrated the Shavian gift for doing the unexpected. But the matter of principal concern to swingdom has been the question of Artie's return to the band business and the kind of music he would like to play. Well, the King has come home. With a new and dazzling thirty-one piece instrumental entourage he has set up court in royal style, and the first regal fanfares may now be heard on a new series of VICTOR RECORDS.

"Swingdom, of course, is due for another upheaval, punctuated with the usual Shavian surprises. Artie's original fourteen-piece swing combination – the traditional three trombones, three trumpets, four saxes, piano. Guitar, string bass, and drums – is augmented by eight violins, three violas, two 'cellos, flute, oboe, bass clarinet, and French horn.

"The general idea, Artie declares, is not to get away from swing music but to present dance music with more color and variety than is possible with the usual brass and saxophone setup that has perhaps, due to constant usage, become monotonous. I will attempt to have a swing band playing as such, augmented by legitimate instruments playing legitimately.

"If possible, I should like to work this idea into a much needed laboratory for the creation and development of musical effects and innovations necessary to the growth of swing which, I contend, is a greatly misunderstood idiom.

"So from his musical test tube at RCA VICTOR's Hollywood studios, one night early last month, Artie poured forth a strange and exciting compound. Enlisting the cream of Hollywood's ace musicians, he had lined up a roster boasting such outstanding names as Mannie Klein and Charles Margolies on trumpet, Joe Krechter on bass clarinet, Stanley Wrightman at piano, Phil Nemoli on oboe, among others. He engaged Pauline Byrne to sing with his new group, and then removed the metal shield which protects his clarinet mouthpiece., a record you (Victor No. 26542). The others will follow in quick order.

¹³ Motion Picture Daily, March 27, 1940, p. 2

“The titles are unimportant right now. Aside from one or two you will want to hear at your earliest opportunity, none are likely to be recognized by the general public. The individual and exciting treatment accorded them, however, may very well make popular music history. Despite the presence in the ensemble of so many classical instruments, Artie’s new swing arrangements are definitively not symphonic. His scorching clarinet, spiralling to the upper register, still has the same old thrill, as does his propulsive rhythm. These features are now enhanced a hundred-fold by the addition of many beautiful tone colors previously unachieved by swings bands.

“There’s a change of pace, a variety of color that is intensely interesting. The full string section singing a mellifluous eight-bar modulation is suddenly broken by a swooping clarinet arpeggio – then the full orchestra pronounces the closing theme with the rich sonority of a large ensemble.

“It’s new and it’s jazz, and it’s strictly in the dance idiom. For, while other conductors have orchestrated jazz themes symphonically, their music has been more of a concert presentation. Shaw maintains a danceable tempo and a rigid rhythm throughout. Young Pauline Byrne is one of the finest vocalists to grace a bit of waxed jazz in some years. Her voice is a rich contralto, best in the lower register.

“Undoubtedly, there will be much controversy over the new Shaw band. If there wasn’t, then this new music wouldn’t be characteristic of Artie’s unique temperament. Believe us, this amazing lad hasn’t lost his touch.”

“Inscribed on wax were six selections, including two ditties picked up in Mexico, three instrumentals and a Shaw original. The Mexican tunes, *Frenesi* and *Adios, Mariquita Linda* have been coupled for the first release in this new Shaw series. 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.”¹⁴

On page 21 of their April 15, 1940 issue, the fashion magazine Vogue displayed a photo of Artie Shaw playing his clarinet in front of a drum set. Below the photo the following could be read:

CLARINETIST ARTIE SHAW

“Quick-tempered Artie Shaw has suddenly returned to making records, this time with a new band with more strings and less brass. After he publicly lost his temper with the band business, he retired. Now, married to pretty Lana Turner, the movie star, he had gone back to making the deliberate records he likes, playing his clarinet, superbly, casually.”¹⁵

¹⁴ Victor Record Review, April 1940, p. 10

¹⁵ Vogue, April 15, 1940, p. 21

May 1940

May 13, 1940 (Monday) and May 14, 1940 (Tuesday)

10:00 pm – 2:15 am

Victor Recording Session

Victor Hollywood Recording Studio

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Manny Klein, Harry Geller, George Thow

Flugelhorn: John Cave (flugelhorn)

Reeds: Artie Shaw (leader, clarinet), Lyle Bowen, Ben Kantor (alto saxophone); Harold Lawson (tenor saxophone), Jack Stacy, (tenor saxophone), Joe Krechter (bass clarinet)

Strings: Bob Bower (violin), Mischa Russell (violin), Harry Bluestone (violin), Bob Morrow (violin), Dave Cracov (violin), Jerry Joyce (violin), David Sturkin (viola), Sam Freed (viola), Jack Gray (viola), Cy Bernard (cello)

Rhythm: Skitch Henderson (piano); Bobby Sherwood, (guitar); Jud DeNaut (string bass), Spencer Prinz (drums)

Vocalists: Martha Tilton, Jack Pearce

PBS 049687-1

DREAMING OUT LOUD

(Sam Coslow)

Vocal refrain by Martha Tilton

D M S

Issues

10" 78: Victor 26642-A (USA)

12" 33: Bluebird AXM2-5556 (USA), Sounds of Swing LP-117 (USA)

CD: Classics 1087 (France), Intense Media 222738-07 (EU)

PBS 049687-2

DREAMING OUT LOUD

Issues

10" 78: Not processed

PBS 049688-1

NOW WE KNOW

(Ray Mayer-Willard Robinson)

Vocal refrain by Martha Tilton

Issues

10" 78: Victor 26642-B (USA), Victor 20-1537-B (USA)¹⁶

12" 33: Bluebird AXM2-5556 (USA), Sounds of Swing LP-116 (USA)

CD: Classics 1087 (France), Intense Media 222738-07 (EU)

PBS 049688-2

NOW WE KNOW

Issues

10" 78: Not processed

PBS 049689-1

MISTER MEADOWLARK

(Alondra de los prados)

(Walter Donaldson-Johnny Mercer)

Vocal refrain by Jack Pearce

Issues

10" 78: Victor 26614-A (USA)

12" 33: Bluebird AXM2-5556 (USA)

CD: Classics 1127 (France), Intense Media 222738-07 (EU)

PBS 049689-2

MISTER MEADOWLARK

Issues

10" 78: Not processed

¹⁶ Victor 20-1537-A (USA) contains ALL OR NOTHING AT ALL by Freddy Martin and His Orchestra

PBS 049690-1

APRIL IN PARIS

(Walk A Little Faster – Work Title)

(Vernon Duke-E. Y. Harburg)

Issues

10" 78: Victor 26654-A (USA), His Master's Voice B.9105 (England)

12" 33: Bluebird AXM2-5556 (USA), Everest Records CBR 1013 (England), RCA LPM-1648-C (Germany), RCA RA-5455 (Japan), RCA Records RA 9005 (Japan), RCA Victor DPM 2028 (England), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany),

CD: Bluebird 82876 692392 (USA), Classics 1127 (France), Intense Media 222738-07 (EU), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA)

PBS 049690-2

APRIL IN PARIS

Issues

10" 78: Not processed

PBS 049691-1

KING FOR A DAY

(Ted Fio Rito-Sam M. Lewis-Joe Young)

Issues

10" 78: Victor 26654-B (USA), His Master's Voice B.9105 (England)

12" 33: Bluebird AXM2-5556 (USA), RCA Victor DPM 2041 (England), RCA Records NL89774 (2) (Germany), Sounds of Swing LP-117 (USA)

CD: Classics 1127 (France), Intense Media 222738-07 (EU), Mosaic MD-7 244 (USA)

PBS 049691-2

KING FOR A DAY

Issues

10" 78: Not processed



THE *Girl*

■ It wasn't the passionate red of her hair or the tantalizing blue of her eyes that he saw in that split second of falling in love with Lana Turner

By JUDY
ASHLEY

M.G.M. Photo

■ They called her "The Nightclub Baby," but they didn't know the real Lana—a lonely, unhappy girl. Only Artie was able to see beneath the surface.

THE bride's hair is copper and gold, her eyes a technicolor achievement, her lips a warm promise. She loves to dance—it would be a crime if she didn't take advantage of those lovely legs—and once she dreamed of a church wedding with yards of tulle and a score of flower girls.

She is gay, charming, and not long ago, queen of the night club cuties who would one day marry in splendor, after weeks of careful preparation and publicity.

The groom has intense black eyes and midnight black hair and freckles, large ones, across the bridge of his nose. He has also, behind him, two divorces and a recent flight into obscurity in which he left behind contracts worth a quarter of a million dollars.

Which, in a way, sums up the amazing marriage of Lana Turner and Artie Shaw. By rights, it is a story that belongs in a book or on the screen. In real life, people seldom find love and marriage in an instant.

It surprised no one that unpredictable, inexplicable Artie Shaw should suddenly stop his car on a warm midnight in the desert and propose to a girl who had thought she hated him.

But it did shock everyone who thought he knew Lana Turner that she was the girl proposed to and that she had accepted. For everyone had a preconceived idea about Lana and it didn't allow for such an elopement.

Not that life hasn't always been a spur-of-the-mo-

Artie Shaw Married

ment thing with Lana. Her fair round face framed in luxuriant hair constantly brought quick second glances from males of every age. I remember a day a certain lad came home from Hollywood High School with a tale of a new beauty who had just enrolled in his classes.

"Julia Turner is her name," we remember him saying. "She comes from San Francisco, and you should see the fellows hang around, all gs ga. And me with them."

So you see, I had a bit of first-hand information concerning the young lady before I met her. About a year later, after Lana had experienced another of those lightning-quick events in her life, I met her, at Warners Studio. She'd become Lana Turner by then, instead of Julia, having been discovered by a friend of director Mervyn LeRoy's, and had already created a good man-sized stir as the "sweater girl" in "They Won't Forget."

I got my first insight into blue-eyed Lana that day. "I nearly died when I saw myself on the screen in that sweater," she confided. "I went home and cried myself sick. I had no idea; I just couldn't believe they would do it to me."

If you remember the form-revealing sweater she

wore in that picture, you'll understand the reason for Lana's distress.

You saw her occasionally in the commissary and at local night spots. There was a wistfulness about her, in those days, even when her laugh seemed gayest. Sometimes her eyes were clouded as she danced with dark handsome Greg Bautzer, the local attorney who was her constant escort, at the Brown Derby or the Troc. She seemed always to be hanging onto his every word. It was easy to see who dominated in that pair.

Bautzer and Lana were said to be engaged to be married and I'm sure Lana hoped their romance would end in marriage. But they quarreled bitterly and constantly. Bautzer insisted, so friends told me, that Lana give up her career when they married; that career so new and bright and shiny, racing forward with all the speed of a meteor. For Lana was catching on with the fans. Her work in "The Glamour Girls" and "Dancing Co-Ed" had sent her stock sky-high.

"Give it up," Bautzer argued. But—and here's the But that married Lana to Artie Shaw—he offered no soul-satisfying compensation for the sacrifice.

"As a housewife I couldn't fry butter," Lana said. "What could I do?"

"Well, I simply won't be married to a woman who

■ "For the first time I'm able to enjoy the wonderful things in books and music I've longed for," says Lana.



June 1940

ARTIE SHAW INTO NOBLE NICHE

“Minneapolis, June 11 – Artie Shaw’s band was signed last week for the Burns and Allen program, which inaugurates a new series for Hormel meats over NBC July 1. Ray Noble, long time with Burns and Allen as music director and stooge, goes to Chicago to open a stand at the Palmer House.

“Another replacement on the Burns and Allen show is that of Bud Heistand for Truman Bradley as announcer. A singer to supplant Frances Parker is still being mulled.”¹⁷

THE GIRL ARTIE SHAW MARRIED

It Wasn’t The Passionate Red Of Her Hair Or The Tantalizing Blue of Here Eyes That He Saw In That Split Second Of Falling In Love With Lana Turner

By Judy Ashley

“The bride’s hair is copper and gold, her eyes a technicolor achievement, her lips a warm promise. She loves to dance – it would be a crime if she didn’t take advantage of those lovely legs – and once she dreamed of a church wedding with yards of tulle and a score of flower girls.

“She is gay, charming, and not so long ago, queen of the night club cuties who would one day marry in splendor, after weeks of careful preparation and publicity.

“The groom has intense black eyes and midnight black hair and freckles, large ones, across the bridge of his nose. He has also, behind him, two divorces and a recent flight into obscurity in which he left behind contracts worth a quarter of a million dollars.

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“It surprised no one that unpredictable, inexplicable Artie Shaw should suddenly stop his car on a warm midnight in the desert and propose to a girl who had thought she hated him. But it did shock everyone who thought we knew Lana Turner that she was the girl proposed to and that she had accepted. For everyone had a preconceived idea about Lana and it didn’t allow for such an elopement.

“Not that life hasn’t always been a spur of the moment thing with Lana. Her fair round face framed in luxuriant hair constantly brought quick second glances from males of every age. I remember a day a certain lad came home from Hollywood High School with a tale of a new beauty who had just enrolled in his classes. ‘Julia Turner is her name’ we remember him saying. ‘She comes from San Francisco and you should see the fellows hang around, all ga ga. And me with them’.

“So you see, I had a bit of first hand information concerning the young lady before I met her. About a year later, after Lana had experienced another of those lightning-quick events in her life, I met her at Warner Brothers Studio. She’d become Lana Turner by then, instead of Julia, having been discovered by a friend of director Mervyn LeRoy’s, and had already created a good man-sized stir as the ‘sweater girl’ in ‘They Won’t Forget’.

¹⁷ Variety, June 12, 1940, p. 22

"I got my first insight into blue-eyed Lana that day. 'I nearly died when I saw myself on the screen in that sweater', she confided. 'I went home and cried myself sick. I had no idea. I just couldn't believe they would do it to me'. If you remember the form-revealing sweater she wore in that picture, you'll understand the reason for Lana's distress. You saw her occasionally in the commissary and at local night spots. There was a wistfulness about her, in those days, even when her laugh seemed gayest. Sometimes her eyes were clouded as she danced with dark and handsome Greg Bautzer, the local attorney who was her constant escort at the Brown Derby or the Trocadero. She seemed always to be hanging onto his every word. It was easy to see who dominated that pair.

"Bautzer and Lana were said to be engaged to be married and I'm sure Lana hoped their romance would end in marriage. But they quarreled bitterly and constantly. Bautzer insisted, so friends tell me, that Lana give up her career when they were married; that career so new and bright and shiny, racing forward with all the speed of a meteor. For Lana was catching on with the fans. Her work in *The Glamour Girls* and *Dancing Co-Ed* had sent her stock sky-high.

"Give it up", Bautzer argued. But – and here's the but that married Lana to Artie Shaw -0 he offered no soul-satisfying compensation for the sacrifice. 'As a housewife, I couldn't fry butter', Lana said. 'What could I do?'

"Well, I simply wouldn't be married to a woman who makes more money than I do', Greg told her, and so it went on. Lana went on her way, wavering between Greg and her career, hoping, quarreling, making up, weeping, dancing, laughing, deciding one minute to marry Greg and then changing her mind. 'I used to see her in the makeup department the morning after she and Greg had quarreled', a studio co-worker told me, 'and her hand would tremble as she patted powder over her face. Her eyes were not only tear stained but weary - worn with too much night clubbing. Greg always like a good time, you know, and Lana, so beautiful and young, liked gaiety too. So it went on and many a time I felt the joy of her work was so overshadowed with her desire to please Greg and vice versa, that Lana didn't know where she was.

"It took steady, clear thinking Jane Bryan, who made her decision in favor of love, to reveal the true Lana. 'I never knew a girl who worked harder, who put in longer hours at her work without complaint', Jane told me one day. 'I know, for I worked at that studio in *These Glamour Girls*. I can't imagine why Hollywood persists in misunderstanding Lana. She isn't a playgirl at all'. But if Jane suspected Lana was torn and heartsick between love and work, she didn't let on.

"From another source came stories of Lana's dislike for Artie during the making of *Dancing Co-Ed*. 'Lana would rehearse and rehearse and rehearse her dances until she was deadly to drop and then, when they were finally ready to shoot the scene, Shaw would find some reason to postpone it. I can't understand why he provoked Lana so, a studio attaché told me.

"It's easier to understand now. I believe that even then, despite all the rumored attention to others, Artie Shaw was fighting himself. He was trying not to care too much for a girl who didn't care for him and whose heart belonged to another. And so he and Lana clashed. But behind Lana's beautiful face, the lonely, unhappy Shaw saw something no one else troubled to see in Lana. He saw the real girl, the one we're telling you about now. The girl whose happiness was being stunted and warped.

"No wonder as Artie and Lana drove along the beach that night of their very first date, that something electric happened. Artie Shaw spoke not to Lana the glamour girl but to Lana the woman. It was the first time anyone had ever paid her the compliment of treating her like a mature person.

"I knew in that instant', Lana says, 'I'd found something my heart had been crying for, and I wanted to marry Artie as much as he wanted to marry me. I wanted to belong to him, to work along with him, to have a peaceful quiet love and so I agreed to elope that night to Las Vegas to be married. In the completeness of it, I forgot all about my dreams for a church wedding with flowers and a veil and all the trimmings. Why, Artie was offering me something so beautiful I, well, I just grabbed it. I wish I could tell you the peace and happiness that is mine now.

"Her eyes, no longer troubled, shine with it. It's exactly as if someone had pressed a button that turned on a light that reveals Lana for the first time. 'My mind is at last at peace about my work. I never dreamed I could be so ambitious to get ahead. We've agreed, Artie and I, to try to keep topping one another, keeping on top together. To work hard and diligently, to keep up with each other. I know know no one can be really happy without work. I can feed myself now on all the lovely things in books and music I've longed for. There's no one now to say 'turn off the highbrow stuff, kid, and let's get some swing'. Strange that the King of Swing should share with me an appreciation for good music. Why I don't even know if Artie can dance, and think of the lifetime he's spent in night clubs. And you know the joy of not having to go to a nightclub for entertainment? To sit quietly at home and talk together and discover the dream and hopes of each other. I used to look about me in Hollywood nightclubs at poor, tired and bored faces and think, 'Why don't all of you go home? I think I even knew the answer. They didn't want to be alone long enough to think. To probe into their hearts to find the unhappiness that lay there.

