

0:00
the two men that will be talking are Joe
0:02
Smith and Arty Shaw both Legends in the
0:04
music business we will be listening to
0:07
an off the Record interview given by
0:09
Arty Shaw Joe Smith gets right to it and
0:12
Arty Shaw doesn't sugarcoat anything
0:14
it's an unvarnished look behind the
0:16
scenes at what a music life can really
0:18
be like I'd love to put some of Art's
0:20
Music on here as a soundtrack but I'm
0:23
not going to risk having licensing and
0:24
copyright issues the Library of Congress
0:27
has authorized fair use of the interview
0:29
so if you want to hear some of his music
0:31
just go on YouTube so without further
0:34
Ado the interview if I only I could be
0:36
Tommy dorsy he loves it the said would
0:38
you sign now on the dotted line on the
0:40
dotted line to be Tommy dorsy answer is
0:42
obviously how can you sign to be
0:43
somebody you aren't I mean I so look at
0:46
Tommy Tommy to look at me said Jesus
0:48

Christ he'd say to me I envy you and

0:49

other done my farm I said what are you

0:51

talking about you envy me you can have a

0:52

farm he said I envy you being able to

0:54

live like that he liked the TL he liked

0:56

to be around crowds what about Miller

0:59

Goodman those people I can't talk for

1:00

anyone else I mean do you ever discussed

1:02

it with them or of course I discussed it

1:03

with Tony Bennett we had discussion only

1:06

last summer I tried to talk to him I

1:08

said how do you cope with doing I Lost

1:10

My Heart in San Francisco he said I feel

1:13

I'm grateful I love it that they want me

1:15

to do that I said but don't you

1:17

understand what I'm talking about I to

1:18

keep playing the same thing don't you go

1:21

a little ape don't you go a little off

1:22

the wall a little nutty no he said I'm

1:24

very grateful well how can you talking

1:26

on two different levels he's talking

1:28

about reception and money and attendance

1:30

and I'm talking about in person

1:32

satisfaction other than that other than
1:34
having there is nothing other than that
1:36
what was about the band business that
1:37
you did or didn't like man I why don't
1:41
you ask me what I did like what did you
1:42
like the music the music that's all yeah
1:45
at its best I like the music and I
1:47
wanted to keep on growing and I was in a
1:49
business that said no you say Goodman
1:52
Goodman keep playing sing sing sing to
1:54
this day he's still doing it to when
1:56
he's still alive he's still playing the
1:58
same thing you heard that thing he did
2:00
on PB and PBS I couldn't do that I could
2:04
no more in the world go back and do that
2:06
I mean it's impossible Alan Livingston
2:09
asked me to recreate my band on a record
2:11
one time I did for Capital but I didn't
2:13
play I had Walt Linsky play the clarinet
2:16
I could no longer stand the enormous
2:18
effort it takes to achieve what you try
2:21
to achieve
2:22
Perfection and at the same time be doing
2:24

it on something I did it was all done
2:26
why do it again when you were sitting
2:28
there in New York as a sid man when you
2:29
first came into the city I quit then
2:31
when I was 23 well why did you quit that
2:33
that wasn't the same thing every time I
2:35
was playing for che selling Chevrolet
2:37
and cigarettes that was Studio work was
2:39
that that's all it was the better the
2:40
work the more quote commercial I don't
2:43
like that word it's a bad word but the
2:45
more monotonous the more degrading the
2:47
more demeaning the more awful the music
2:49
was you feel that that held true for
2:51
bands like Ellington and basy and well
2:53
Ellington finally went a little crazy
2:55
you know that don't you when he started
2:56
playing writing all this lurgical music
2:59
best he ever did was Cotton Tail and
3:00
things like that that was the best he
3:02
will ever do I mean if he goes down at
3:04
all as a musician it'll be for that you
3:07
don't go off into these crazy Monumental
3:10

