

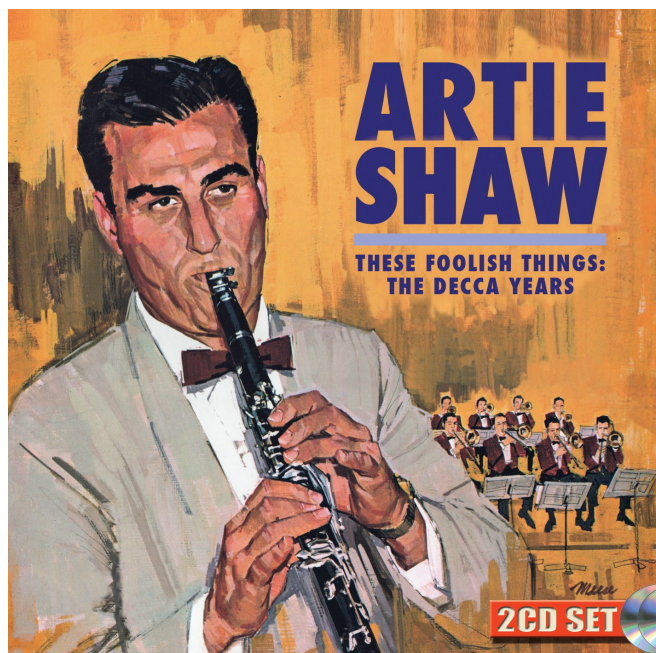
AUGUST 2017



BIG BAND NEWS

by Music Librarian **CHRISTOPHER POPA**

A MUST-BUY CD RELEASE!



In my opinion, this is a landmark release for a multitude of reasons and should bring all Artie Shaw fans much joy! To begin with, these original Decca recordings have never been collected together in one place in pristine sound. 47 of his performances from 1949 to 1955 are on this two-disc set Sepia no.1314, produced by Richard Tay. They may be lesser-known compared to Shaw's Bluebirds and Victors, but they are wonderful renditions, including the title tune, *These Foolish Things (Remind Me of You)*, which has a remarkable clarinet cadenza at the end that Shaw later called as close to perfection as you can get. The selections present Shaw's melodic artistry on other outstanding dance arrangements including *The Continental*, *I Get a Kick Out of You*, *Where Or When*, *I'll Remember April*, and *Love Is the Sweetest Thing*. He is also paired with a new edition of his Gramercy 5 (*Crumbum*, *The Shekomeko Shuffle*), plays with Afro-Cuban rhythms (*Orinoco*, *Mucho de Nada*), accompanies vocalist Dick Haymes (*Count Every Star*, which is gorgeous), Gordon Jenkins' orchestra and chorus (*I'm Forever Blowing Bubbles*), and more. Even Shaw himself sings part of the old 1920s pop song *Show Me the Way to Go Home*. Also, I must praise the beautiful packaging of this release, with crisp audio restoration settling only for the best sound by Robin Cherry, and a nicely done booklet with artwork and text layout by Ray Leaning. Sepia can be very proud of this release, as they've given the music the presentation and clarity it deserves, not settling for "good enough," but, rather, striving for only the very best!

I am so proud that my Brother, Jay, provided some of the source recordings for this project. Jay has been a fan of Artie Shaw since he discovered Dad's old 78s in a box in the closet almost 50 years ago.

I am also delighted to have personally written the liner notes and sent some images for the project, though I prepared much more than could be used. So for fellow Shaw collectors I am sharing some period photographs and additional information here.

Let's begin with some photos taken by the Alderson studio in New York City. A large string section is clearly visible. Shaw recorded for Decca with strings on three dates in 1950 and two dates in 1953.





Another shot with the large string section and additional musicians up on the stage.

NECROLOGY – SELECT LIST

This necrology concentrates on people associated with Shaw's 1949 and 1950 working bands (as opposed to the studio musicians who recorded with him during the rest of the Decca years) and is humbly offered in their memory.