"And that's the girl Hollywood called the nightclub baby.

"Since I've found myself through Artie's love, I had the courage to speak to my bosses about my work. To ask that they let me be on the screen and they've agreed. They have wonderful new plans for me. And Artie has wonderful plans for his work, too'.

"Yes, for the first time we're seeing the real Lana Turner. Artie Shaw, who is ten years older than his bride, who has twice before been married, who recently gave up his orchestra at his peak to find himself again, has made us see this new Lana. And if those bubbles of happiness, big round wonderful bubbles' as Lana calls them, should burst, and bring a measure of heartache, they will still have done a wonderful thing. They will have caused a frightened, unhappy girl to find herself, and her soul, and no one can ask from any marriage a greater thing than that."¹⁸

¹⁸ Radio and Television Mirror, June 1940, p. 21



George Burns and Gracie Allen



GRACIE - IF ALL YOUR RELATIVES DROPPED IN FOR DINNER WHAT WOULD YOU SAY?

SPAM!

George BURNS

Gracie ALLEN

SPAM
HOW GRACIE BAKES SPAM
 Score whole SPAM. Stud with cloves. Spread with sauce of 1/2 cup brown sugar, 1 tsp. vinegar, 1 tsp. water. Bake in hot oven, basting once after 15 minutes. There's your SPAMbake—a grand main course, very distinguished, but easy on your time and budget!



SPAM 'N' EGGS
 GO GREAT TOGETHER!

SO DO **SPAM 'N' WAFFLES**
 'N' ME!



COLD OR HOT... **SPAM** HITS THE SPOT



DO YOU KNOW why you don't have to keep SPAM on ice? It's because this delicious blend of juicy pork shoulder and tender ham is actually cooked in the air-tight can you buy. It's part of my job to see that this can reaches you in A-1 condition.

Evelyn K. Peterson
 of the SPAM family

HORMEL
GOOD FOODS

SPAM • CHILI • HAM • CHICKEN • SOUPS
 DINTY MOORE PRODUCTS

Geo. A. Hormel & Co., Austin, Minnesota
 Spam is a registered trademark

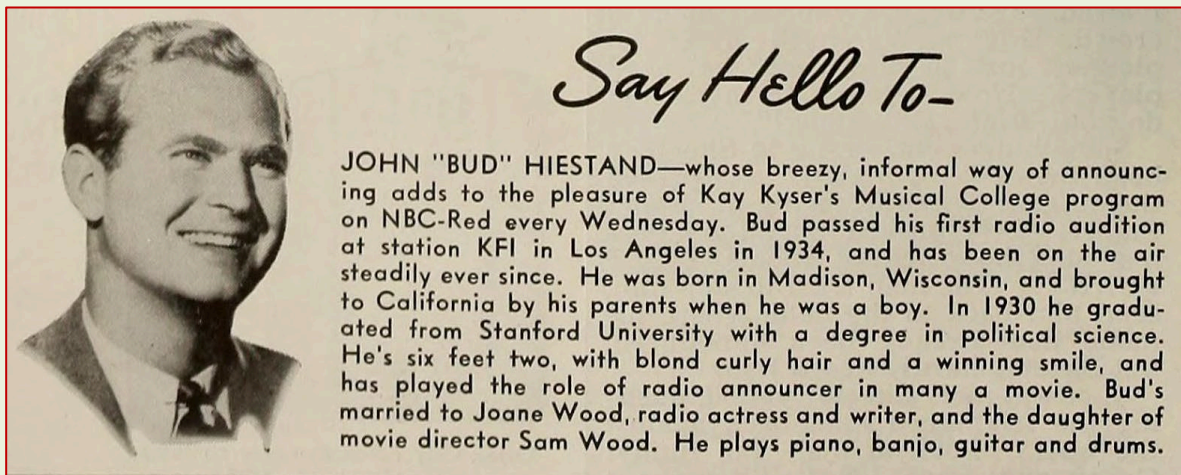
HEAR BURNS & ALLEN • ARTIE SHAW'S BAND • MONDAY EVENINGS • NBC

July 1940

July 1, 1940 (Monday), Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: unknown
Trombones: unknown
Reeds: Artie Shaw (clarinet, leader, arranger), rest unknown
Strings: unknown
Rhythm: unknown
Vocalist: unknown
Arranger: unknown



July 1, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

"The Burns and Allen Show"

Hormel-Spam Broadcast No. 1

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

CRAZY PEOPLE/TEA FOR TWO (opening theme) - The Three Smoothies, vocal
Commercial

Comedy Sketch with George Burns, Gracie Allen and Bud Heistand

DOWN BY THE O-HI-O – The Three Smoothies, vocal

Comedy Sketch with George Burns, Gracie Allen and Bud Heistand

George Burns introduces Artie Shaw

FRENESI

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO'S EXCITED/BEGIN THE BEGUINE** (closing theme)

The Three Smoothies are identified as "Babs", "Charley" and "Little".

Issues

FRENESI

CD: HEP CD-19 (England), Soundcraft SC-8004 (USA)

July 8, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 2

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-230

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch with George Burns, Gracie Allen and Bud Heistand

THE WOODPECKER’S SONG – The Three Smoothies, vocal

Comedy Sketch with George Burns, Gracie Allen and Bud Heistand

ALICE BLUE GOWN

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

ALICE BLUE GOWN

CD: HEP CD 19 (England)

Radio Reviews

BURNS & ALLEN

Reviewed Monday, 7:30-8:00 pm, Sponsor – Hormel on behalf of Spam. Agency – BBD&O, Style – Variety. Station – WEAf (NBC-Red)

“The Burns and Allen program, with a new sponsor and on a new network, looks like a click from the start. Grade A production, top-flight talent and smart pacing makes this program one of the choice spots on Monday night’s dial. Show is practically guaranteed to up the sales of Spam. The B and A inanities are sure fire laugh producers. The comedy is abetted by an unnamed sound-effects man bemoaning his lot every time he is called upon to slam a door, and a double-talking Latin from the ork, Señor Lee, who put across some choice laughs. Artie Shaw, making his initial appearance since his alleged retirement, returns with a new ork containing a large string section. The music, with Shaw’s clarinet leads, is, as explained in a talk fest with announcer John Heistand, a swing and classic hybrid. The effect is singularly okeh. The arrangements are good and Shaw’s liquorice stick has lost none of its potency since his layoff. The Smoothies are also spotted on this shot, getting across some okeh vocalistics. Commercials are smartly handled by Heistand and the others who join in ribbing the payrolee.”¹⁹

¹⁹ The Billboard, July 13, 1940, p. 8

July 15, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 3
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

CRAZY PEOPLE/OPENING (opening theme)
Commercial
Comedy Sketch with George Burns, Gracie Allen and Bud Heistand
BLUE SKIES
Comedy Sketch with George Burns, Gracie Allen and Bud Heistand
PLAYMATES – The Three Smoothies, vocal
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
Closing announcements and BEGIN THE BEGUINE (closing theme)

July 22, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 4
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
Comedy Sketch with George Burns, Gracie Allen and Bud Heistand
I WANT TO BE HAPPY
Comedy Sketch with George Burns, Gracie Allen and Bud Heistand
WHEN THE SWALLOWS COME BACK TO CAPISTRANO –The Three Smoothies, vocal
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
Closing announcements and WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

July 29, 1940 (Monday), Hollywood

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Billy Butterfield, George Wendt, Jack Cathcart
Trombones: Vernon Brown, Bruce Squires
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Neely Plumb (alto saxophone, clarinet), Bus Bassey (tenor saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet)
Strings: Truman Boardman (violin), Ted Klages (violin), Billy Brower (violin), Bob Morrow (violin), Alex Beller (violin), Eugene Lamas (violin), Allan Harshman (viola), Keith Collins (viola), Fred Goemer (cello)
Rhythm: Johnny Guarnieri (piano), Jud DeNaut (string bass), Al Hendricksen (guitar), Nick Fatool (drums)
Vocalist: Anita Boyer
Arranger: Lennie Hayton

July 29, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 5

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-231

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“George and Gracie go to a kiddy party” - George Burns, Gracie Allen and Bud Heistand

TEMPTATION

“George and Gracie go to a kiddy party” - George Burns, Gracie Allen and Bud Heistand

MEET THE SUN HALFWAY– The Three Smoothies, vocal

“George and Gracie go to a kiddy party” - George Burns, Gracie Allen, Bud Heistand and Artie Shaw

JUST ONE MORE CHANCE – Señor Lee, vocal (in Spanish)

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

CD: Radio Spirits 2493 (USA)

TEMPTATION

CD: HEP CD-19 (England), Radio Spirits 2493 (USA)

MEET THE SUN HALFWAY

CD: Radio Spirits 2493 (USA)

JUST ONE MORE CHANCE

CD: Radio Spirits 2493 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

CD: Radio Spirits 2493 (USA)




FRED ASTAIRE
PAULETTE GODDARD

in
SECOND CHORUS

with
ARTIE SHAW
AND HIS BAND

CHARLES BUTTERWORTH · BURGESS MEREDITH

Produced by **BORIS MORROS** Directed by **H.C. POTTER**
ORIGINAL STORY BY FRANK CAVETT . . . SCREEN PLAY BY ELAINE RYAN AND IAN McLELLAN HUNTER

A PARAMOUNT PICTURE 



Artie Shaw in *Second Chorus*
(Paramount Publicity Photos)



Charles Butterworth, Fred Astaire, Paulette Goddard, Artie Shaw and Burgess Meredith



Fred Astaire, Burgess Meredith and Artie Shaw



Artie Shaw at Paramount
1940 Paramount Publicity Photo P-2744-7
(Reinhard Scheer-Hennings Collection)

August 1940

August 5, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 6

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

Joe Pasternack, motion picture producer, guest

GMA

NBC-232

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“George tries out for a movie” - George Burns, Gracie Allen, Bud Heistand and Artie Shaw

SWEET SUE – JUST YOU

“George tries out for a movie” - George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

MISTER MEADOWLARK– The Three Smoothies, vocal

“George tries out for a movie” - George Burns, Gracie Allen, Bud Heistand, Joe Pasternak and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme) - vocal The Three Smoothies

CD: Radio Spirits 2493 (USA)

SWEET SUE

CD: HEP CD-19 (England), Radio Spirits 2493 (USA)

MISTER MEADOWLARK

CD: Radio Spirits 2493 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

CD: Radio Spirits 2493 (USA)

August 12, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 7
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-233**

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
ALABAMY BOUND – The Three Smoothies, vocal
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
FRENESI
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
I’M NOBODY’S BABY – Gracie Allen, vocal
Commercial
Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

August 19, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 8
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

D M S

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
SIX LESSONS FROM MADAME LA ZONGA – The Three Smoothies, vocal
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
KING FOR A DAY
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

KING FOR A DAY
CD: HEP CD-19 (England)

August 1940, Hollywood

SECOND CHORUS

A Paramount motion picture, released by Paramount Pictures Inc. on December 3, 1940.
B & W - 83 minutes (9 reels); directed by Henry C. Potter.

Cast: Fred Astaire, Paulette Goddard, Burgess Meredith, Charles Butterworth, Artie Shaw (as himself), Frank Melton, Ada Kuznezow, Jimmy Conian and Artie Shaw's Orchestra

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Billy Butterfield, George Wendt, Jack Cathcart
Trombones: Vernon Brown, Bruce Squires, Elmer Smithers
Reeds: Artie Shaw, (clarinet, leader, arranger), Les Robinson, Neely Plumb (alto sax),
Bus Basse, Jerry Jerome (tenor sax)
Strings: A string section of 6 violins, 2 violas, 1 cello, possibly T. Boardman, T. Klages,
Bob Bower, Bob Morrow, Al Beller, E. Lamas, violins; Al Harshman, K. Collins,
viola; Fred Goerner, cello;
Rhythm: Johnny Guarnieri (piano), Al Hendrickson (guitar), Jud DeNaut (string bass),
Nick Fatool (drums).

Bobby Hackett, trumpet, is heard on the soundtrack only dubbing Fred Astaire's trumpet scenes, while Billy Butterfield ghosts for Burgess Meredith.

Film Issues

DVD: Sanctuary Digital Entertainment SDE 2001, Matinée 301109

DVD: Bluebird 82876 60092-2 (two tracks only)

Unless noted otherwise the tracks listed below are performed by Artie Shaw and His Orchestra

Audio Issues

MAIN TITLE – HYSTERICIS IN D MINOR

12" 33: Hollywood Soundstage HS 404 (USA), Artie Shaw Club ASC-7 (England)

SUGAR (n/c)²⁰

12" 33: Hollywood Soundstage HS 404 (USA)

EVERYTHING'S JUMPIN (n/c)

12" 33: Hollywood Soundstage HS 404 (USA)

Swing Era ASC-7 (England)

(I AIN'T HEP TO THAT STEP BUT I'LL) DIG IT – Astaire, Goddard, Meredith, vocal

12" 33: Hollywood Soundstage HS 404 (USA), Artie Shaw Club ASC-7 (England)

IVY SHUFFLE (closing bars only)

12" 33: Hollywood Soundstage HS 404 (USA)

SWEET SUE – JUST YOU²¹

12" 33: Hollywood Soundstage HS 404 (USA)

²⁰ Bobby Hackett and Billy Butterfield with the Orchestra behind dialogue.

²¹ Bobby Hackett and Billy Butterfield with the Orchestra.

LOVE OF MY LIFE – Fred Astaire, vocal (some dialogue)
12" 33: Hollywood Soundstage HS 404 (USA)
I'M YOURS
12" 33: Hollywood Soundstage HS 404 (USA)
DOUBLE MELLOW (much noise)
12" 33: Hollywood Soundstage HS 404 (USA)
THE NEW MOON IS SHINING/LOVE OF MY LIFE – Fred Astaire, vocal (*no Shaw Orch.*)
12" 33: Hollywood Soundstage HS 404 (USA)
POOR MR. CHISHOLM – Fred Astaire, vocal (*no Shaw Orch.*)
12" 33: Hollywood Soundstage HS 404 (USA), Artie Shaw Club ASC-7 (England)
CONCERTO FOR CLARINET (SWING CONCERTO)
12" 33: Hollywood Soundstage HS 404 (USA), Artie Shaw Club ASC-7 (England)
UNIDENTIFIED TITLE (n/c) (incidental – background)
(Hoedown) THE BAYOU (POOR MR. CHISOLM) – Astaire vocal & dance (with Shaw Orch.)
12" 33: Hollywood Soundstage HS 404 (USA)
Swing Era ASC-7 (England)
LOVE OF MY LIFE/MAIN TITLE
12" 33: Hollywood Soundstage HS 404 (USA) Artie Shaw Club ASC-7 (England)

Outtake

ME AND THE GHOST UPSTAIRS – Fred Astaire, vocal & dance (with Shaw Orch.)
DVD: Matinée 3011099

August 1940
Paramount Recording Session
"Second Chorus"
Paramount Studios
5555 Melrose Avenue
Hollywood

D M S

ARTIE SHAW AND HIS ORCHESTRA

(Personnel same as above)

CONCERTO FOR CLARINET

(On Label as "Hot Concerto")
(Artie Shaw)

Issues

12" 78: Paramount Limited Edition No. 05507/#146 (USA)
16" 33: AFRS BML P-S-5 (SSL 3525) (USA)
CD: HEP CD-19 (England)

August 26, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 9

(NBC-Red) (KFI)

Bud Heiland, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-235

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“Elsie Trefellas is suing George” - Comedy Sketch with George Burns, Gracie Allen, Bud Heiland and Artie Shaw

CIRIBIRIBIN – The Three Smoothies, vocal

“Elsie Trefellas is suing George” - Comedy Sketch with George Burns, Gracie Allen, Bud Heiland and Artie Shaw

Commercial

OUT OF NOWHERE

“Elsie Trefellas is suing George” - Comedy Sketch with George Burns, Gracie Allen, Bud Heiland and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834 (USA)

CIRIBIRIBIN

Cassette: Radio Spirits 48754 41834 (USA)

OUT OF NOWHERE

Cassette: Radio Spirits 48754 41834 (USA)

CD: HEP CD-19 (England)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

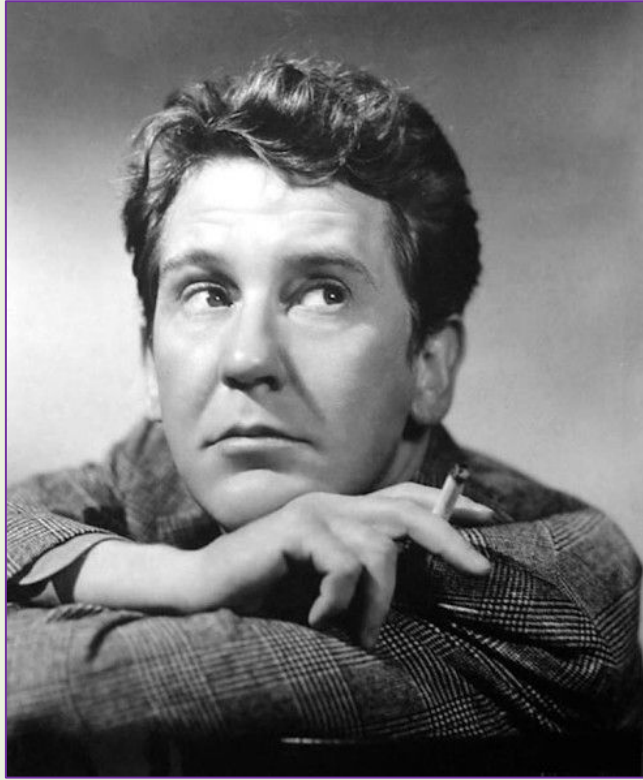




Paulette Goddard



Fred Astaire (Frederick Austerlitz)



Burgess Meredith



Fred Astaire, Burgess Meredith and Paulette Goddard



Paulette Goddard and Fred Astaire



Fred Astaire



International Releases of "Second Chorus"