you know TS Elliot once said and a very
3:12
smart remark no one who ever won the
3:14
Nobel Prize ever wrote anything worth
3:16
reading afterwards you get
3:18
monumentalized you take yourself too
3:20
seriously the best music I made was when
3:23
people let me alone and we'd get it
3:25
blizzard and there nobody in the
3:26
audience out there and the managers
3:27
would go home and I'd say no we play for
3:29
ourselves all night was it possible to
3:31
have a band without doing that without
3:33
touring and you tell me how I I don't
3:35
know I had lawyers I had all kinds of
3:37
people nobody could ever show me how to
3:39
keep a band together and be left alone
3:41
to do what you want to grow to develop
3:44
you tell an artist you tell Picasso keep
3:46
playing blue keep riding blue period
3:49
keep making those blue things tell
3:51
Elliot to keep riding the Wasteland but
3:53
you could move your music along no you
3:54
couldn't no you could not you don't
3:57

think one of the best bands I've ever
3:58
had some of the records I'm doing now
3:59
were made in
4:00
49 that band died how about Woody Herman
4:04
didn't his band change I can't talk for
4:05
Woody Herman Woody's a vassel of the IRS
4:08
if he quits they'll put him in jail we
4:10
know that wood he said to me one time I
4:13
have nothing else this is all he had I
4:15
didn't mean bad but he had different
4:17
kinds of bands B BL stand gets band
4:19
whatever I don't know what he is his own
4:21
life I you have different kinds of bands
4:23
you have if the audience doesn't buy a
4:25
band what's the point of keeping it
4:26
together they bought you band not the 49
4:28
one that was the best band one of the
4:30
best bands you ever heard 49 band but
4:32
I'm talking before then you know well
4:34
well before then I tried things and I
4:35
tried something else it's like asking
4:37
they toen why do you write a quartet and
4:39
a Sonata and a symphony because you want
4:42

to try different things if you're a
4:43
musician or at least you're cursed with
4:45
this temperament of seeking or being
4:48
whatever they call an artist I hate that
4:49
word too little pompous but if you have
4:51
that kind of temperament you're screwed
4:54
did you listen to the other bands much
4:56
no more than I had to would you what'
4:58
you think of them
5:00
Goodman oh Goodman did one thing in 36
5:03
he did it he never did anything since
5:05
Glen Miller very mechanical Lawrence wel
5:08
Tommy good man good man Tommy's the only
5:11
good man I think of that Harry James was
5:13
too lacquer too tearful crying in his
5:16
beard all that all that schmalz I hated
5:19
it Duke Allington Duke at his best was
5:22
very good had a good jazz man Bassy very
5:24
good Jimmy Lun Jimmy marvelous that it's
5:27
amazing how I hear that from so many
5:30
disperate sides about the Lun well
5:31
because it's true what's what's valid is
5:33
valid it'll always be valid we don't
5:36

laugh at Mozart because it was 17
5:37
century not all it's dated but it's good
5:41
but the luner is a name that if you were
5:43
to go through your top 10 bands most
5:45
people wouldn't even list of well he
5:46
finally had to break it up it didn't go
5:48
anywhere couldn't make a living with it
5:51
after a while how about Woody Herman how
5:53
did you regard him Woody had some good
5:55
bands but he stuck with a terrible thing
5:57
called wood Chopper ball
5:59
and what he's clarinet himself didn't
6:02
you know let's not kid about it what he
6:04
doesn't care about it walk into a place
6:06
one time where he was playing and Woody
6:09
saw me and he said well ladies and
6:10
gentlemen I'm I'm not playing any
6:11
clarinet tonight the man just walked in
6:14
and he announced me so Woody and I
6:16
always got along I mean I liked him we
6:17
had a mutual respect and he tried to do
6:19
decent things Kenton tried to do decent
6:22
things the point was to try to insist on
6:24