Daniel Bernard "Danny" Bank (1922-2010)
 Gilbert "Gil" Barrios (1928-1988?)
 John Lewis Bartee (1912-2001)
 Edward Joseph Bertolatus "Eddie Bert" (1922-2010)
 Albert "Al" Block (1926-2015)
 Angelo J. "Angie" Callea (1928-2003)
 Lee Aniello Castaldo "Lee Castle" (1915-1990)
 Theodore Charles Cohen "Teddy Charles" (1928-2012)
 Zalman "Porky" Cohen (1924-2004)
 Alvin Gilbert "Al" Cohn (1925-1988)
 Donald Alton "Don" Fagerquist (1927-1974)
 Irving "Irv" Kluger (1921-2006)
 Theodore John "Teddy" Kotick (1928-1986)
 Donald Gale "Don" Lanphere (1928-2003)
 Stephen "Steve" Lipkins (1918-2011)
 Michael "Dodo" Marmarosa (1925-2002)
 Mary Ann McCall (1919-1994)
 Gertrude "Trudy Richards" Moreault (1920-2008)
 Louis "Lou" Mucci (1909-2000)
 Richard E. "Dick" Nivison (1917-2002)
 Dolores "Dodie" Coletta O'Neill (1914-2006)
 Donald Peter "Don" Paladino (1928-1959)
 James Elbert "Jimmy" Raney (1927-1995)
 Gene M. Roland (1921-1982)
 George Russell (1923-2009)
 Santo J. "Sonny" Russo (1929-2013)
 Alan Shulman (1915-2002)
 John Haley "Zoot" Sims (1925-1985)
 Avraham Ben-Yitzhak Arshawsky "Art Shaw" / "Artie Shaw"
 (1910-2004)
 Frank "Frankie" Socolow (1923-1981)
 Herbert Bickford "Herbie" / "Herb" Steward (1926-2003)
 Bart V. Varsalona (1918-1984)
 Edward J. "Eddie" Wasserman (1923-1992)
 Freddie Zito [Frederick John Zito (1925-2010)?]

At this writing, Don Cherry (Donald Ross Cherry, b.1924), Johnny Mandel (John Alfred Mandel, b.1925), and Gene DiNovi (Eugene Salvatore Patrick DiNovi, b.1928) are still alive.



Vocalist Don Cherry [above, l.] was present at three other Decca Shaw sessions which took place in 1950-51.



June Hutton [above, l.] made two recordings with Shaw in 1951.



Above is Shaw's 1949 band in-person, while the photo below is his 1950 group on the road.





These photos were taken by Bobby Watford while Shaw was aboard the ship Grasso.



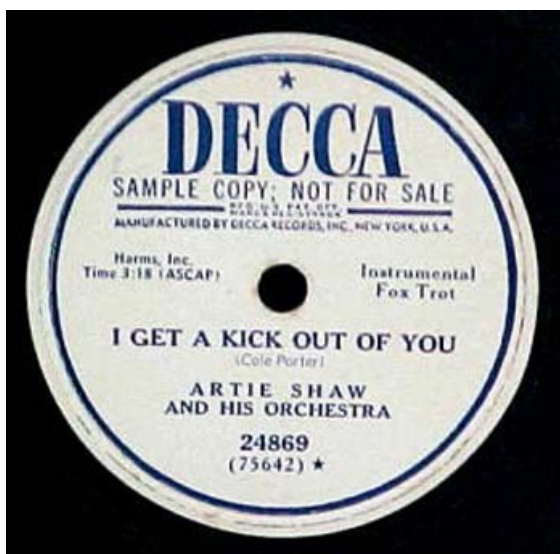
And below, Shaw and actress Doris Dowling, whom in 1952 would become his seventh wife, wait at Heathrow Airport in London.



THE ARTIE SHAW COLLECTION

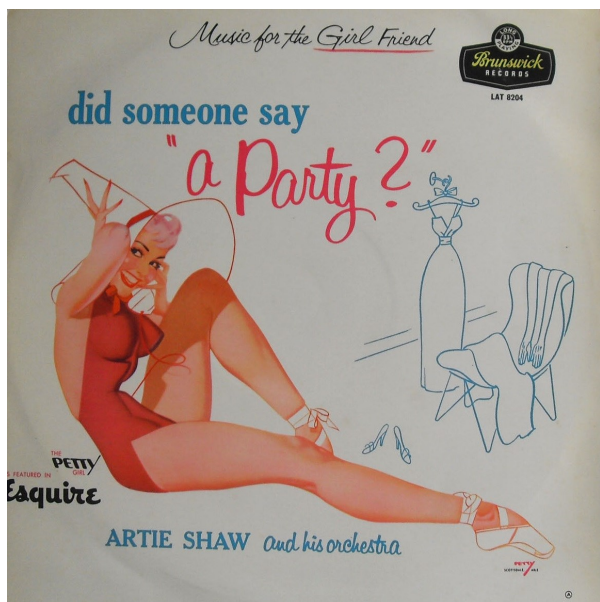
In 1994 Artie Shaw asked that the archival collection of his scores and other memorabilia which he had donated to Boston University be moved to the University of Arizona's School of Music in Tucson, Arizona. It was reported that he wanted the materials closer to where he was living in Newbury Park, California.

A detailed, online inventory of the holdings shows very thoroughly the breadth and depth of the music which Shaw played during his entire bandleading career, and the University of Arizona holds the scores to most of Shaw's Decca recordings (other than some of the vocals).



As far as Shaw's own 1949 touring band is concerned, besides older works by Jerry Gray, Paul Jordan, Harry Rodgers, and Sonny Burke that were resurrected, there are several dozen new arrangements written for the group in the Collection that were only made as transcriptions for radio use or never were recorded. Given Shaw's lifelong intellectual interests, it's amusing to read some of the tune titles – for example, *Smooth and Easy* (originally named *Why! Mr. Hemingway*), *Oliver's Twist*, *Violets and 7up* (also known as *David Copperfield*), and *Minnesota* (aka *Aesop's Foibles*).