September 1940

September 2, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 10

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-236

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“George is on trial” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

PRETTY BABY – The Three Smoothies, vocal

“George is on trial” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

JUNGLE DRUMS (announced as CANTO KARABALI)

“George is on trial” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme) - vocal The Three Smoothies

Cassette: Radio Spirits 48754 41834 (USA)

PRETTY BABY

Cassette: Radio Spirits 48754 41834 (USA)

JUNGLE DRUMS

CD: HEP CD 19 (England)

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

September 3, 1940 (Tuesday)
8:00 pm - Midnight
Victor Recording Session
Victor Hollywood Recording Studio
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS GRAMERCY FIVE

Trumpet: Billy Butterfield
Clarinet: Artie Shaw (leader, arranger)
Rhythm: Johnny Guarneri (harpsichord), Jud DeNaut (string bass), Al Hendrickson (guitar), Nick Fatool (drums)

PBS 055061-1

SPECIAL DELIVERY STOMP

(Artie Shaw)

Issues

10" 78: Victor 26762-A (USA), His Master's Voice B.9146 (England) (2), His Master's Voice JK.2131 (Switzerland), La Voix De Son Maitre SG.51 (France), RCA Victor 20-4111-B (USA)
12" 78: V-Disc 61B (USA), V-Disc 281B (USA)
7" 45: RCA Victor 47-2952 (USA)RCA 20144 (Australia), RCA EPA-5006 (Germany), RCA LPM-1241-3 (Germany), RCA Italiana A72V 0195 (Italy), RCA Victor LPC-100 (Spain), RCA EP-RC-9067 (Yugoslavia)
10" 33: His Master's Voice FFLP 1009 (France)
12" 33: Bluebird 7637-1-RB (USA), Bluebird AXM2-5556 (USA), RCA Camden QJ-25351 (Canada), Jazz Selection Mono 32 933-4 (Germany), RCA RA-5455 (Japan), RCA LPM-1241C (Germany), RCA Victor LPM-1241 (USA), RCA Records DMM 4-0321 (USA), RCA Records NL89774(2) (Germany), RCA Records RA 9005 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LSA 3087 (England), RCA Victor RMP-5114 (Japan)
CD: Bluebird 6274-2-RB (USA), Bluebird 82876 692392 (USA), Classics 1127 (France), Classic Jazz CDCD 1007 (EEC), Fabulous FADCD2048 (UK), Hallmark 702232 (Netherlands), Intense Media 222738-07 (EU), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany), Properbox 85 (England), RCA CD 90128 (Germany), Sounds Of Yesteryear DSOY667 (England)

PBS 055061-1A

SPECIAL DELIVERY STOMP

Issues

10" 78: Not processed

PBS 055062-1
SUMMIT RIDGE DRIVE
(Artie Shaw)

Issues

10" 78s: Victor 26763-A (USA), His Master's Voice B.9146 (England) (2), La Voix De Son Maitre SG.51 (France), RCA Victor 20-4111-A (USA)
12" 78: V-Disc 107A (USA)
7" 45s: RCA EPA-5050 (Germany), RCA EPA-5050 (USA), RCA EPC-1241-2 (Germany), RCA Victor 47-2952 (USA)
12" 33s: Bluebird 7637-1-RB (USA), Bluebird AXM2-5556 (USA), Jazz Selection Mono 32 933-4 (Germany), The King Jazz Story SM 3621 (Italy), RCA NL 45128 (Italy), RCA LPM-1241C (Germany), RCA Victor LPM-1241 (USA), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records NL89774(2) (Germany), RCA Records RA 9005 (Japan), RCA Victor LPM-6701 (USA), RCA Victor LSA 3087 (England), RCA Victor RMP-5114 (Japan), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Time Life STBB 26 (USA),
CD: Best of Jazz 4016 (France), Bluebird 6274-2-RB (USA), Bluebird 82876-60092-2 (USA), Bluebird 82876 692392 (USA), Bluebird 09026-63808-2 (USA), Classic Jazz CDCD 1007 (EEC), Classics 1127 (France), Fabulous FADCD2048 (UK), Intense Media 222738-07 (EU), It's Music 22705 (Germany), Kaz Records TRT CD 191 (England), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), RCA CD 90128 (Germany), Planet Media PLM1039

PBS 055062-1A
SUMMIT RIDGE DRIVE

D M S

Issues

10" 78: Not processed

PBS 055063-1
KEEPIN' MYSELF FOR YOU
(Vincent Youmans)

Issues

10" 78: Victor 26762-B (USA), His Master's Voice JK.2131 (Switzerland)
12" 78: V-Disc 107B (USA)
7" 45: RCA EPC-1241-3 (Germany)
12" 33: Bluebird 7637-1-RB (USA), Bluebird AXM2-5556 (USA), Camden QJ-25351 (Canada), RCA LPM-1241C (Germany), RCA Victor LPM-1241 (USA), RCA Records DMM 4-0321 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSA 3087 (England)
CD: Classics 1127 (USA), Intense Media 222738-07 (EU), Mosaic MD-7 244 (USA), RCA CD 90128 (Germany), Properbox 85 (England)

PBS 055063-1A
KEEPIN' MYSELF FOR YOU

Issues

10" 78: Not processed

PBS 055064-1
CROSS YOUR HEART
(Ballard McDonald-James F. Hanley-B. G. DeSylva)

Issues

10" 78: Victor 26763-B (USA), His Master's Voice X 7095 (England)
12" 78: V-Disc 468-A (USA)
7" 45: RCA EPC-1241-1 (Germany)
7" 33: RCA Victor 7-6039 (USA)
12" 33: Bluebird 7637-1-RB (USA), Bluebird AXM2-5572 (USA), Camden QJ-25351 (Canada), RCA LPM-1241C (Germany), RCA NL 45128 (Italy), RCA Victor LPM-1241 (USA), RCA Records DMM 4-0321 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSA 3087 (England), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany)
CD: Classics 1127 (France), Intense Media 222738-07 (EU), Mosaic MD-7 244 (USA), RCA CD 90128 (Germany), Properbox 85 (England)

PBS 055064-1A
CROSS YOUR HEART

Issues

10" 78: Not processed

D M S

September 7, 1940 (Saturday) and September 8, 1940 (Sunday)
9:00 pm – 12:45 am
Victor Recording Session
Victor Recording Studio
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Billy Butterfield, George Wendt, Jack Cathcart
Trombones: **JACK JENNEY**, Vernon Brown
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Neely Plumb (alto saxophone, clarinet), Bus Bassey (tenor saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet)
Strings: Truman Boardman (violin), Ted Klages (violin), Bill Brower (violin), Bob Morrow (violin), Alex Beller (violin), Eugene Lamas (violin), Allan Harshman (viola), Keith Collins (viola), Fred Goemer (cello)
Rhythm: Johnny Guarneri (piano), Jud DeNaut (string bass), Al Hendricksen (guitar), Nick Fatool (drums)
Vocalist: Anita Boyer
Arranger: Lennie Hayton

PBS 055067-1

IF IT'S YOU

(Ben Oakland-Milton Drake-Artie Shaw)

Vocal refrain by Anita Boyer

Lennie Hayton arrangement

Issues

10" 78: Victor 26760-B (USA)
12" 33: Bluebird AXM2-5572 (USA), Sounds of Swing LP-118 (USA)
CD: Classics 1127 (France), Intense Media 222738-07 (EU), Pulse PLS CD 402 (England)

PBS 055067-1A

IF IT'S YOU

Issues

10" 78: Unknown

PBS 055067-2

IF IT'S YOU

Issues

10" 78: Not processed

PBS 055067-2A

IF IT'S YOU

Issues

10" 78: Not processed

PBS 055068-1
OLD, OLD CASTLE IN SCOTLAND
(Ben Oakland-Herb Magidson)
Vocal refrain by Anita Boyer
Lennie Hayton arrangement

Issues

10" 78: Unknown

PBS 055068-1A
OLD, OLD CASTLE IN SCOTLAND

Issues

10" 78: Unknown

PBS 055068-(1)2R
OLD, OLD CASTLE IN SCOTLAND

Issues

10" 78: Victor 26760-A (USA)
12" 33: Bluebird AXM2-5572 (USA)
CD: Classics 1127 (France), Intense Media 222738-07 (EU)

PBS 055069-1
TEMPTATION
(Tentación)
(Nacio Herb Brown)
Lennie Hayton arrangement

D M S

Issues

10" 78: Victor 27230-B (USA) (2), Victor 27230-B (Canada), His Master's Voice X 7095 (England), RCA Victor 420-0052 (Canada),
12" 78: V-Disc 192-A (USA) (from dub)
7" 45: RCA 20021 (Australia), RCA 447-0052 (USA) (black label), RCA 447-0052 (USA) (red label), RCA Records RCX-1061 (England), RCA Victor 447-0052 (USA), RCA Victor EPA-5033 (USA), RCA Victor EPA-800 (USA)
12" 33: Archives of Jazz 101.671 (Italy), Bluebird AXM2-5572 (USA), Bluebird 6274-1-RB (USA), Jazz Selection Mono 32 933-4 (Germany), RCA ANL1-1089(e) (USA), RCA International TCL1 7004 (Italy), RCA International TJL 1-7004 (INTS) (Germany), RCA NL 45128 (Italy), 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), RCA Victor MELI-6 (Mexico), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), RCA Victor DPM 2041 (England), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6913 (England), Time Life STBB 26 (USA)

CD: Best of Jazz 4016 (France), Bluebird 09026-63808-2 (USA), Bluebird 6274-2-RB (USA), Bluebird 82876 692392 (USA), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Classic Jazz CDCD 1007 (EEC), Classics 1127 (France), Intense Media 222738-07 (EU), It's Music 22705 (Germany), Jazz Portraits CD 14501 (EEC), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany)

PBS 055069-1A

TEMPTATION

Issues

10" 78: Not processed

PBS 055070-1

CHANTEZ-LES BAS

(W. C. Handy)

William Grant Still arrangement

Issues

10" 78: Victor 27354-B (USA) (2), His Master's Voice B.9197 (England), His Master's Voice B. 9197 (India), His Master's Voice SG.40 (France), La Voz De Su Amo GY 859 (Spain)

12" 33: Bluebird AXM2-5572 (USA), RCA RD-27065 (England), RCA LPM-1570 C (Germany), RCA Records NL89774 (2) (Germany), RCA Victor DPM 2028 (England), RCA Victor LPM-1570 (USA), Time Life STBB 26 (USA)

CD: Bluebird 82876-061099-2 (USA), Classics 1127 (France), Hep CD 1073 (UK), Intense Media 222738-07 (EU), Mosaic MD-7 244 (USA), Pulse PLS CD 402 (England), RCA Victor/BMG 09026-63753-2 (USA)

PBS 055070-1A

CHANTEZ-LES BAS

Issues

10" 78: Not processed

September 9, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 11

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-237

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“George owes money to the telephone company” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

I’LL NEVER SMILE AGAIN – The Three Smoothies, vocal

“George owes money to the telephone company” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

BEGIN THE BEGUINE

“George owes money to the telephone company” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834 (USA)

I’LL NEVER SMILE AGAIN

Cassette: Radio Spirits 48754 41834 (USA)

BEGIN THE BEGUINE

CD: HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

WEINBERGER GOES WEST

“Andy Weinberger, lawyer rep of Artie Shaw, shoved off from New York Monday (9) to be present at Shaw’s opening tomorrow night (Thursday) at the Palace Hotel, San Francisco. Originally scheduled to come east with the Burns & Allen show the 23rd and 30th of this month, Shaw stays on the coast. Idea of moving the broadcast to New York for the two weeks has been cancelled.”²²

²² Variety, September 11, 1940, p. 33

September 12, 1940 (Thursday)

Artie Shaw and his Orchestra opened a six-week engagement in the Rose Room of the Palace Hotel in San Francisco, California.

Actress Lana Turner divorced Artie Shaw in Los Angeles County Court.

September 16, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 12

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-238

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“George is looking for a guest” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

TRADE WINDS –The Three Smoothies, vocal

“George is looking for a guest” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

ROSE ROOM

“George is looking for a guest” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834

TRADE WINDS

Cassette: Radio Spirits 48754 41834 (USA)

ROSE ROOM

CD: HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

ARTIE SHAW BMI'S 1st S. F. CASUALTY WHEN HE'S MINUS NON-ASCAP TUNE

"San Francisco; Sept. 17.- Initial Frisco radio casualty is Artie Shaw, spending; his 'first 10 days at the Palace hotel minus the regular CBS wire. Fact that all bands airing on web must include at least one non-ASCAP number per broadcast caught jivester by surprise and sans arrangements. Situation now-being remedied by Lenny Hayton. Boys will have to do some rapid rehearsing if they want to get back on air inside of 10 days, as local union rules permit only two 2-hour rehearsal sessions per week. New band comprises 22 pieces and opened six week engagement in Rose Room (12) pulling an overflow mob. News that Lana Turner's divorce had been granted broke same day, giving hostelry nice publicity splash. Shaw's first act after being notified by newsmen of the divorce was to arrange with one of them for a tour through San Quentin Wednesday (18). Shaw will commute to Hollywood Mondays to do his Spam show."²³

6-MAN SHAW COMBO CUTTING FOR VICTOR

"Artie Shaw will hit the jive market again with Victor recordings grooved with a small combination out of his big crew. Leader has already recorded four sides, with a six piece group, including himself, Billy Butterfield, trumpet, John Guarnieri, piano; Al Hendrickson, guitar; Nick Fatool, drums, and Jack DeNaut, bass. Fatool and Guarnieri are ex-Benny Goodmanites grabbed by Shaw when Goodman broke up his band on the Coast prior to his operation. Numbers Shaw's group cut include two originals by himself. They're 'Special Delivery Stomp' and 'Summit Ridge Drive,' and two old show tunes, 'Keeping Myself for You' and 'Cross Your Heart' Shaw's big band started a stay at the Palace Hotel, San Francisco, last week (12). He calls the small combo the Gramercy Five, though six men, including himself, are listed."²⁴

CHATTER

"Hollywood - Lana Turner granted divorce from Artie Shaw."²⁵

²³ Variety, September 18, 1940, p. 33

²⁴ Variety, September 18, 1940, p. 33

²⁵ Variety, September 18, 1940, p. 45

September 23, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 13
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-239**

CRAZY PEOPLE/OPENING (opening theme) - vocal The Three Smoothies, vocal
Commercial
“George writes a newspaper column” - Comedy Sketch with George Burns, Gracie Allen, Bud
Heistand and Artie Shaw
THAT’S FOR ME – The Three Smoothies, vocal
“George writes a newspaper column” - Comedy Sketch with George Burns, Gracie Allen, Bud
Heistand and Artie Shaw
Commercial
MAMA YO QUERO/MA HE’S (SHE’S) MAKING EYES AT ME
–Señor Lee, vocal (in Portuguese and Spanish)
“George writes a newspaper column” - Comedy Sketch with George Burns, Gracie Allen, Bud
Heistand and Artie Shaw
MY ROMANCE
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)
Cassette: Radio Spirits 48754 41834 (USA)
THAT’S FOR ME
Cassette: Radio Spirits 48754 41834 (USA)
MAMA YO QUIERO/MA, HE’S (SHE’S) MAKING EYES AT ME
Cassette: Radio Spirits 48754 41834 (USA)
MY ROMANCE
CD: HEP CD-55 (England)
Cassette: Radio Spirits 48754 41834 (USA)
WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)
Cassette: Radio Spirits 48754 41834 (USA)

IN HOLLYWOOD

“Tobe Reed drives the Fitch Bandwagon on the new fall series starting off with Artie Shaw
from San Francisco on October 6.”²⁶

²⁶ Variety, September 25, 1940, p. 27

September 29, 1940 (Sunday)
7:30 – 8:00 pm
“Fitch Bandwagon”
NBC Studios
420 Taylor Street (Corner of Taylor & O’Farrell Streets)
San Francisco
(NBC-Red) (KPO)

This was the last of NBC’s *Summer Bandwagon* programs. It featured Leon Mojica and His Orchestra. Artie Shaw acted as master of ceremonies and did not participate in the musical performances.

September 30, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 14
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA NBC-240

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
“George is kidnapped by a gangster” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
MY HEART STOOD STILL
“George is kidnapped by a gangster” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
I GOT RYHTHM – The Three Smoothies, vocal
“George is kidnapped by a gangster” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)
Cassette: Radio Spirits 48754 41834 (USA)
MY HEART STOOD STILL
CD: HEP CD-55 (England)
Cassette: Radio Spirits 48754 41834 (USA)
I GOT RHYTHM
Cassette: Radio Spirits 48754 41834 (USA)
WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)
Cassette: Radio Spirits 48754 41834 (USA)

September/October 1940
Date and time Unknown
Possibly Rose Room, Palace Hotel

2 New Montgomery Street
San Francisco, California
(NBC-Blue) (KGO)
(Sustaining Broadcast)
Unknown announcer

NO NAME BLUES (n/c) (Gramercy Five)

Issues

NO NAME BLUES

12" 33: Artie Shaw Club ASC-13 (England)

D M S



NBC Studios
Tayler & O'Farrell
San Francisco



NBC Studios
Sunset & Vine
Hollywood



Billy Butterfield





Jack Jenney

October 1940

SHAW, BERNIE COAST DATES

“Los Angeles, Oct, 1 – Artie Shaw opens at the Victor Hugo in Beverly Hills Oct. 25 and may stay on until Ben Bernie comes in Christmas Day. Matty Malneck current at the spot, is considering a Chicago nitery offer.”²⁷

October 6, 1940 (Sunday)

7:30 – 8:00 pm

“Fitch Bandwagon”

NBC Studios

420 Taylor Street (Corner of Taylor & O’Farrell Streets)

San Francisco

(NBC-Red) (KPO)

Tobe Reed, announcer

SMILE FOR ME - opening theme

BEGUINE THE BEGUINE

I COULD MAKE YOU CARE - vocal Anita Boyer, vocal

I CAN’T LOVE YOU ANYMORE – (?)