some sort of dignity we were not dance
6:27
bands remember dance bands suffer from
6:30
the appr probium of Meer Davis and
6:32
Company get behind the Potted palms and
6:35
don't shake hands on the Bandstand and
6:36
all of this I didn't want to be
6:39
that I never had wanted to do that what
6:41
did you want to be what did you what
6:42
would a growing person living his life
6:45
and playing enough music playing it well
6:47
enough so that I could be satisfied with
6:49
what I was doing and make a living you
6:51
couldn't reconcile the musicianship with
6:53
the with being a musician with with the
6:56
way you want to live your life
6:59
not true I couldn't Rec reconcile it
7:02
with the fact that an audience would not
7:04
support me if I did what I wanted to do
7:07
I had to do what they want to do music
7:08
to order it's like asking an artist to
7:11
do illustrations for magazine stories
7:13
but you're so terrific at it so what the
7:16
audience didn't care well the audience
7:18

cared that you were terrific there was
7:20
no they didn't care they cared CU I was
7:21
a nice looking kid and I had a band and
7:24
they were they liked what I did up to a
7:25
certain point I drew graphs of this you
7:28
know why I do lectures on this subject
7:30
you sound you say that in 49 they
7:32
rejected your ban but totally but up
7:35
until then wow well up until then what
7:38
from 39 from I was then the war came all
7:42
right the war knocked a hole in it and
7:44
the war we did whatever we want to do
7:46
they were grateful the kids were they
7:48
almost cried when they heard the band
7:50
there was a nice feeling about that I
7:52
had a good band in the playing the same
7:53
things then well different kind of
7:55
audience you're playing for your peers
7:57
you're playing for kids who were out
7:58
there and you were kind of representing
8:00
a piece of Americana for them you're out
8:02
in these desolate PL desolated Islands
8:04
you know these places that you know the
8:06

joke used to be about wars remember Wars
8:08
was to give the Japs gule canal and make
8:11
them live on it that was the kind of
8:13
thing you were playing in these horrible
8:14
places and these guys would after a
8:16
while that got a bit much too I mean I
8:19
couldn't handle that so finally they
8:21
shipped us back here but in in and I
8:23
came I came back from Mexico and I put
8:25
strings together put a big String Band
8:27
together all we made a record called
8:28
fenesy St Studio man I'm not crazy about
8:31
that record but it pointed away it was
8:33
something that hadn't been done before
8:35
in the context of a big Orchestra you
8:37
had Jazz of a
8:39
Kind so I put together that band that
8:41
made Stardust with Billy Butterfield and
8:42
Jack Jenny it was a good band made some
8:44
fine records with that okay I did what I
8:46
had to do with it let's try something
8:48
else so I tried something else no they
8:51
don't want that so you know the point is
8:53

I was geared up to a deal in which you
8:55
have to make 20,000 whatever it is a
8:57
week in order to keep paying these these
8:59
men if you can't make it you have no
9:01
band what are we talking about when you
9:03
started how did you cast the band did
9:05
you set what you wanted to be musically
9:07
and pick the players for it or pick the
9:09
best players and put your I picked the
9:11
best players I could afford when I first
9:12
began and I could afford very little I
9:14
paid everybody 60 bucks a week and I was
9:17
lucky to get 60 a week that was the Tony
9:19
Pastor that man Billy Holiday bil that's
9:22
it Billy got 60 a week no matter what
9:24
she said in a book what was 60 a week
9:26
then was that that was the amount we
9:27
could pay what was \$60 was nothing was
9:30
it those days you could make it you
9:32
could live you could pay I spent two and
9:33
a half bucks a day for a hotel room so
9:35
did the men so if you spent two and a
9:37
half bucks and they'd to sleep over he
9:39