Starting in November 2016, Reinhard Scheer-Hennings and Dennis M. Spragg, in cooperation with Keith Pawlak, Music Curator of the University of Arizona School of Fine Arts, College of Music, unveiled a new, online Artie Shaw Catalog on the University of Colorado's website, home of The Glenn Miller Archive, that contains the most comprehensive information about Shaw ever assembled, including details of his music, recordings, broadcasts, personal appearances, as well as photographs.



SPURIOUS RECORDINGS

Several other selections have, over the years, have been written about as authentic Artie Shaw items or with Shaw's participation - but whose information now appears to have been incorrect.

The first four songs were listed in discographies with Shaw as playing, but perhaps someone confused the name of Artie Baker, a former musician with Shaw, for Shaw. Or perhaps since Shaw had previously recorded with Cherry, maybe someone assumed that he would be present. The issued records do not mention his name.

DON CHERRY: VOCAL WITH CHORUS AND ORCHESTRA DIRECTED BY SY OLIVER

Charlie Shavers (tp), Hymie Schertzer, Artie Baker (as), Art Drelinger (ts), Bill Holcombe (bar), Billy Kyle (p), George Barnes (g), Sandy Block (b), Jimmy Crawford (d), Don Cherry, Chorus (voc) New York City, New York, January 25, 1951

- 80461 *Beautiful Madness*
(Renzo Rosselini – Mack David)
Don Cherry & Chorus, vocal / Sy Oliver, arranger
78: Decca 27475; 45: Decca 9-27475; CD: Sepia 1104
- 80462 *Chapel of the Roses*
(Abel Baer)
Don Cherry & Chorus, vocal / Sy Oliver, arranger
78: Decca 27475; 45: Decca 9-27475; CD: Sepia 1104
- 80463 *I've Got to Pass Your House*
(Lew Brown)
Don Cherry & Chorus / Sy Oliver, arranger
78: Decca 28768; 45: Decca 9-28768; CD: Sepia 1104
- 80464 *The Thrill Is Gone*
(Ray Henderson – Lew Brown)
Don Cherry & Chorus, vocal / Sy Oliver, arranger
78: Decca 29807; 45: Decca 9-29807; CD: Sepia 1104

The two songs below were listed in discographies claiming Shaw backing Don Cherry. If Cherry did attempt these with Shaw's Gramercy 5 and if they are the correct titles, they evidently did not pass muster.

ARTIE SHAW'S GRAMERCY 5 WITH DON CHERRY?

Artie Shaw (cl/dir): Stan Freeman (p), Don Perry (g), Bob Haggart (b), Bunny Shawker (d), June Hutton, Don Cherry, Chorus (voc)

New York City, New York, January 30, 1951

- 80473 *Bring Back the Thrill*
(Pete Rugolo – Ruth Poll)
Don Cherry, vocal?
REJECTED?
- 80474 *I Apologize*
(Al Hoffman – Al Goodhart – Ed Nelson)
Don Cherry, vocal?
REJECTED?

Or it may have been a split (i.e., shared) date with some other group accompanying Cherry on the first two songs and then Shaw's group and June Hutton recording during the remaining session time.

However, the following month Cherry did record those two songs and they did come out on 78 and 45, but with different artist credits and master numbers (as was Deccas habit when songs were redone).

DON CHERRY: WITH CHORUS AND ORCHESTRA DIRECTED BY DAVE TERRY

New York City, New York, February 12, 1951

- 80516 *Bring Back the Thrill*
(Pete Rugolo – Ruth Poll)
Don Cherry & Chorus, vocal
78: Decca 27484; 45: Decca 9-27484; CD: Sepia 1104
- 80515 *I Apologize*
(Al Hoffman – Al Goodhart – Ed Nelson)
Don Cherry & Chorus, vocal
78: Decca 27484; 45: Decca 9-27484; CD: Sepia 1104

Two other songs have been lumped in with Shaw recordings made on April 23, 1952, but they actually were made almost six weeks earlier without Shaw's participation.

TRUDY RICHARDS: VOCAL WITH ORCHESTRA DIRECTED BY SY OLIVER

New York City, March 11, 1952

- 82426 *I Never Loved Anyone But You*
(Leroy Kirkland – Charlie "Hoss" Singleton)
78: Decca 28084, Brunswick (E) 04940; 45: Decca 9-28084
featuring George Barnes (g)
- 82427 *I Don't Mind*
(David Corn Jr. – Charles Grean)

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- "Shaw Shuffles Up Whole Band." Down Beat, July 14, 1950, p.7.
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Again, I have shared all of this additional material particularly for those who will purchase the Sepia 2-CD "Artie Shaw: These Foolish Things: The Decca Years" which comes out on the 19th of August.

In almost 50 years of collecting, I've never heard these performances sound so good! You won't be disappointed!