SUMMIT RIDGE DRIVE (n/c) (Vanderbilt Six)

(n/c) **CONCERTO FOR CLARINET**

NIGHTMARE - closing theme

SMILE FOR ME (opening theme)

BEGUINE THE BEGUINE

I COULD MAKE YOU CARE - vocal Anita Boyer

I CAN’T LOVE YOU ANYMORE – (?)

SUMMIT RIDGE DRIVE (n/c) (Vanderbilt Six)

(n/c) **CONCERTO FOR CLARINET**

NIGHTMARE (closing theme)

Issues

SUMMIT RIDGE DRIVE

10” 78: Home-recorded acetate

CONCERTO FOR CLARINET

RTR: Private Collection

NIGHTMARE

RTR Private Collection

²⁷ Variety, October 2, 1940, p. 49

October 7, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 15

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-241

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“George disguises himself as a woman” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

FERRYBOAT SERENADE – The Three Smoothies, vocal

“George disguises himself as a woman” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

THROUGH THE YEARS

“George disguises himself as a woman” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

I AM AN AMERICAN – Gracie Allen and The Three Smoothies, vocal

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834 (USA)

FERRYBOAT SERENADE

Cassette: Radio Spirits 48754 41834 (USA)

THROUGH THE YEARS

CD HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

October 7, 1940 (Monday) and October 8, 1940 (Tuesday)
9:30 pm – 12:45 am
Victor Recording Session
Victor Hollywood Recording Studio
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Billy Butterfield, George Wendt, Jack Cathcart
Trombones: Jack Jenney, Vernon Brown
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Neely Plumb (alto saxophone, clarinet), Bus Bassey (tenor saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet)
Strings: Truman Boardman (violin), Ted Klages (violin), Bill Brower (violin), Bob Morrow (violin), Alex Beller (violin), Eugene Lamas (violin), Allan Harshman (viola), Keith Collins (viola), Fred Goemer (cello)
Rhythm: Johnny Guarneri (piano), Jud DeNaut (string bass), Al Hendricksen (guitar), Nick Fatool (drums)
Vocalist: Anita Boyer
Arranger: Lennie Hayton

PBS 055095-1

LOVE OF MY LIFE

(Johnny Mercer-Artie Shaw-Jo)
Lennie Hayton arrangement
Vocal refrain by Anita Boyer

Issues

10" 78: Victor 26790-B (USA)
12" 33: Bluebird AXM2-5572 (USA)
CD: Classics 1127 (France), Intense Media 222738-07 (EU)

PBS 055095-1A

LOVE OF MY LIFE

Issues

10" 78: Not processed

PBS 055096-1

A HANDFUL OF STARS

(Jack Lawrence-Ted Shapiro)
Vocal refrain by Anita Boyer

Issues

10" 78: Victor 26790-A (USA)
12" 33: Bluebird AXM2-5572 (USA)
CD: Classics 1127 (France), Intense Media 222738-07 (EU)

PBS 055096-1A

A HANDFUL OF STARS

Issues

10" 78: Not processed

PBS 055097-1

STAR DUST

(Polvillo de estrellas)

(Mitchell Parrish-Hoagy Carmichael)

Issues

10" 78: Victor 27230-A (USA) (2 - one autographed by Artie Shaw), Victor 27230-A (Canada), Victor Special 44-0003 (USA), Victor A-1058 (Japan)²⁸, His Master's Voice B.9288 (England), RCA Victor 42-0021-A (USA)

12" 78: V-Disc 120B (USA), V-Disc 560A (USA) (from dub)

7" 45: RCA Victor 447-0051 (USA), RCA 447-0051 (Germany), RCA Records RCX-1061 (England), RCA Victor EPA-5033 (USA), RCA Victor EPA-5070 (USA), RCA Victor WP 85 (USA), RCA Victor LPC-100 (Spain)

10" 33: His Master's Voice FFLP 1009 (France), RCA Victor LPM 30 (Canada)

12" 33: Archives of Jazz 101.671 (Italy), Bluebird AXM2-5572 (USA), Bluebird 6274-1-RB (USA), Jazz Selection Mono 32 933-4 (Germany), RCA ANL1-1089(e) (USA), RCA ESTEREO 10026 (Argentina), RCA NL 45128 (Italy), 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 NL89774 (2) (Germany), RCA Records PRTD-1013 (Japan)²⁹, RCA Records RA 9005 (Japan), RCA Victor DPM 2041 (England), RCA Records DMM 4-0321 (USA), RCA Victor AVLP-3978 (Argentina), RCA Victor LPM-1244 (USA), RCA Victor LPM-2246 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675 (e) (Germany), RCA Victor LSP-3675 (e) (USA), RCA Victor MELI-6 (Mexico), RCA Victor RMP-5114 (Japan), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), RCA Victor DPM 2028 (England), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6911 (England), Time Life STBB 06 (USA)

CD: Acrobat ACRCD 199 (Czech Republic), Best of Jazz 4016 (France), Bluebird 6274-2-RB (USA), Bluebird 82876-60092-2 (USA), Bluebird 82876 692392 (USA), Bluebird 09026-63808-2 (USA), Bluebird 09026-63845-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 82876 51419-2 (EU), Fabulous FADCD2048 (UK), Hallmark 702232 (The Netherlands), Intense Media 222738-07 (EU), It's Music 22705 (Germany), Living Era CD AJA 5113 (England), Classic Jazz CD CD 1007 (EEC), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Classics 1127 (France), Hep CD 1073 (UK), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany), Properbox 85 (England), Pulse PLS CD 402 (England), RCA Victor/BMG 09026-63753-2 (USA), Vocalion CDVS 1943 (England)

²⁸ Reverse side has GOOD-BYE by Benny Goodman and His Orchestra

²⁹ Reprint of RCA Victor LPM-2246 (USA)

PBS 055097-1A

STAR DUST

Issues

10" 78: Not processed

PBS 055098-1

MARINELA

Issues

10" 78: Victor 27362-B (USA), Victor 29852-A (Argentina), His Master's Voice B.9214 (England), His Master's Voice B. 9214 (India),

12" 33: Bluebird AXM2-5572 (USA), RCA RD-27065 (England), RCA ESTEREO 10026 (Argentina), RCA LPM-1570 C (Germany), RCA Victor AVL-3978 (Argentina), RCA Victor LPM-1570 (USA), RCA Victor DPM 2041 (England)

CD: Classics 1127 (France), Intense Media 222738-07 (EU), Mosaic MD-7 244 (USA)

PBS 055098-1A

MARINELA

Issues

10" 78: Not processed

PBS 055099-1

DANZA LUCUMI

(From One Love to Another)

(Ernesto Lecuona)

William Grant Still arrangement

D M S

Issues

10" 78: Victor 27354-A (USA) (2), Victor 29838-A (Argentina)

12" 33: Bluebird AXM2-5572 (USA)

CD: Classics 1127 (France), Intense Media 222738-07 (EU), Mosaic MD-7 244 (USA)

PBS 055099-1A

DANZA LUCUMI

Issues

10" 78: Not processed

October 14, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 16
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-242**

CRAZY PEOPLE/OPENING (opening theme)

Commercial

“What’s wrong with Gracie” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

STARDUST

“What’s wrong with Gracie” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

RHYTHM ON THE RIVER – The Three Smoothies, vocal

“What’s wrong with Gracie” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme) - vocal The Three Smoothies

Cassette: Radio Spirits 48754 41834 (USA)

STARDUST

CD: Hep Metronome CD 55 (UK)

Cassette: Radio Spirits 48754 41834 (USA)

RHYTHM ON THE RIVER

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

ON THE UPBEAT

“Artie Shaw drew a six-week extension at the Palace, San Francisco.”³⁰

“Artie Shaw’s engagement at the Palace Hotel in San Francisco has been extended until December 1.”³¹

³⁰ Variety, October 16, 1940, p. 52

³¹ The Billboard, October 26, 1940, p. 9

October 21, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 17
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-243**

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
“Professor Thorndyke studies Gracie” - Comedy Sketch with George Burns, Gracie Allen,
Bud Heistand and Artie Shaw
I KNOW THAT YOU KNOW – The Three Smoothies, vocal
“Professor Thorndyke studies Gracie” - Comedy Sketch with George Burns, Gracie Allen,
Bud Heistand and Artie Shaw
TEMPTATION
Commercial
“Professor Thorndyke studies Gracie” - Comedy Sketch with George Burns, Gracie Allen,
Bud Heistand and Artie Shaw
Commercial
Closing announcements and **BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)
Cassette: Radio Spirits 48754 41834 (USA)
I KNOW THAR YOU KNOW
Cassette: Radio Spirits 48754 41834 (USA)
TEMPTATION
CD HEP CD-55 (England)
Cassette: Radio Spirits 48754 41834 (USA)
WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)
Cassette: Radio Spirits 48754 41834 (USA)

October 26, 1940 (Saturday)

Time Undetermined

Rose Room, Palace Hotel

2 New Montgomery Street

San Francisco, California

(NBC-Blue) (KGO)

(Sustaining Broadcast)

Unknown announcer

GMA

NBC-244

STARDUST (n/c – intro only)

LOOKING FOR YESTERDAY – Anita Boyer, vocal

ALONG THE SANTA FE TRAIL – Anita Boyer, vocal

EVERYTHING IS JUMPIN' – into signoff

Issues

LOOKING FOR YESTERDAY

12" 33: Aircheck LP-11 (USA), Black Jack LP 3018 (Germany), HEP 19 (UK), Joyce Lp-1148 (USA), Sandy Hook S.H. 2016 (USA), Swing Era ASC-6 (England)

CD: HEP CD-19 (England), Soundcraft SC-8004 (Canada)

ALONG THE SANTA FE TRAIL

12" 33: Aircheck LP-11 (USA), Hep 19 (UK), Joyce Lp-1148 (USA), Sandy Hook S.H. 2016 (USA), Swing Era ASC-6 (England)

CD: HEP CD-19 (England), Soundcraft SC-8004 (Canada), Sounds Of Yesteryear DSOY667 (England)

EVERYTHING IS JUMPIN'

12" 33: Aircheck LP-11 (USA), HEP 19 (UK), Joyce Lp-1148 (USA), Sandy Hook S.H. 2016 (USA), Swing Era ASC-6 (England)

CD: HEP CD-19 (England), Soundcraft SC-8004 (Canada), Sounds Of Yesteryear DSOY667 (England)

October 28, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 18

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-246

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“George tries to get out of doing the broadcast” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

MOONLIGHT ON THE GANGES – The Three Smoothies, vocal

“George tries to get out of doing the broadcast” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

LOVE OF MY LIFE – Anita Boyer, vocal

Commercial

“George tries to get out of doing the broadcast” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme) - vocal The Three Smoothies

Cassette: Radio Spirits 48754 41834 (USA)

MOONLIGHT ON THE GANGES

Cassette: Radio Spirits 48754 41834 (USA)

LOVE OF MY LIFE

CD: HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

WHO'S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

October/November 1940
Date and time Unknown
Possibly Rose Room, Palace Hotel
2 New Montgomery Street
San Francisco, California
(NBC-Blue) (KGO)
(Sustaining Broadcast)
Unknown announcer

ALICE BLUE GOWN

Issues

ALICE BLUE GOWN

CD: SC-8004 Soundcraft SC-8004 (USA)

Cassette: JH # (-)

ON THE RECORDS

ARTIE SHAW AND HIS GRAMERCY FIVE – (Victor)

Special Delivery Stomp – FT Keepin' Myself for You – FT

"Following in the footsteps of such noted small combos within big bands as Benny Goodman's trio (and quartet and sextet), Tommy Dorsey's Clambake Seven and Bob Crosby's Bob Cats, among others. Shaw this week sets before record buyers the first waxed effort of his new five-man group. With Billy Butterfield on trumpet, Al Hendrickson on guitar, Jud DeNaut slapping the bass, Nick Fatool behind the drums and John Guarneri lending the by this time expected "different" Shaw touch by playing hot harpsicord. Artie's clarinet lets go as the pacemaker on two sides that have a natural market awaiting them among record collectors and other disciples of le jazz hot. Item A is an original item. B is the old Vincent Youmans number, and both are excellently done. Guarneri's work stands out next to the maestro's, despite the difficulty of bridging the gap between the basic instrumental classicism of a harpsicord and the hot passages allotted it here. The way Guarneri solves the problem alone is worth the price of the record. Shaw, of course, is superb, and the other four men hold up their ends admirably. Unless Shaw's reputation and the odd name of the group (the "Gramercy 5---" as written, denotes a New York telephone exchange, which will be understood probably only by New Yorkers) can command general attention, the chances that sales here will be limited, however."³²

³² The Billboard, November 2, 1940, p. 12

November 1940

WHEN ARTIE SHAW WALKED OUT ON A QUARTER MILLION DOLLARS

By Max Altman

“SO ART SHAW walked out. He quit a job which brought him a quarter million dollars in 1939. Was he a fool? Did he give up because he couldn't take it? Or was his act justifiable? Was it, as Duke Ellington remarked upon first hearing of it, 'a demonstration of crystal-pure artistry?'

“The casual observer may brand Shaw as egotistical, snobbish. Or as an irritable guy with screwy ideas and the unmitigated nerve to translate them into overt behaviour. Such is the picture which emerges from a perusal of the stories which have been printed about Shaw.

“What are the facts? What are the true reasons for Shaw's act? What kind of man is the real Art Shaw? One thing stands out above all others: Shaw valued artistry above profits. He refused to walk the tight-rope between commercialism and artistry. At last swing music can point to one living symbol of the musicians who revolts against Big Business.

“Close friends of Shaw were not surprised at his walkout. Those who knew the real Shaw were well aware of his contempt for the commercial side of his work. That the acknowledged King of Swing should resign from his post was a mystery only to those who did not understand him. It was a spectacular abdication only to those who could not comprehend the feeling of an honest musician who knew exactly what he wanted and why.

[Caricature of Artie Shaw with the header “Was He a Fool?”]

[Page 15: Photo of Lana Turner with paragraph: “The Girl He Left Behind Lana Turner, 19-year-old film starlet, was Shaw's wife from February to September 1940]

[Caption] “Their surprise marriage was an elopement. After the honeymoon, Artie and Lana found it difficult to adjust their temperaments. Their careers – movies vs. music – clashed too. Artie left Lana behind when he went to fulfil an engagement at a San Francisco hotel.”

“What did Shaw want? Most of all he wanted to play the clarinet. He wanted to play hot music express his musical feelings without being hampered by Tin Pan Alley traditions. So far as monetary success is concerned he wanted only a modest share of it. His orchestra was only a means to his end.

“Why did he want these things? Because Shaw is a sensitive artist. Because he has fine ideas. Because he is intelligent and alert. Because he is an instrumentalist who recognizes that technique, however, brilliant, is not an end, but only a means to an end. In short, because within him burned the fire of an honest artist seeking expression. An artist whose temperament balked at cheap exploitation.

“Did Shaw get what he wanted? Partly, yes. But with this partial satisfaction came an excess of things he did not want. These outweighed the former. Finally, when the saturation point was reached, he reacted with directness and complete simplicity. He quit.

“The now well-known story of Shaw's deserved rise to the top is not a new story. Other leaders have known the rigors and hardships of a long series of one-night stands. The eatless days and sleepless nights, the 200 to 600 mile jumps, the disappointments, lean pocket-books, frayed nerves. What makes Shaw's case different is his reaction to the events which followed his arrival in the Big Time.

“Take the jitterbugs, for example. They wanted sensationalism. They wanted killer-dillers – the more riffs the better. In their frenzied emotionalism they demanded a steady stream of flashy instrumental pyro-technics. The music itself was incidental. Potboilers or genuinely artistic creations – it did not matter to them. Shaw soon perceived this. He wanted to play his *best* music. He did not want the adulation of flighty jitterbugs. Unquestionably, his revolt was justified.

“Shaw revolted, too, against the autograph hunters. They clamoured for the impossible. No man, however, agile, could be expected to play the clarinet, lead a band, and sign his name a thousand times – all within a period of four hours. Because Shaw met the problem with the only feasible solution – that of refusal – he created ill-will. But who would be so bold as to say he was not justified in his decision? Shaw did not play request numbers. How could he? The band would have to play all night to please everybody. So again he the natural thing. And made more enemies. Song pluggers did not like Shaw either. The feeling was mutual. Shaw soon realized that the musical quality of a new tune had nothing whatever to do with the pleadings of the song pluggers. Theirs was the grossly commercial task of obtaining performances, preferably over the air, of the latest listings in their catalogues. Whether or not a new song had musical merit did not matter to them. But it did to Shaw.

“Shaw was paid handsomely for his recordings. But his choice of material was limited, with a few exceptions, to killer-diller potboilers and stereotyped arrangements of popular tunes. I strongly suspect that he would have been happier had he been paid less and then given the opportunity to record something worth the time and attention of the hot fan. That the recording companies brazenly substituted quantity for quality must have irked Shaw – as it irks any intelligent music lover. He must have wondered, as a good many other hot fans have wondered, why good music, even in the jazz domain, would not pay dividends, even if more slowly than Tin Pan Alley tripe.

“In his commercial radio program and in Hollywood, too, Shaw encountered a system which specialized in putting words into the mouths of its hirelings. For his radio show, Shaw was required to read a ready-made script. Neither Shaw, nor anyone else interested in hot music, was really fooled by this distorted attempt to make a virtuous glamour boy out of clarinetist Shaw. In Hollywood, he openly rebelled at an acting part requiring him to speak as no genuine musician would ever speak. In the final version of the film Shaw says only one word: ‘Hello.’ Making an ass of himself in public – for so many thousand dollars – was a process which Shaw could not long endure.

“Every musician, every leader, has known the same commercial pressures which were exerted upon Shaw. But most of them can’t, or won’t, forego the allure of the dollar. Shaw was the first bandleader, with the world at his feet, to tell the music business to go to hell. Shaw is not alone in these sentiments. There are plenty of hot musicians with the same lack of love for the generals of industry who regard music solely as a business. But translating ideas into action would be economic suicide for many musicians. For Art Shaw, however, the transition was the honest expression of a sensitive, self-respecting artist who had the courage of his convictions.