would do that trick of going at night

9:40

you know Etc so the men would spend

9:42

about eight bucks 10 bucks a week on

9:44

rooms and food was cheap and we traveled

9:46

in a bus we lived like gypsies did you

9:48

enjoy any of that part of it you did

9:50

we were a growing thing the band was

9:52

evolving I was writing music for it I

9:55

was having a ball will you ever one of

9:56

the guys never no no couldn't do it you

10:00

can't do that a general can't mix with

10:02

the troops but you enjoyed the

10:04

experience of the the guys like me I

10:06

like them we got along fine but on a

10:08

leader employer basis I couldn't I

10:12

recognized very early on that once I

10:14

became a leader I was another ilk

10:16

another tribe and I'd stand there

10:18

between them and the audience I'm the

10:19

middleman there're all a bunch of Wildey

10:22

guys wanting to play anything the

10:23

audience out there not knowing much I'm

10:25

the I'm the the bottleneck goes through

10:27

me are you saying I kept dead I kept
10:29
very very rigid control over that band
10:31
you didn't get a kick out of being out
10:33
in front there and all the people at
10:35
that time yes on the way up it was great
10:39
the the epigraph of my trouble
10:41
Cinderella is if you wish for something
10:42
in your youth you better look out
10:44
because you may be so at unfortunate as
10:46
to get it well I got it I had a tiger by
10:49
the tail and it wouldn't let me go I was
10:53
and you know it's very easy to raise
10:55
your lifestyle especially if you're poor
10:56
little kid from the Jewish from a Jewish
10:58
kid from the Lower East Side so you
11:01
raise your lifestyle up to a point where
11:02
you think and at one point I was making
11:04
so much money that I thought either I
11:06
put this away or find somebody to advise
11:07
me or I'll live like an emperor very few
11:10
people like me ever get a chance to see
11:12
what it's like to live like an emperor
11:14
be the head of your whole world do
11:15

anything you want had the money to do
11:17
anything I would fire guys I became
11:20
lunatic I would hire a manager and I
11:22
said get me so and so he said you know
11:23
how much that cost I'd say fire him I
11:25
don't want him if I want to know how
11:27
much it cost I'll ask you that's the way
11:29
I was I became tyrannical but I learned
11:32
what that was like so I know I recognize
11:34
every crazy when I see him I know just
11:36
that happen before the war you were
11:38
getting nuts before what before the war
11:40
was that the peak of that 3839 band I
11:43
was making the equivalent today of 60
11:46
well make \$60,000 in 38 that's 600,000
11:49
today in a week you how much money that
11:52
is was that coming from records concerts
11:55
well I played a week in Chicago I forget
11:57
what theater Oriental or state right
11:59
ever I had a percentage I went out of
12:00
there with 40,000 bucks I did the old
12:02
gold show I did five or seven did two
12:05
record dates I think I ended up with
12:07

\$60,000 that week gross wow that's a lot
12:10
of money at that time you could buy a
12:14
Cadillac for 3,000 \$2,000 now did the
12:16
money mask the fact that you weren't
12:18
very happy about doing it I didn't see
12:19
the money it went through me I would buy
12:22
a paddock F leip every week to prove
12:24
that I made money just to show you the
12:26
scale of padic phip in those days was
12:28
\$300 to four \$500 at 83 to 6,000 8,000
12:32
so that's what 60,000 was then and
12:34
people would say to me remember Sammy KH
12:36
what are you doing with these watches
12:38
I'd say man if you make \$300 and you
12:40
spend three is that a lot of money
12:42
that's what's going on here you follow
12:44
so I mean it's very bed dising if you're
12:47
a halfway sane human being there is
12:49
something so insane about that that I
12:51
began to ask myself and at that time I
12:53
wasn't too clear I began asking myself
12:55
why am I getting \$600,000 all right I'll
12:58
keep \$400
12:59

,000 and the first clarinet in the
13:02
philharmonic is getting 1500 on that
13:05
scale or 150 versus 40 40,000 versus 150
13:09
all right let's say even for the sake of
13:10
the argument given I'm one of the
13:12
greatest CL maybe the greatest clet
13:14
player that ever came down the pike am I
13:16
that much better than him it began to
13:18
dawn on me that this was lunacy then it
13:21
came clear to me I thought about it is
13:23
nothing to do with value has to do with
13:25
money the the manager puts me into that
13:27
theater gives me 60% of the gate he gets
13:29
40,000 if I get 60 he'll pay me every
13:32
week to make 40,000 he gives me the barn
13:34
gives me the stage hands and the
13:35
lighting and there I am but but isn't
13:37
everything artistic kind of perception
13:39
and subjective uh if you say Monae I
13:42
think it's a big mistake if we make a
13:43
market of Monae well I know mon never
13:46
saw that no but if you take a living
13:48
artist today what would have happened to
13:49