“And subsequent events have proved that it hasn’t been economic suicide either.”³³

³³ Music and Rhythm, November 1940, p. 14-16

November 4, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 19

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-247

CRAZY PEOPLE/OPENING (opening theme) – The Three Smoothies, vocal

Commercial

“George tries to impress Fifi” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

BLUES

“George tries to impress Fifi” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

TRADE WINDS – The Three Smoothies, vocal

“George tries to impress Fifi” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834 (USA)

BLUES

CD: HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

TRADE WINDS

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

November 11, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 20
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-248**

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
“Gracie writes a musical comedy” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand, Artie Shaw and cast
KING HENRY VIII – George Burns, Gracie Allen, Bud Heistand and Artie Shaw, vocal
“Gracie writes a musical comedy” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
PRELUDE IN C MAJOR
“Gracie writes a musical comedy” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
HAIL THE KING - – George Burns, Gracie Allen, Bud Heistand and Artie Shaw, vocal
Commercial
Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)
Cassette: Radio Spirits 48754 41834 (USA)

KING HENRY VIII
Cassette: Radio Spirits 48754 41834 (USA)

PRELUDE IN C MAJOR
CD: HEP CD 55 (England)
Cassette: Radio Spirits 48754 41834 (USA)

HAIL THE KING
Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)
Cassette: Radio Spirits 48754 41834 (USA)

November 18, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 21
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-249**

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
BEAT ME, DADDY, EIGHT TO THE BAR – The Three Smoothies, vocal
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
SUGAR
Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial – **BEAT ME DADDY** variant, jingle by entire cast
Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)
Cassette: Radio Spirits 48754 41834 (USA)
BEAT ME, DADDY, EIGHT TO THE BAR
Cassette: Radio Spirits 48754 41834 (USA)
SUGAR
CD: HEP CD-55 (England)
Cassette: Radio Spirits 48754 41834 (USA)
WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)
Cassette: Radio Spirits 48754 41834 (USA)

Record Buying Guide

POSSIBILITIES

Frenesi

“A truly beautiful Mexican melody that has already met with retail record success in ARTIE SHAW’S recording, released several months ago. WOODY HERMAN now makes the same number but in ideal coin phono style. In the same soft, slow vein as I’ll Never Smile Again, this can be very big in the same music boxes.”³⁴

³⁴ The Billboard, November 16, 1940, p. 79

November 25, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 22

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-250

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“The gang rehearses next week’s show” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

WHISPERING – The Three Smoothies, vocal

“The gang rehearses next week’s show” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

WHAT IS THERE TO SAY

“The gang rehearses next week’s show” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834 (USA)

WHISPERING

Cassette: Radio Spirits 48754 41834 (USA)

WHAT IS THERE TO SAY

CD: HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)



"NEWER THAN SWING".....

Starting THURSDAY
DECEMBER 12th

ARTIE SHAW

AND HIS ORCHESTRA

... the inimitable
ARTIE SHAW featured
on the BURNS and
ALLEN Radio Show...
with ANITA BOYER
and the GRAMERCY FIVE

ADMISSION
LADIES .50
GENTLEMEN .75
(PLUS TAX)

SATURDAYS
LADIES .75
GENTLEMEN \$1.00
(PLUS TAX)

NITELY
ARTIE SHAW
& HIS ORCHESTRA

SATURDAY MATINEE
2 & 5 PM
35¢ 50¢

The
PALLADIUM
Ballroom Cafe

SUNSET NEAR VINE • HOLLYWOOD



Reflecting the Spirit of the Season

• The Palladium cordially invites you to "join with Santa" in celebrating your Holiday Season to the tuneful rhythms of Artie Shaw's Orchestra. Make your reservations now for New Year's Eve. Phone HOLLYWOOD 7356.



"Tonight at 7:30"
and every night at 7:30

• Southland diners who insist upon the best will enjoy excellent food and cocktails, served with the utmost care and courtesy in the Palladium Dining Room. • Special Full Course Dinner served from 7:30 till midnight, only 90c. Complete a la Carte Service . . . Never a Cover Charge

Saturday Matinee

2 till 6 P. M.
2 Orchestras
ARTIE SHAW
"Newer than Swing"
DON RICARDO'S
 Rhumba Orchestra
 Also an NBC Transcontinental Show
ADMISSION only 35c-50c PLUS TAX



"NEWER THAN SWING"....

Vivian Oliver
56 Quincy Ave.
Long Beach, Cal.



SEC. 562, P. L. & R.

December 1940

December 2, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 23

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-251

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“The sponsor drops by” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

DOWN ARGENTINA WAY – The Three Smoothies, vocal

“The sponsor drops by” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

DIGA DIGA DOO

“The sponsor drops by” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834 (USA)

DOWN ARGENTINA WAY

Cassette: Radio Spirits 48754 41834 (USA)

DIGA DIGA DOO

12” 33: Swing Era ASC-5 (England)

CD: HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

December 3, 1940 (Tuesday)
1:00 – 4:00 pm
Victor Recording Session
Victor Hollywood Recording Studio
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Billy Butterfield, George Wendt, Jack Cathcart
Trombones: Jack Jenney, Vernon Brown
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Neely Plumb (alto saxophone, clarinet), Bus Bassey (tenor saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet)
Strings: Truman Boardman (violin), Ted Klages (violin), Bill Brower (violin), Bob Morrow (violin), Alex Beller (violin), Eugene Lamas (violin), Allan Harshman (viola), Keith Collins (viola), Fred Goemer (cello)
Rhythm: Johnny Guarneri (piano), Jud DeNaut (string bass), Al Hendricksen (guitar), Nick Fatool (drums)
Vocalist: Anita Boyer
Arranger: Lennie Hayton

PBS 055184-1

THIS IS ROMANCE

(Esto Es Romance)

(Edward Hayman-Vernon Duke)

Lennie Hayton arrangement

Issues

10" 78: Unknown

PBS 055184-1A

THIS IS ROMANCE

Issues

10" 78: Not processed

PBS 055184-2

THIS IS ROMANCE

Issues

10" 78: (Master) Victor 27343-B (USA), His Master's Voice B.9382 (England)

12" 33: Bluebird AXM2-5572 (USA), Sounds of Swing LP-102 (USA)

CD: Classics 1127 (France), Hep CD 1073 (UK), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA)

PBS 055185-1

WHAT IS THERE TO SAY

(Que Mas Se Puede Decir)

(E. Y. Harburg-Vernon Duke)

Issues

10" 78: Unknown

PBS 055185-1A

WHAT IS THERE TO SAY

Issues

10" 78: Not processed

PBS 055185-2

WHAT IS THERE TO SAY

Issues

10" 78: (Master) Victor 27432-A (USA) (2), Victor 27432-A (Canada) His Master's Voice B.9351 (England)

12" 33: Bluebird AXM2-5572 (USA), RCA Camden CAL-465 (USA), RCA Camden CAS-465(e) (PCRS-5305) (USA), RCA Camden CAS-465(e) (Germany), RCA Camden CAL-465 (Canada), RCA Camden CDN-127 (England), RCA Victor DPM 2041 (England), RCA NL 89774 (2) (France)

CD: Classics 1127 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany)

PBS 055186-1

PYRAMID

(Duke Ellington-Juan Tizol)

Issues

10" 78: Unknown

PBS 055186-1A

PYRAMID

Issues

10" 78: Not processed

PBS 055186-2

PYRAMID

Issues

10" 78: (Master) Victor 27343-A (USA), Victor 29838-B (Argentina), His Master's Voice B.9197 (England), His Master's Voice B. 9197 (India), His Master's Voice SG.40 (France), La Voz De Su Amo GY 859 (Spain),
12" 33: Bluebird AXM2-5572 (USA), Sounds of Swing LP-102 (USA)
CD: Classics 1127 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA)

PBS 055187-1

YOU FORGOT ABOUT ME

(James F. Hanely-Sammy Mysels-Dick Robertson)

Vocal refrain by Anita Boyer

Issues

10" 78: Unknown

PBS 055187-1A

YOU FORGOT ABOUT ME

Issues

10" 78: Not processed

PBS 055187-2

YOU FORGOT ABOUT ME

Issues

10" 78: (Master) Victor 27256-A (USA)
12" 33: Bluebird AXM2-5572 (USA), Sounds of Swing LP-116 (USA)
CD: Classics 1127 (France), Intense Media 222738-08 (EU)

PBS 055188-1

WHISPERS IN THE NIGHT

(Jack Owens-Artie Shaw)

Vocal refrain by Anita Boyer

Issues

10" 78: Not processed

PBS 055188-1A

WHISPERS IN THE NIGHT

Issues

10" 78: Unknown

PBS 055188-2

WHISPERS IN THE NIGHT

Issues

10" 78: (Master) Victor 27256-B (USA)
12" 33: Bluebird AXM2-5572 (USA)
CD: Classics 1127 (France), Intense Media 222738-08 (EU)

December 4, 1940 (Wednesday)

1:00 – 4:00 pm

Victor Recording Session

Victor Hollywood Recording Studio

1016 North Sycamore Avenue

Hollywood, California

Artie Shaw and His Orchestra:

Trumpets: Billy Butterfield, George Wendt, Jack Cathcart
Trombones: Jack Jenney, Vernon Brown
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Neely Plumb (alto saxophone, clarinet), Bus Bassey (tenor saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet)
Strings: Truman Boardman (violin), Ted Klages (violin), Bill Brower (violin), Bob Morrow (violin), Alex Beller (violin), Eugene Lamas (violin), Allan Harshman (viola), Keith Collins (viola), Fred Goemer (cello)
Rhythm: Johnny Guarneri (piano), Jud DeNaut (string bass), Al Hendricksen (guitar), Nick Fatool (drums)
Vocalist: Anita Boyer
Arranger: Lennie Hayton, Ray Conniff

PBS 055191-1

BLUES – PART 1

(Lenox Avenue Suite – Work Title)

(William Grant Still)

Issues

10" 78: Unknown

PBS 055191-1A

BLUES – PART 1

Issues

10" 78: Not processed

PBS 055191-3
BLUES – PART 1

Issues

- 10" 78: (Master) Victor 27411-A (USA) (2), Victor 27411-A (Canada), His Master's Voice B.9259 (England),
- 7" 45: RCA Victor EPBT 1020 (USA), His Master's Voice 7EG 8100 (Great Britain)
- 12" 33: Bluebird AXM2-5572 (USA), Bluebird 6274-1-RB (USA), Everest Records CBR 1013 (England), RCA LPM-1648-C (Germany), RCA NL 45128 (Italy), RCA Italiana A10V 0013 (Italy), RCA RA-5455 (Japan), RCA Records NL89774 (2) (Germany), RCA Records RA 9005 (Japan), RCA Victor DPM 2028 (England), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Victor LPT 1020 (USA)
- CD: Acrobat ACRCO 199 (Czech Republic), Bluebird 09026-63808-2 (USA), Bluebird 6274-2-RB (USA), Classics 1127 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), Vocalion CDVS 1943 (England)

PBS 055192-2
BLUES – PART 2
(Lenox Avenue Suite – Work Title)
(William Grant Still)

Issues

- 10" 78: Unknown

PBS 055192-1A
BLUES – PART 2

D M S

Issues

- 10" 78: Not processed

PBS 055192-3
BLUES – PART 2

Issues

- 10" 78: Victor 27411-B (USA) (2), Victor 27411-B (Canada), His Master's Voice B.9259 (England),
- 7" 45: RCA Victor EPBT 1020 (USA), His Master's Voice 7EG 8100 (Great Britain)
- 12" 33: Bluebird AXM2-5572 (USA), Bluebird 6274-1-RB (USA), Everest Records CBR 1013 (England), RCA LPM-1648-C (Germany), RCA NL 45128 (Italy), RCA Italiana A10V 0013 (Italy), RCA RA-5455 (Japan), RCA Records NL89774 (2) (Germany), RCA Records RA 9005 (Japan), RCA Victor DPM 2028 (England), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Victor LPT 1020 (USA)
- CD: Acrobat ACRCO 199 (Czech Republic), Bluebird 09026-63808-2 (USA), Bluebird 6274-2-RB (USA), Classics 1127 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), Vocalion CDVS 1943 (England)

PBS 055193-1
WHO'S EXCITED
(Artie Shaw)

Issues

10" 78: Unknown

PBS 055193-1A
WHO'S EXCITED

Issues

10" 78 Not processed

PBS 055193-2
WHO'S EXCITED

Issues

10"78: Victor 27385-B (USA) His Master's Voice B.9341 (England), La Voz De Su Amo GY 686 (Spain),
12" 33: Bluebird AXM2-5572 (USA), Bluebird AXM2-5580 (USA), RCA Records NL89774 (2) (Germany), Sounds of Swing LP-102 (USA)
CD: Classics 1167 (France), Hep CD 1073 (UK), Intense Media 222738-08 (EU), Jasmine JASMCD 2585 (UK), Mosaic MD-7 244 (USA), Pulse PLS CD 402 (England), Sounds Of Yester Year DSOY667 (England)

PBS 055194-1
PRELUDE IN C MAJOR
(Prelude in C# Major – Work Title)
(Ray Conniff-Artie Shaw)
Ray Conniff arrangement

Issues

10" 78: Unknown

PBS 055194-1A
PRELUDE IN C MAJOR

Issues

10" 78: Not processed

PBS 055194-2

PRELUDE IN C MAJOR

Issues

- 10" 78: Victor 27432-B (♯) (USA), Victor 27432-B (Canada), His Master's Voice B.9365 (England)
- 12" 33: Bluebird AXM2-5572 (USA), Bluebird AXM2-5580 (USA), Everest Records CBR 1013 (England), RCA LPM-1648-C (Germany), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), RCA Records NL89774 (2) (Germany)
- CD: Best of Jazz 4016 (France), Bluebird 09026-63808-2 (USA), Classics 1167 (France), Hep CD 1073 (UK), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), Pulse PLS CD 402 (England)

Note: the arrangement and recording are actually in C# major (written as enharmonic key of Db) and not C major (see Part 2, Index, Music Library)

December 5, 1940 (Wednesday)

2:00 – 8:00 pm

Victor Recording Session

Victor Hollywood Recording Studio

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS GRAMERCY FIVE

- Trumpet: Billy Butterfield
- Clarinet: Artie Shaw (leader, arranger)
- Rhythm: Johnny Guarnieri (harpsichord), Jud DeNaut (string bass), Al Hendrickson (guitar), Nick Fatool (drums)

PBS 055195-1

DR. LIVINGSTONE, I PRESUME

(Artie Shaw)

Issues

- 10" 78s: (Master) Victor 27289-A (USA), His Master's Voice B.9207 (England) (2), His Master's 0303Voice B. 9207 (India), La Voix De Son Maitre SG.39 (France)
- 7" 45: RCA EPC-1241-2 (Germany)
- 12" 33s: Bluebird 7637-1-RB (USA), Bluebird AXM2-5572 (USA), Camden QJ-25351 (Canada), RCA LPM-1241C (Germany), RCA RA-5455 (Japan), RCA Records RA 9005 (Japan), RCA Victor LPM-1241 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSA 3087 (England), RCA Victor RMP-5114 (Japan)
- CD: Bluebird 09026-63808-2 (USA), Classics 1167 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), Properbox 85 (England), Pulse PLS CD 402 (England), RCA CD 90128 (Germany), Vocalion CDVS 1943 (England)

PBS 055195-1A

DR. LIVINGSTONE, I PRESUME

Issues

10" 78: Not processed

PBS 055196-1

WHEN THE QUAIL COME BACK TO SAN QUENTIN

(Artie Shaw)

Issues

10" 78s: (Master) Victor 27289-B (USA), His Master's Voice B.9207 (England) (2), His Master's Voice B. 9207 (India), La Voix De Son Maitre SG.39 (France)

12" 78: V-Disc 468A (USA)

7" 45: RCA EPC-1241-2 (Germany)

12" 33s: Bluebird 7637-1-RB (USA), Bluebird AXM2-5572 (USA), RCA LPM-1241C (Germany), RCA Victor LPM-1241 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSA 3087 (England), RCA Records NL89774 (2) (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England)

CD: Classics 1167 (France), Fabulous FADCD2048 (UK), Intense Media 222738-08 (EU), Kaz Records TRT CD 191 (England), Mosaic MD-7 244 (USA), Properbox 85 (England), RCA CD 90128 (Germany)

PBS 055196-1A

WHEN THE QUAIL COME BACK TO SAN QUENTIN

Issues

10" 78: Not processed

PBS 055197-1

MY BLUE HEAVEN

(George Whiting-Walter Donaldson)

Issues

10" 78: (Master) Victor 27405-B (USA) (2), His Master's Voice B.9269 (England) (2), La Voce Del Padrone AV 696 (Italy),

7" 45: RCA 447-0917 (USA), RCA EPC-1241-1 (Germany), RCA Italiana A72V 0195 (Italy)

7" 33: RCA Victor 7-6039 (USA)

12" 33: Bluebird 7637-1-RB (USA), Bluebird AXM2-5572 (USA), Camden QJ-25351 (Canada), RCA Camden CAL-908 (USA), RCA LPM-1241C (Germany), RCA NL 45128 (Italy), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor LJ 50017 (Italy), RCA Victor LPM-1241 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSA 3087 (England), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6913 (England)

CD: Classics 1167 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), Properbox 85 (England), RCA CD 90128 (Germany)

PBS 055197-1A
MY BLUE HEAVEN

Issues

10" 78: Not processed

PBS 055198-1
(WHEN YOUR HEART'S ON FIRE) SMOKE GETS IN YOUR EYES
(Jerome Kern)

Issues

10" 78: (Master) Victor 27335-B (USA), RCA Victor 27335-B (Canada), RCA Victor Test Pressing (USA)

7" 45: His Master's Voice 7E-GF 109 (Denmark), RCA 447-0917 (USA), RCA EPC-1241-2 (Germany), RCA Italiana A72V 0195 (Italy)

7" 33: RCA Victor 7-6039 (USA)

12" 33: Bluebird 7637-1-RB (USA), Camden QJ-25351 (Canada), RCA Camden CAL-465 (USA), RCA Camden CAS-465(e) (Germany), RCA Camden CAS-465(e) (PCRS-5305) (USA), RCA Camden CDN-127 (England), RCA NL 45128 (Italy), RCA International TCL1 7004 (Italy), RCA International TJL 1-7004 (INTS) (Germany), RCA Records DMM 4-0321 (USA), RCA Victor DPM 2041 (England), RCA LPM-1241C (Germany), RCA Records DMM 4-0321 (USA), RCA Victor LJ 50017 (Italy), RCA Victor LPM-1241 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSA 3087 (England), RCA Victor MELI-6 (Mexico), RCA Victor VPM-6039 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Bluebird AXM2-5572 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England), Time Life STBB 26 (USA)

CD: Bluebird 82876 692392 (USA), Classics 1167 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany), Properbox 85 (England), RCA CD 90128 (Germany)

Film Reviews

SECOND CHORUS

(with Songs)

Hollywood, Nov. 28 - Paramount release of Boris Morros production, associate producer, Robert Stillman, Stars Fred Astaire and Paulette Goddard, features Artie Shaw and band, Charles Butterworth, Burgess Meredith, Directed by H. C. Potter. Original story by Frank Maxwell, Screenplay, Elaine Ryan and Ian McClellan, contribution to the screenplay, Johnny Mercer, camera, Theodor Sparkuhl, editor, Jack Dennis, assistant director, Edward Montague, production manager, Joe Nagel, songs, Artie Shaw, Bennie Haulghen, Hal Borne, Johnny Mercer; previewed at Westwood Village, Nov. 27, 1940, running time, 84 mins.

Danny O'Neil	Fred Astaire
Ellen Miller	Paulette Goddard
Artie Shaw and his band	
Mr. Chisholm	Charles Butterworth
Hank Taylor	Burgess Meredith
Stu	Frank Melton
Mr. Dunn	Jimmy Conlon
Hotel Clerk	Don Brodie

"Second Chorus is a neat concoction of comedy, song and dance routines, for diverting entertainment and profitable biz in the regular runs as a solo or bill-topping attraction. Name of Fred Astaire is a bright marquee label to draw 'em in and addition of Artie Shaw and his band for billing purposes will catch attention and patronage of dance fans. The picture, which is Boris Morros' initial independent production for Paramount, carries showmanship in its general setup, despite the fact that no effort has been made to go overboard with the inclusion of super elaborate sets or production numbers. The story is a well-paced and straight-line presentation, with many comedy lines and situations developing with logic, both the song and dance numbers being grooved along the line without obvious insertion. Although Astaire handles three dance routines during the unreeling, 'Second Chorus' emphasizes his abilities and qualities as a light comedian with plenty of personality. His straight acting talents portend future assignments that will – as in this instance – see him for comedy roles rather than depending on his stepping, as has been the rule in the past. The picture is also newsworthy in uncovering Burgess Meredith's talents for comedy, an antithesis to his former heavily dramatic Hollywood assignments. Although Paulette Goddard gets co-starring credit with Astaire, she's in too fast company to display much more than decorative abilities. Charles Ruggles takes advantage of every opportunity for droll comedy smackos in a highlight spot, while Artie Shaw, in his acting sequences, is obviously camera conscious. Frank Melton, Jimmy Conlon and Don Brodie are in support.

"The story sets Astaire and Meredith as a Quirt-Flagg pair, jealous of each other in both romance and work. The pair are college trumpeters who flunk through seven years to catch the gravy of collegiate band bookings. They pick up Miss Goddard as manager; unsuccessfully try for spots with the Artie Shaw aggregation and finally wind up in New York on available lists. A series of adventures in the big town culminate when musically-inclined Butterworth agrees to back the swing concert of Shaw's band in Carnegie Hall and Astaire aces himself in as composer of the hit tune. Well-sprinkled throughout is the continual battle between Astaire and Meredith for Miss Goddard's favor.

"Picture sputters at an uneven pace at the beginning, displaying deep cutting and uneven direction at this point. But it swings into high gear midway and clicks along at a fast tempo for solid comedy and laughs in the second half. Astaire's dancing is limited to three sequences, one with Miss Goddard, a brief but effective Russian number and a finale in which he does an extended solo dance while wielding the baton for Shaw's band in 'Swing Concerto'. Latter is a showmanship climax for the picture. The three songs are all delivered by Astaire. 'Poor Mr. Chisholm' in comedy swing tempo will catch the dance fans with its rhythm. 'Would You Like To Be The Love Of My Life' is a romantic tune and 'Dig It' is a fast number for the steppers."³⁵

Feature Reviews

SECOND CHORUS

(Paramount)

"Hollywood, Dec. 1.- BORIS MORROS' first production for the studio he served for years as music department head, a circumstance exploitable in its own right, supplies snowmen the names of Fred Astaire, Paulette Goddard, Artie Shaw and his band, Charles Butterworth and Burgess Meredith for purposes of marquee display. Customers may be informed that Shaw and his band are given ample footage in which to display their syncopated virtuosity, that Astaire executes two dance routines, one with Miss Goddard and one singly while directing an orchestra, that Butterworth contributes a comedy routine in the character he has established for himself and that Meredith departs from custom to display a talent for humor. Music is the dominant factor in the production and in the story by Frank Cavett written for the screen by Elaine Ryan and Ian McClellan Hunter. The film tells of the careers in music of two college boys, both trumpet players, who compete by fair means and unfair for a job in Shaw's band and the favor of Miss Goddard. Associate producer Robert Stillman and director H. C. Potter have cooperated to keep the music side uppermost. 'Swing Concerto,' composed by Shaw, doubtlessly is the number to be stressed in exploitation directed at the jitterbug trade. 'Dig It,' by Hal Borne and Johnny Mercer, is the song to which Astaire dances his most characteristic routine. Shaw and Mercer collaborated on 'Would You Like to Be the Love of My Life,' Bernie Hanighen collaborating with Mercer on 'Poor Mr. Chisholm,' a novelty number based on the character played by Butterworth. Running time, 83 minutes. "G." * Roscoe Williams"³⁶

³⁵ Variety, December 4, 1940, p. 12

³⁶ Motion Picture Daily, December 2, 1940, p. 4

December 9, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 24

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-252

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

“George gets a black eye” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

YESTERDAYS

“George gets a black eye” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

YOU’VE GOT ME THIS WAY – The Three Smoothies, vocal

“George gets a black eye” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834 (USA)

YESTERDAYS

CD: HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

YOU’VE GOT ME THIS WAY

Cassette: Radio Spirits 48754 41834 (USA)

WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

December 12, 1940 (Thursday)

Artie Shaw and his Orchestra opened a six-week engagement at the Hollywood Palladium. They were only the second band to appear at the new venue. Tommy Dorsey and his Orchestra opened the Palladium on October 20, 1940 and they closed the night before the Shaw band debuted.

December 14, 1940 (Saturday)
Time Undetermined
Hollywood Palladium
6215 Sunset Boulevard
Hollywood, California
(NBC) (KFI or KECA)
(Sustaining Broadcast)
Unknown announcer

NIGHTMARE (n/c) (opening theme)
WHO'S EXCITED

Issues

NIGHTMARE (opening theme)
RTR: # H-45 (USA)
WHO'S EXCITED
RTR # H-45 (USA)

December 16, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 25
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-253**

CRAZY PEOPLE/OPENING (opening theme) - vocal The Three Smoothies, vocal
Commercial
“Gracie writes a play” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and
Artie Shaw
THIS IS GRACIE – Vocal by the entire cast
“Gracie writes a play” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and
Artie Shaw
Commercial
DANCING IN THE DARK
“Gracie writes a play” - Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and
Artie Shaw
Commercial
Closing announcements and **WHO'S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

Cassette: Radio Spirits 48754 41834 (USA)

THIS IS GRACIE

Cassette: Radio Spirits 48754 41834 (USA)

DANCING IN THE DARK

CD: HEP CD-55 (England)

Cassette: Radio Spirits 48754 41834 (USA)

WHO'S EXCITED/BEGIN THE BEGUINE (closing theme)

Cassette: Radio Spirits 48754 41834 (USA)

December 17, 1941 (Tuesday)

Victor Recording Session

Victor Hollywood Recording Studio

1016 North Sycamore Avenue

Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Billy Butterfield, George Wendt, Jack Cathcart

Trombones: Jack Jenney, Vernon Brown, **RAY CONNIFF**

Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Neely Plumb (alto saxophone, clarinet), Bus Bassey (tenor saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet)

Strings: Truman Boardman (violin), Ted Klages (violin), Bill Brower (violin), Bob Morrow (violin), Alex Beller (violin), Eugene Lamas (violin), Allan Harshman (viola), Keith Collins (viola), Fred Goemer (cello)

Rhythm: Johnny Guarneri (piano), Jud DeNaut (string bass), Al Hendricksen (guitar), Nick Fatool (drums)

Vocalist: Anita Boyer

Arrangers: Lennie Hayton, Ray Conniff

PBS 055224-1

THE CALYPSO

(El Calypso)

(Herb Madison-Ben Oakland)

(From George White's musical revue "Gay White Way")

Vocal refrain by Anita Boyer

Issues

10" 78: (Master) Victor 27315-B (USA), His Master's Voice JK 2271 (Switzerland)

12" 33s: Bluebird AXM2-5572 (USA), Sounds of Swing LP-117 (USA)

CD: Classics 1167 (France), Intense Media 222738-08 (EU)

PBS 055224-1A

THE CALYPSO

Issues

10" 78: Not processed

PBS 055225-1

BEAU NIGHT IN HOTCHKISS CORNERS

(Noche de Notica)

(Herb Madison-Ben Oakland)

(From George White's musical revue "Gay White Way")

Vocal by refrain Anita Boyer

Issues

10" 78: (Master) Victor 27315-A (USA), His Master's Voice B.9365 (England), His Master's Voice JK 2271 (Switzerland),
12" 33: Bluebird AXM2-5572 (USA)
CD: Classics 1167 (France), Intense Media 222738-08 (EU), Kaz Records TRT CD 191 (England), Memoir CDMOIR 528 (England)

PBS 055225-1A

BEAU NIGHT IN HOTCHKISS CORNERS

Issues

10" 78: Not processed

PCS 055226-1

CONCERTO FOR CLARINET – Part 1

(Concerto Para Clarinete – Parte 1)

(From the Paramount film "Second Chorus")

(Artie Shaw)

Issues

12" 78: Victor 36383-A (USA) (2), Victor 36383-A (Canada), Victor NB-6001 (Japan), His Master's Voice C.3231 (England), RCA Victor 36383-A (USA), RCA Victor test pressing (USA),
7" 45: His Master's Voice 7EG8115 (England), RCA Victor EPBT 1020 (USA)
12" 33: Bluebird AXM2-5572 (USA), RCA RD-27065 (England), RCA International INTS 5022 (England), RCA LPM-1570 C (Germany), RCA NL 45128 (Italy), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records NL89774 (2) (Germany), RCA Records RA 9005 (Japan), RCA Victor AVLP-3978 (Argentina), RCA Victor DPM 2028 (England), RCA Victor LJ 50017 (Italy), RCA Victor LPM-1570 (USA), RCA Victor LPT 1020 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), Time Life STBB 26 (USA)
CD: Bluebird 061099-2 (USA), Bluebird 82876-61099-2 (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), Classics 1167 (France), Fabulous FADCD2048 (UK), Intense Media 222738-08 (EU), Kaz Records TRT CD 191 (England), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany), Properbox 85 (England), Pulse PLS CD 402 (England), RCA Victor/BMG 09026-63753-2 (USA)

PCS 055227-1

CONCERTO FOR CLARINET – Part 2

(Concerto Para Clarinete – Parte 2)

(From the Paramount film “Second Chorus”)

(Artie Shaw)

Issues

- 12” 78: Victor 36383-B (USA) (2), Victor 36383-A (Canada), Victor NB-6001 (Japan), His Master’s Voice C.3231 (England), RCA Victor 36383-B (USA)
- 7” 45: His Master’s Voice 7EG8115 (England), RCA Victor EPBT 1020 (USA)
- 12” 33: Bluebird AXM2-5572 (USA), RCA RD-27065 (England), RCA International INTS 5022 (England), RCA LPM-1570 C (Germany), RCA NL 45128 (Italy), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records NL89774 (2) (Germany), RCA Records RA 9005 (Japan), RCA Victor AVL-3978 (Argentina), RCA Victor DPM 2028 (England), RCA Victor LJ 50017 (Italy), RCA Victor LPM-1570 (USA), RCA Victor LPT 1020 (USA), RCA Victor VPM-6062 (USA), RCA Victor VPS-6062 (Germany), Time Life STBB 26 (USA)
- CD: Bluebird 061099-2 (USA), Bluebird 82876-61099-2 (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), Classics 1167 (France), Fabulous FADCD2048 (UK), Intense Media 222738-08 (EU), Kaz Records TRT CD 191 (England), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany), Properbox 85 (England), Pulse PLS CD 402 (England), RCA Victor/BMG 09026-63753-2 (USA)

D M S

BILLBOARD MUSIC POPULARITY CHART³⁷
NATIONAL
Week Ending December 13, 1940

1. FRENESI - ARTIE SHAW

ON THE RECORDS

ARTIE SHAW (Victor)
Stardust—FT Temptation – FT

(About *Stardust*) "It's an unusual circumstance that brings two versions of the same standard from two top bands on the same label – and in the same release. The commercial reasons seem a bit shrouded in mystery, in as much as the average disk purchaser is apt to be limited in budget to only one platter of any one song at any one time. and here It will be a matter of personal preference either for Dorsey or Shaw. or the particular interpretation of each. Spacing the release of the two versions might have resulted in two sales where now only one, generally speaking. is likely to be made. Shaw's Interpretation is as different from Dorsey's as night from day, the latter being simplicity itself, while Artie's arrangement is heavy with his now accustomed full retinue of strings and woodwinds, in addition to the conventional brass and reeds. 'The scoring is good, if not brilliantly conceived. In every respect, high spot of the side (at least for this reviewer) is a fiddle passage that assumes thrilling proportions in its conception and execution. Shaw's clarinet is as intricate and spellbinding as always, and a good open horn trumpet gets the side off to a nice start. Reverse is the familiar *Temptation* of some years back, made worthwhile here through some fine ensemble arranging and the usual clary work of the maestro."³⁸

D M S

³⁷ The Billboard, December 21, 1940, p. 10

³⁸ The Billboard, December 21, 1940, p. 12 (Note: this review appeared below a review of Tommy Dorsey's record pairing of *Star Dust* and *Swanee River*, thus the comparison with Dorsey's *Star Dust*.)

December 23, 1940 (Monday)
4:30 – 5:00 pm
NBC Studios
Sunset Blvd. and Vine Street
Hollywood
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 26
(NBC-Red) (KFI)
Bud Heistand, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-254**

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
Comedy Sketch – Gracie loses the scripts - George Burns, Gracie Allen, Bud Heistand and Artie Shaw
FRENESI
Comedy Sketch – Gracie loses the scripts - George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
JINGLE BELLS – The Three Smoothies, Señor Lee, George Burns and Gracie Allen, vocal
Comedy Sketch – Gracie loses the scripts - George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial
Closing announcements and **WHO’S EXCITED/BEGIN THE BEGUINE** (closing theme)

Issues

D M S

CRAZY PEOPLE/OPENING (opening theme)
Cassette: Radio Spirits 48754 41834 (USA)
FRENESI
Cassette: Radio Spirits 48754 41834 (USA)
JINGLE BELLS
Cassette: Radio Spirits 48754 41834 (USA)
WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)
Cassette: Radio Spirits 48754 41834 (USA)

WHEN HE SAID IT, HE DIDN'T SMILE

“Jitterbugs, like elephants, apparently never forget. Last year Artie Shaw, in giving up his band, called the alligators names, among which was ‘morons.’ Shaw’s making a return in Borris Morros’s film ‘Second Chorus’ due next at the Paramount, N. Y. The trailer for the picture, when Shaw’s face comes up, is being hissed.”³⁹

BILLBOARD MUSIC POPULARITY CHART⁴⁰

NATIONAL

Week Ending December 20, 1940

1. FRENESI - ARTIE SHAW

December 30, 1940 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 27

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

AULD LANG SYNE – The Three Smoothies, vocal

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

WHISPERS IN THE NIGHT – Anita Boyer, vocal

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and WHO’S EXCITED/BEGIN THE BEGUINE (closing theme)

Issues

WHISPERS IN THE NIGHT

RTR: # H-45 (USA)

³⁹ Variety, December 25, 1940, p. 3

⁴⁰ The Billboard, December 28, 1940, p. 62



PARAMOUNT'S "SECOND CHORUS" PARAMOUNT'S "SECOND CHORUS" PARAMOUNT'S "SECOND CHORUS"



IN THE EYES OF TEXAS!

» » » Thirty-two theatre exhibitors in the Southwest wildly acclaimed the new Fred Astaire-Paulette Goddard film, **"SECOND CHORUS"** at Dallas screening.

"Perfect entertainment and Fred Astaire's best picture," says Karl Hoblitzelle, President of Interstate Theatres representing 127 theatres in Texas.



"The very best picture for the times. Just what the public wants today," says R. J. O'Donnell, Vice-President and General Manager of Interstate Theatres.

FRED ASTAIRE PAULETTE GODDARD

"SECOND CHORUS"

A Paramount Picture with

Artie Shaw and his Band • Charles Butterworth

Burgess Meredith • Produced by Boris Morros

Directed by H. C. Potter • Original Story by Frank Cavett • Screen Play by Elaine Ryan and Ian McLellan Hunter




... and the Texas Boys are booking it for New Years!

PARAMOUNT'S "SECOND CHORUS" PARAMOUNT'S "SECOND CHORUS" PARAMOUNT'S "SECOND CHORUS"

January 1941

January 6, 1941 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 28

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

JUST A SONG AT TWILIGHT – The Three Smoothies, vocal

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

PRELUDE IN C MAJOR

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and WHO’S EXCITED (closing theme)

Issues

PRELUDE IN C MAJOR⁴¹

RTR # H-45 (USA)

D M S

⁴¹ Provenance of this aircheck to be confirmed

January 13, 1941 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 29

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

Cobina Wright, Jr., guest

GMA

NBC-255

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch – George Steps into Society – with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

THERE’LL BE SOME CHANGES MADE – The Three Smoothies, vocal

Comedy Sketch continued with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

NOBODY KNOWS THE TROUBLE I’VE SEEN

Comedy Sketch continued with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED** (closing theme)

Issues

NOBODY KNOWS THE TROUBLE I’VE SEEN

CD: Bluebird 82876-60092-2 (USA), HEP CD 55 (England)

BILLBOARD MUSIC POPULARITY CHART⁴²

NATIONAL

Week Ending January 10, 1941

1. FRENESI ARTIE SHAW

⁴² The Billboard, January 18, 1941, p. 11

ON THE RECORD

ARTIE SHAW (Victor)

Concerto for Clarinet – Parts I and 2

“THE clarinet virtuosity of the amazing and unpredictable Shaw is allowed its widest latitude on a recording for the first time. Here Artie gets his Initial 12-inch disk. And with all thoughts of commercialism, pop tunes, strict dance tempos and the limitations of a three-minute arrangement thrown out of the nearest window, he embarks on a musical holiday of almost 10 minutes' duration that becomes a pleasure jaunt not only for Shaw himself but for all his admirers and for every lover of fine jazz finely played. With this platter retailing at 75 cents, and with the opus contained on it featured in the Paramount picture Shaw made with Fred Astaire, *Second Chorus* (shortly due for general release), commercialism isn't entirely out of the question. The high-sounding “concerto” of the title and the non-pop song angle may turn part of the general disk buying public away, and the 12 inches obviate usage of the record in music machines, but the sheer quality of the pressing, the added prestige value for Shaw and the widespread interest among discophiles that the record will engender, all make up for what the platter may lack in universal sales appeal. Artie's work on the disk is little short of sensational, it's full to the brim with all the incredible mastery of his instrument that has always distinguished his efforts. The first side is only the warm-up for him; a number of other instrumental solos, particularly a fine piano bit, share honors with him there, all backed by an exciting, pulsating and unusual beat. On side B he really gets going – first on the moody, sultry blues he does so well, then weaving an intricate, imaginative melodic pattern over the tom-tom beat toward which he has always been partial, and finally winding up in a non-tempo, strictly solo display of his remarkable tone on high notes that aren't quite believable despite what one hears coming out of the speaker. It's Artie's masterpiece to date, a personal triumph of his instrumental ability, even if the merit of what he plays here doesn't always measure up to the ambitiousness of its writing.”⁴³

RECORD BUYING GUIDE

COMING UP

Star Dust

“Although the revival of the Hoagy Carmichael standard started out as the exclusive property of TOMMY DORSEY as far as music machines are concerned, ARTIE SHAW has now stepped into the picture and is sharing phono honors with Dorsey. Probably the success of Shaw's beautifully full and rich recorded arrangement of *Frenesi* has attracted attention to this disk, scored along similar lines. At any rate both records – the colorful Shaw version and the Dorsey one, styled in the *I'll Never Smile Again* vein, are doing excellently in a great many machines.”⁴⁴

⁴³ The Billboard, January 18, 1941, p. 12

⁴⁴ The Billboard, January 18, 1941, p. 105

January 20, 1941 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 30

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

Cobina Wright, Jr., guest

GMA

NBC-256

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

JUNGLE DRUMS (announced as CANTO KARABALI)

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

ACCIDENTALLY ON PURPOSE – Gracie Allen, vocal

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED** (closing theme)

Issues

JUNGLE DRUMS

CD: HEP CD-55 (England)

January 21, 1941 (Tuesday)

Time Undetermined

Hollywood Palladium

6215 Sunset Boulevard

Hollywood

(NBC) (KFI or KECA)

(Sustaining Broadcast)

Unknown announcer

GMA

NBC-257

(n/c) **CROSS YOUR HEART** (Gramercy Five)

DO YOU KNOW WHY? – vocal Anita Boyer

Issues

CROSS YOUR HEART

CD: Soundcraft SC-8004 (USA)

Cassette: JH # ?

DO YOU KNOW WHY?

12” 33: HEP 19 (England)

Cassette: JH # ?

January 22, 1941 (Wednesday)
Time Undetermined
Hollywood Palladium
6215 Sunset Boulevard
Hollywood
(NBC) (KFI or KECA)
(Sustaining Broadcast)
Unknown announcer

GMA **NBC-257**

FRENESI
WHISPERS IN THE NIGHT – Anita Boyer, vocal
JUNGLE DRUMS (announced as CANTO KARABALI)
THERE I GO – Anita Boyer, vocal
PRELUDE IN C MAJOR
DR. LIVINGSTONE, I PRESUME (Gramercy Five)
NOBODY KNOWS THE TROUBLE I'VE SEEN

Issues

FRENESI
12" 33: HEP 19 (England)
CD: HEP CD-19 (England)
Cassette: Star Line SLC-61151 (USA)

WHISPERS IN THE NIGHT
12" 33: HEP 19 (England)
CD: HEP CD-19 (England)
Cassette: Star Line SLC-61151 (USA)

JUNGLE DRUMS
12" 33: HEP 19 (England)
CD: HEP CD-19 (England)
Cassette: Star Line SLC-61151 (USA)

THERE I GO
12" 33: HEP 19 (England)
CD: HEP CD-19 (England)
Cassette: Star Line SLC-61151 (USA)

PRELUDE IN C MAJOR
12" 33: HEP 19 (England)
CD: HEP CD-19 (England)
Cassette: Star Line SLC-61151 (USA)

DR. LIVINGSTONE, I PRESUME
12" 33: HEP 19 (England)
CD: HEP CD-19 (England)
Cassette: Star Line SLC-61151 (USA)

NOBODY KNOWS THE TROUBLE I'VE SEEN

12" 33: HEP 19 (England)
CD: HEP CD-19 (England)
Cassette: Star Line SLC-61151 (USA)

January 22, 1941 (Wednesday)

Artie Shaw and his orchestra completed their engagement at the Hollywood Palladium, which was identified over NBC as "the new Palladium Ballroom-Café in Hollywood."

ARTIE SHAW GROUP IS UNCERTAIN

"Artie Shaw last week cancelled a theatre date in Chicago and set back: another in New York Indefinitely because some of the men in his band, which is currently at the Palladium Ballroom, Hollywood, have declined to come east with 'him. A few of these; own their own homes on the Coast and prefer to confine their 'travels to that section of the. country. While others, recalling the earlier Shaw antics, such as doing a sudden walk in the direction of Mexico, are said to have expressed themselves as leery of making the eastern trek.

"With Shaw slated to come east with his regular radio connection the Burns and Allen show (Spam), General Amusement Corp. had booked him for the week of Jan. 31 in the Chicago Theatre, Chicago and the Strand Theatre, N. Y., the week of Feb; 21. Paramount circuit's office in New York, which books the Chicago Theater, was advised last week that the date would have to be stricken out because Shaw was leaving Hollywood with only a nucleus of his present combination, while Warner Bros., which books the Strand, was Induced to set Its own booking of Shaw back Indefinitely.

"GAC's New York office declared Monday (20) that the information It had received from the Coast was that Shaw was not bringing with him his present fiddle section. A piece sent out by Shaw's press agent last week stated that the maestro was 'bringing the nucleus for his orchestra from Hollywood to New York' and after he 'concludes his radio series in six weeks he will spend several, weeks rehearsing the rest of the ensemble before departing for a theatre tour including New York, Chicago, Pittsburgh, Washington, Detroit and Cleveland." Also, that, 'before the year Is ended Shaw will enlarge his present 23-piece group to the proportions of a symphonic group."⁴⁵

⁴⁵ Variety, January 22, 1941, p. 47

January 23, 1941 (Tuesday)
1:30 - 5:00 pm
Victor Recording Session
Victor Hollywood Recording Studio
1016 North Sycamore Avenue
Hollywood, California

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Billy Butterfield, George Wendt, **CLYDE HURLEY**
Trombones: Jack Jenney, Vernon Brown, Ray Conniff
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Neely Plumb (alto saxophone, clarinet), Bus Bassey (tenor saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet)
Strings: Truman Boardman (violin), Ted Klages (violin), Bill Brower (violin), Bob Morrow (violin), Alex Beller (violin), Eugene Lamas (violin), Allan Harshman (viola), Keith Collins (viola), Fred Goemer (cello)
Rhythm: Johnny Guarneri (piano), Jud DeNaut (string bass), Al Hendricksen (guitar), Nick Fatool (drums)
Vocalist: Anita Boyer
Arranger: Lennie Hayton, Ray Conniff

PBS 055256-1

DANCING IN THE DARK

(Arthur Schwartz-Howard Dietz)

Lennie Hayton arrangement

Issues

- 10" 78: (Master) Victor 27335-A (USA), Victor 27548-A (2) (USA), Victor 20-1554-B (USA)⁴⁶, His Master's Voice B.9476 (England), RCA Victor 42-0021-B (USA), RCA Victor 27335-A (Canada), RCA Victor Test Pressing (USA)
- 12" 78: V-Disc 129-A (USA)
- 7" 45: RCA Victor 447-0051 (USA), RCA 447-0051 (Germany), RCA 447-0881 (USA), RCA Italiana 45N 0983 (Italy), RCA Victor LPC-1000 (Spain)
- 12" 33: Bluebird AXM2-5572 (USA), RCA ANL1-1089(e) (USA), RCA International TCL1 7004 (Italy), RCA International TJL 1-7004 (INTS) (Germany), RCA NL 45128 (Italy), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Records RA 9005 (Japan), RCA Victor DPM 2041 (England), 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 (Canada), RCA Victor VPM-6039 (USA), RCA Victor VPS-6039 (Germany), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6912 (England),
- 7" 45: RCA Records RCX-1061 (England), RCA Victor EPA-5033 (USA), RCA Victor EPAT-407 (USA)
- CD: Best of Jazz 4016 (France), Bluebird 09026-63808-2 (USA), Bluebird 09026-63998-2 (EU), Bluebird 82876 51419-2 (EU), Bluebird 82876 692392 (USA), Classics 1167 (France), Hep CD 1073 (UK), Intense Media 222738-08 (EU), Living Era CD AJA 5113 (England), Mosaic MD-7 244 (USA), Planet Media PLM1039 (Germany), Properbox 85 (England), Vocalion CDVS 1943 (England)

⁴⁶ Side A of Victor 20-1554 has POINCIANA by David Rose and Hos Orchestra.

PBS 055257-1

I COVER THE WATERFRONT

(El Puerto Es Mi Dominio)

(Johnny Greern-Edward Heyman)

Lennie Hayton arrangement

Issues

- 10" 78s: (Master) Victor 27362-A (USA), His Master's Voice B.9214 (England), His Master's Voice B. 9214 (India)
- 12" 78: V-Disc 330-B (USA)
- 12" 33s: Everest Records CBR 1013 (England), RCA LPM-1648-C (Germany), RCA Victor LPM-1648 (USA), RCA Victor LPM-1648 RE (USA), RCA Victor LPM-6701 (USA), Bluebird AXM2-5572 (USA)
- CD: Bluebird 061099-2 (USA), Bluebird 09026-63808-2 (USA), Bluebird 82876 51419-2 (EU), Bluebird 09026-63998-2 (EU), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Classics 1167 (France), Hep CD 1073 (UK), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), RCA Victor/BMG 09026-63753-2 (USA)

PBS 055257-1A

I COVER THE WATERFRONT

Issues

- 10" 78 Not processed

PBS 055258-1

MOONGLOW

(Claro de Luna)

(Eddie DeLange-Irving Mills-Will Hudson)

Lennie Hayton arrangement

Issues

- 10" 78: (Master) Victor 27405-A (USA) (2), Victor 27549-A (USA), His Master's Voice B.9269 (England) (2), La Voce del Padrone AV 693 (Italy)
- 12" 78: V-Disc 158-A (USA)
- 7" 45: RCA 20144 (Australia), RCA EPA-5050 (Germany), RCA EPA-5050 (USA), RCA Victor EPA-800 (USA), 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 AXM2-5572 (USA), Bluebird 6274-1-RB (USA), Jazz Selection Mono 32 933-4 (Germany), RCA ANL1-1089(e) (USA), RCA ESTEREO 10026 (Argentina), RCA International TCL1 7004 (Italy), RCA International TJL 1-7004 (INTS) (Germany), RCA NL 45128 (Italy), RCA RA-5455 (Japan), RCA Records DMM 4-0321 (USA), RCA Victor AVL-3978 (Argentina), RCA Victor DPM 2041 (England), RCA Records DMM 4-0321 (USA), RCA Records NL89774 (2) (Germany), RCA Records RA 9005 (Japan), RCA Victor LPM-1244 (USA), RCA Victor LPM-6701 (USA), RCA Victor LSP-3675 (e) (Germany), RCA Victor LSP-3675 (e) (USA), RCA Victor MELI-6 (Mexico), RCA Victor VPM-6039 (Canada), 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 09026-63998-2 (EU), Bluebird 82876 51419-2 (EU), Classic Jazz CDCD 1007 (EEC), Classics 1167 (France), Fabulous FADCD2048 (UK), Intense Media 222738-08 (EU), It's Music 22705 (Germany), Jazz Portraits CD 14501 (EEC), Living Era CD AJA 5113 (England), BMG Classics/RCA Victor Planet Jazz 74321 52057 2 (EU), Mosaic MD-7 244 (USA), Properbox 85 (England), Vocalion CDVS 1943 (England)

PBS 055258-1A
MOONGLOW

Issues

10" 78: Not processed

PBS 055259-1
ALONE TOGETHER
(Howard Dietz-Arthur Schwartz)
Lennie Hayton arrangement

Issues

10" 78: (Master) Victor 27385-A (USA), His Master's Voice B.9341 (England), La Voz De Su Amo GY 686 (Spain),

12" 33: Bluebird AXM2-5572 (USA), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914 (England), Sounds of Swing LP-102 (USA)

CD: Classics 1167 (France), Hep CD 1073 (UK), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA)

January 27, 1941 (Monday)

4:30 – 5:00 pm

NBC Studios

Sunset Blvd. and Vine Street

Hollywood

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 31

(NBC-Red) (KFI)

Bud Heistand, announcer

George Burns and Gracie Allen, hosts

Cobina Wright, Jr., guest

GMA

NBC-259

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw

SWEET AND LOW – The Three Smoothies, vocal

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial

ROCKIN’ CHAIR

Comedy Sketch with George Burns, Gracie Allen, Bud Heistand and Artie Shaw
Commercial

Closing announcements and **WHO’S EXCITED** (closing theme)

Issues

ROCKIN’ CHAIR

10” 78: Presto Acetate (USA)

CD: HEP CD-55 (England)

D M S



Ray Conniff

February 1941

February 3, 1941 (Monday), Chicago, Illinois

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: probably Billy Butterfield, rest unknown
Trombones: Jack Jenney, Ray Conniff, one unknown
Reeds: Artie Shaw (clarinet, leader, arranger), Les Robinson (alto saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet), rest unknown
Strings: unknown
Rhythm: Johnny Guarneri (piano), Nick Fatool (drums), rest unknown
Vocalist: unknown
Arranger: unknown

February 3, 1941 (Monday)

6:30 – 7:00 pm

NBC Studios

Merchandise Mart

Chicago

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 32

(NBC-Red) (WMAQ)

Jimmy Wallington, announcer

George Burns and Gracie Allen, hosts

Mayor Edward Kelly of Chicago, special guest

This is Jimmy Wallington's first broadcast as announcer (Bud Heistand remained at NBC Hollywood for other assignments)

GMA

NBC-260

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington, Señor Lee and Artie Shaw

DARLING NELLY GRAY – The Three Smoothies and Señor Lee, vocal

Comedy Sketch with George Burns, Gracie Allen, Edward G. Kelly, Jimmy Wallington and Artie Shaw

GEORGIA ON MY MIND

Commercial

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

Closing announcements and **WHO'S EXCITED** (closing theme)

Issues

GEORGIA ON MY MIND

CD: HEP CD 55 (England)

February 10, 1941 (Monday)
7:30 – 8:00 pm
NBC Radio City
Rockefeller Center
New York
“The Burns and Allen Show”
Hormel-Spam Broadcast No. 33
(NBC-Red) (WEAF)
Jimmy Wallington, announcer
George Burns and Gracie Allen, hosts

GMA **NBC-261**

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal
Commercial
Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw
WHAT YA THINKING OF BABY? – The Three Smoothies, vocal
Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw
Commercial
THERE’LL BE SOME CHANGES MADE
Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw
Commercial
Closing announcements and **WHO’S EXCITED** (closing theme)

Issues

CRAZY PEOPLE/OPENING (opening theme)

RTR: KP # 1 (USA)

WHAT YA THINKING OF BABY?

RTR: KP # 1 (USA)

THERE’LL BE SOME CHANGES MADE

RTR: KP # 1 (USA)

CD: HEP CD-55 (England)

WHO’S EXCITED (closing theme)

RTR: KP # 1 (USA)

ARTIE SHAW'S RECORDS

Sets Deal for Continuance with Victor on 50¢ Label

"In New York for five weeks of broadcasting with the Burns and Allen Hormel radio show, the first-airing of which was done Monday (10), Artie Shaw signed a new recording contract with Victor Records. The new' contract is for two years and takes effect when his old one expires in the near future. It calls for practically the same terms. Shaw's old contract, written while his stuff -was being released on the 35c Bluebird label, whereas he's now on the 50¢ Victor, called for a guarantee of \$1,000 a side for 50 sides a year, against a royalty of 8% of the gross from sales. New one is the same except for the already mentioned difference in the guarantee. When, Shaw was cutting for Bluebird his band was the jump crew he walked out on. He now uses 22 or 23. men, including a string section.

"Shaw goes back to the coast after he finishes the five air shots with B & A. He is already working on the music for a new picture for which contracts have not yet been signed. It's not to be made for Paramount, for whom he was cast in the current 'Second Chorus'.

"The leader will not play with the National - Symphony Orchestra at Washington, D. C, a date which had been scheduled for March 23. It was cancelled because of his return to the coast.

"The men who came east: with Shaw to form the nucleus of the band he is using on the radio commercial are Billy Butterfield, trumpet; Les Robinson, alto sax; Nick Fatool, drums; Johnny Guarnieri, piano; Ray Conniff, trombone and Jack Jenney, trombone. Jerry Jerome and Clarence Daffey, saxes, also came in with him, but were coming to New York anyway. They may or may not return west with him.

"Besides the theatre dates Shaw cancelled in the east he had one one-nighter scheduled. It was played last night (Tuesday) at Garden City, L. I., by Benny Goodman's new outfit."⁴⁷

⁴⁷ Variety, February 12, 1941, p. 35

February 17, 1941 (Monday)

7:30 – 8:00 pm

NBC Radio City

Rockefeller Center

New York

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 34

(NBC-Red) (WEAF)

Jimmy Wallington, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-262

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

IT ALL COMES BACK TO ME NOW – The Three Smoothies, vocal

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

DEEP RIVER

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED** (closing theme)

Issues

DEEP RIVER

CD: HEP CD-55 (England)

D M S

February 24, 1941 (Monday)

7:30 – 8:00 pm

NBC Radio City

Rockefeller Center

New York

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 35

(NBC-Red) (WEAF)

Jimmy Wallington, announcer

George Burns and Gracie Allen, hosts

Beatrice Fairfax, guest

GMA

NBC-263

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

JUST A SONG AT TWILIGHT – The Three Smoothies. vocal

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD (first few bars only)

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED** (closing theme)

Issues

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

CD: HEP CD-55 (England)

BILLBOARD MUSIC POPULARITY CHART⁴⁸

NATIONAL

Week Ending February 21, 1941

1. FRENESI - ARTIE SHAW

⁴⁸ The Billboard, March 1, 1941, p. 11

ON THE RECORD

ARTIE SHAW (Victor 27335)

Dancing In the Dark - FT. Smoke Gets in Your Eyes - FT,

"THE AMAZING Mr. Shaw comes thru again this week with another recording that deserves special mention because of the high-mindedness. of Its conception and the sheer quality of its execution. And as if those two qualifications weren't' enough. they are augmented by the added virtue of commercialism, as judged from the monetary success of two similarly conceived Shaw Items of recent weeks. It the elaborate richness and lush orchestration of the Shaw *Frenesi* and *Star Dust* contained enough popular appeal despite their above average musical qualities, there should be no doubt about this latest to the series taking Its place alongside Artie's two other current hit disks as a potent seller in its own right.

"This record differs from the others in that the small band within a band that Shaw calls his Gramercy 5.-holds forth on the B aide. leaving only the first side of the platter for the colorful musicianship of the large Shaw group. The chamber music jazz style of this *Smoke Gets In Your Eyes* is not necessarily a deterrent In a commercial way, because the Kern classic is taken in a slow, appealing tempo and played In Artie's most expert manner. Some excellent guitar work picks up where Shaw leaves off, and while it's fine jazz stuff, it's still not over the heads of the average disk buyers.

"But a sales standard has already been set for the type of delineation on the A side and its this side that reality will sell the pairing. Coupling superb rhythm with imaginative, inventive scoring, Shaw once again makes use of the strings, reeds and brass at his command in the most listenable manner possible. The arrangement is dramatic yet danceable – full and sweeping, and still melodically simple and understandable. Shaw will rapidly turn into a 1941 version of the Paul Whiteman of a decade ago if he keeps this sort of thing up."⁴⁹

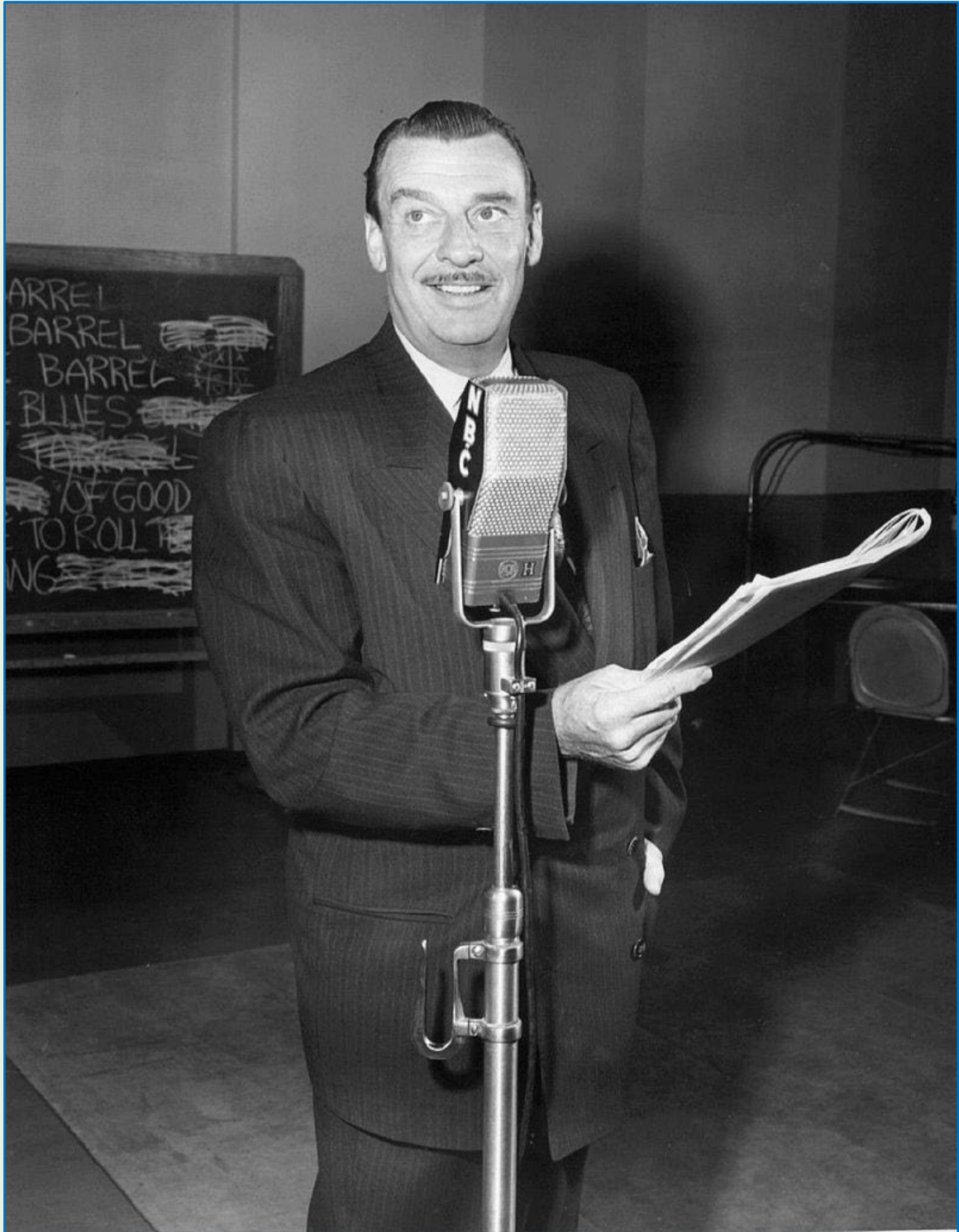
BILLBOARD MUSIC POPULARITY CHART⁵⁰
NATIONAL

Week Ending February 28, 1941

1. FRENESI - ARTIE SHAW

⁴⁹ The Billboard, March 1, 1941, p. 12

⁵⁰ The Billboard, March 8, 1941, p. 12



Jimmy Wallington

March 1941

March 3, 1941 (Monday)

7:30 – 8:00 pm

NBC Radio City

Rockefeller Center

New York

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 36

(NBC-Red) (WEAF)

Jimmy Wallington, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-264

CRAZY PEOPLE/OPENING (opening theme) – The Three Smoothies, vocal
Commercial

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

WHEN YOU AND I WERE YOUNG, MAGGIE – The Three Smoothies, vocal

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

LITTLE GATE'S SPECIAL

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

Closing announcements and **WHO'S EXCITED** (closing theme)

Issues

LITTLE GATE'S SPECIAL

12" 33: Swing Era ASC-4 (England),

CD: HEP CD-55 (England)

DELAYED FANTASIA

Artie Shaw Job Put Off Months – Disney's Defense Work

“Artie Shaw's recording of a ‘Fantasia’ subject for Walt Disney has been postponed for at least six months; He was to have done the job April 10.

“The Disney office explained that the contracted assignment would have to be put off because the Government has asked the Disney studio to do some defense subjects and because of the company's ; current involvement in road showing, ‘Fantasia’ and in- other matters.”⁵¹

DISC REVIEWS

Artie Shaw “Dancing in the Dark’ – ‘Smoke Gets in Your Eyes’ (Victor 27335)

“First is one of the best sides Shaw has ever made. Natural for machines. Tune is guaranteed and it's in an easy dance tempo. Reverse is equally fine, but uses only small combo. No vocals.”⁵²

⁵¹ *Variety*, March 5, 1941, p. 45

⁵² *Variety*, March 5, 1941, p. 45

ARTIE SHAW UNBOOKED

“Artie Shaw's future plans are uncertain. He finishes as musical director of the Burns & Allen radio show March 24 and so far has not been booked for anything else, Shaw is reported adamant in refusing to do any theater work. He had been booked for five weeks of stage appearances while in N. Y. with the Burns & Allen show, but they were canceled when only part of his 22-piece band came east from California with him.

Meanwhile, some of the men he managed to bring to New York with him are quitting Johnny Guarnieri, pianist and Billy Butterfield, trumpet are scheduled to join Benny Goodman. Vernon Brown, trombone, is reported to be joining Muggsy Spanier's new band. One sure thing Shaw has in mind is his recording contract with Victor. It was renewed recently.”⁵³

March 10, 1941 (Monday)

7:30 – 8:00 pm

NBC Radio City

Rockefeller Center

New York

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 37

(NBC-Red) (WEAF)

Jimmy Wallington, announcer

George Burns and Gracie Allen, hosts

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

MEDLEY: UNDER THE BAMBOO TREE – The Three Smoothies, vocal

DAISY BELL – The Three Smoothies, vocal

BAND PLAYED ON – The Three Smoothies, vocal

IDA, SWEET AS APPLE CIDER – The Three Smoothies, vocal

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

OLD BLACK JOE (n/c)

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

Closing announcements and **WHO'S EXCITED** (closing theme)

Issues

OLD BLACK JOE (n/c – 45 seconds)

RTR: KP # 1 (USA)

BILLBOARD MUSIC POPULARITY CHART⁵⁴

NATIONAL

Week Ending March 14, 1941

1. FRENESI - ARTIE SHAW

⁵³ Variety, March 5, 1941, p. 47

⁵⁴ The Billboard, March 22, 1941, p. 14

March 17, 1941 (Monday)

7:30 – 8:00 pm

NBC Radio City

Rockefeller Center

New York

“The Burns and Allen Show”

Hormel-Spam Broadcast No. 38

(NBC-Red) (WEAF)

Jimmy Wallington, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-265

CRAZY PEOPLE/OPENING (opening theme) - The Three Smoothies, vocal

Commercial

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

IT WAS ON THE 31st OF AUGUST – Gracie Allen, vocal

IRISH JIG

SWING LOW, SWEET CHARIOT

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

LET’S GET AWAY FROM IT ALL - Gracie Allen, vocal

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

Closing announcements and **WHO’S EXCITED** (closing theme)

Issues

SWING LOW, SWEET CHARIOT

CD: HEP CD-55 (England)

D M S

March 20, 1941 (Thursday)
Midnight – 3:30 am
Victor Recording Session
Victor Studio #2
155 East 24th Street
New York

ARTIE SHAW AND HIS ORCHESTRA

Trumpets: Probably Billy Butterfield, two unknown
Trombones: Probably Jack Jenney, Ray Conniff, one unknown
Reeds: Artie Shaw (clarinet, leader, arranger), probably Les Robinson (alto saxophone, clarinet), Jerry Jerome (tenor saxophone, clarinet), two unknown (alto saxophone and tenor saxophone)
Strings: Alex Beller (violin), five violins, two violas, one cello
Rhythm: Johnny Guarneri (piano), Nick Fatool (drums), bass unknown, no guitar
Arranger: Unknown

BS 062767-1

IF I HAD YOU

(Ted Shapiro-Reginald Connelly-Jimmy Campbell)
Lennie Hayton arrangement

Issues

10" 78: (Master) Victor 27536-B (USA), His Master's Voice B.9272 (England), His Master's Voice B.9272 (India), RCA Victor 27536-B (USA)
12" 33: Bluebird AXM2-5572 (USA), RCA Victor DPM 2041 (England), Sounds of Swing LP-102 (USA)
CD: Classics 1167 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA)

BS 062767-1A

IF I HAD YOU

Issues

10" 78: Not processed

BS 062768-1

GEORGIA ON MY MIND

(Stuart Gorrell-Hoagy Carmichael)
Lennie Hayton arrangement

Issues

10" 78: (Master) Victor 27499-A (USA), 10" Test Pressing (USA) His Master's Voice B.9288 (England),
12" 33: Bluebird AXM2-5576 (USA), RCA Camden CAL-908 (USA), RCA PM 42403 (France)
CD: Bluebird 82876 692392 (USA), Classics 1167 (France), Intense Media 222738-08 (EU), Mosaic MD-7 244 (USA), Sounds of Yesteryear DSOY667 (England)

BS 062768-1A
GEORGIA ON MY MIND

Issues

10" 78: Not processed

BS 062769-1
WHY SHOULDN'T I?

(Cole Porter)

Lennie Hayton arrangement

Issues

10" 78: (Master) Victor 27499-B (USA), 10" Test Pressing* (slight crack) (USA)
12" 33: Bluebird AXM2-5576 (USA), Sounds of Swing LP-102 (USA)
CD: Classics 1167 (France), Mosaic MD-7 244 (USA)

BS 062769-2A(sic)
WHY SHOULDN'T I?

Issues

10" 78: Nor processed

BS 062770-1
IT HAD TO BE YOU

(Gus Kahn-Isham Jones)

Lennie Hayton arrangement

D M S

Issues

10" 78: (Master) Victor 27536-A (USA), Victor Test Pressing* (USA),
RCA Victor 27536-A (USA)
12" 78: V-Disc 61-B (USA), V-Disc 281-B (USA)
12" 33: Bluebird AXM2-5576 (USA), RCA NL 45128 (Italy), RCA Victor MELI-6
(Mexico), Reader's Digest RDA 89 (USA), Reader's Digest RDS 6914
(England), Sounds of Swing LP-102 (USA)
CD: Best of Jazz 4016 (France), Classics 1167 (France), Intense Media 222738-08
(EU), Mosaic MD-7 244 (USA), Properbox 85 (England)

BS 062770-1A
IT HAD TO BE YOU

Issues

10" 78: Not processed

March 24, 1941 (Monday)

7:30 – 8:00 pm

NBC Radio City

Rockefeller Center

New York

“The Burns and Allen Show”

Hormel-Spam Broadcast

(NBC-Red) (WEAF)

Jimmy Wallington, announcer

George Burns and Gracie Allen, hosts

GMA

NBC-266

CRAZY PEOPLE/OPENING (opening theme) - vocal The Three Smoothies

Commercial

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

SUGAR PIE – vocal Gracie Allen

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

Commercial

TO A BROADWAY ROSE

Comedy Sketch with George Burns, Gracie Allen, Jimmy Wallington and Artie Shaw

SUGAR PIE (reprise) – vocal Gracie Allen and George Burns

Commercial

Closing announcements

WHO’S EXCITED (closing theme)

Issues

TO A BROADWAY ROSE

CD: HEP CD-55 (England)

D M S

ARTIE SHAW TO RECORD ONLY

“Artie Shaw will soon put into practice the ideas he has had for a large-size recording: orchestra. He intends to' confine himself to recording work only in the future, so far as working with a band is concerned. Shaw has made plans to go into various parts of the country, Louisiana, Texas, Kentucky, etc. in search of "native American music' which he will record with combinations of instruments ranging from 18 to 45 pieces, depending on the material and what it demands for best results.

“The Leader bowed off his Burns & Allen Hormel radio show Monday (24), the show's last airing, and will not. play theatre dates though he had been expected to. Shaw will head for the coast within a few days; to straighten out personal affairs regarding his home out there and expects to go material hunting from that point, coming back, to New York when he finds enough recordable fare. He expects to remain in N. Y. permanently after that, except for occasional expeditions for more music.

“His ideas on native melodies, however, won't disturb his recording of standard tunes and an occasional date with his Gramercy Five jive combo. The leader: made a Victor date last week at which time he cut *If I Had You, Georgia On My Mind, Why Shouldn't I,* and *It Had to Be You*. On his first tune foray a year or more ago Shaw brought *Frenesi* back- from Mexico. It has been the strongest hit of the past few months.”⁵⁵

ARTIE SHAW'S TUTOR

Clarinetist. Has The Yen For More Exalted Music

“Artie Shaw is currently studying serious music with Dr. Hans Byrns, Austrian refugee and former director of the Staats Opera at Vienna, who is now in New York. The leader is preparing to devote, his time- exclusively to the higher type of melodies and is definitely through with pop stuff with the exception of the records he cuts for Victor. On May 20 Shaw will do his first guest conductor shot with an established longhair outfit. He- goes to Memphis on that date to baton the Memphis Symphony, an organization of about 80 pieces. He also has been offered a chance to take over the 42-piece studio band at WOR, New York, to use on a series of programs of 'modern American' music' Memphis date and other things not definitely set have postponed Shaw's plans to head toward the southwest and Mexico in search of native melodies. He won't- go now for at least four or five months,”⁵⁶

In This Series

Chapter 3 – Artie Shaw, 1938-39, “The Great Band”

Chapter 5 – Artie Shaw, 1941-42, “The Symphonic Orchestra”

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Chapter 7 – Artie Shaw, 1944-45, “The Postwar Band”

⁵⁵ *Variety*, March 26, 1941, p. 33

⁵⁶ *Variety*, April 9, 1941, p. 37