Monae well most living artists today are
13:51
going little nuts you take a Jasper
13:53
Johns and you pay a million dollars I
13:54
know he's going a little crazy he isn't
13:56
that much better than the guy that gets
13:58
he isn't that much better I I had a
13:59
friend named Mike Goldberg who was an
14:01
abstract expressionist when I came back
14:02
from Spain I got to know Mike he had an
14:05
accountant he bought a house he bought
14:06
himself a a blonde Mainline Philadelphia
14:09
wife and he lost it all abstract
14:12
expressionism went out the window he
14:14
lost it all he's gone crazy he stole a
14:16
painting from one of his best friends
14:18
with duning and duning came back from
14:21
Europe and found out Mike he made Mike
14:22
go into therapy rather than put him in
14:25
jail while all this craziness was going
14:27
on you're making this \$60,000 which is a
14:29
good to 600 time were you spending a lot
14:31
of time with your
14:32
music well that was going on there was
14:34

no time for that no no time for music my
14:37
head was completely turned around looked
14:39
like the little girl in The Exorcist my
14:40
head went back so so what happened the
14:43
arrangers everything went bad everything
14:45
went bad I no longer was concerned with
14:47
what I was doing because I was made to
14:49
do the same thing over and over and over
14:51
and over I asked interviewers who asked
14:54
me this question how would you like to
14:56
interview me every day and I'll say the
14:58
same things in your write the same words
14:59
every day would you enjoy that and they
15:01
look at you and say well that's
15:03
appalling and that's what I had to do go
15:05
in and go through your little bag of
15:06
tricks do that little bag of tricks
15:08
every night let me ask you some
15:10
questions about running a band by the
15:11
way leading a band on a theater stage if
15:13
you would change one tune just to get
15:16
rid of that boredom andan you remember
15:17
we used do seven shows a day seven days
15:19

a week months at a time now you know how
15:22
boring it is to start a show with
15:23
wonderful and end it with concertive for
15:25
Claret or whatever I was doing in those
15:27
days every day I change a tune once the
15:29
manager would come running back God damn
15:31
it don't do that those kids will be here
15:33
all
15:34
day how can you live with that how the
15:36
musicians deal with that I guess they
15:39
turn a a number they go into another
15:41
mode as we would say in computer e what
15:43
would turn you all on what would get you
15:45
excited a new arrang new song I mean we
15:48
could try to do it but there weren't
15:49
enough I do lectures they called three
15:51
chords for beauty sake and want to pay
15:53
the rent I was doing four for the rent I
15:56
couldn't afford not to when we were
15:58
doing a the occasionally a piece that I
16:00
really liked with that String Band by
16:02
the way that was a hell of a band the
16:03
war broke that up that was the oh the
16:05

big Billy and the big string band that
16:07
was a marvelous band occasionally we did
16:09
things in theaters that I thought were
16:10
really fine we'd play a thing called
16:12
American nocturn was like a concert all
16:14
the audience would sit there in WRA
16:15
silence finish on a very unspectacular
16:18
quiet note and they would applaud like
16:20
in a concert hall see I deplore what
16:22
goes on with this so-called jazz people
16:25
are taught to scream at the end of a
16:27
solo another guy starting solo they're
16:29
missing the whole transition from the
16:31
end of that solo to the new one they're
16:32
yelling screaming cuz they've been and
16:34
Bley is saying Rocky Hampton ladies and
16:36
gentlemen instead of shut up and when
16:38
it's over applaud if you like and then
16:40
get the solos to stand up well tell me
16:42
did the grammar C5 give you an
16:43
opportunity to spread out a little bit a
16:45
little better than when I was in it was
16:46
a different different experience I had a
16:48

big String Band we didn't have a chance
16:50
to play much Straight Ahead Jazz so I
16:51
performed a little group and was that
16:54
winged was that pretty off the cuff uh
16:56
well we had a framework and we play jazz
16:58
within it
16:59
and now and then we hit a then we had
17:01
The Misfortune of getting a Smash Hit
17:03
called Summit Ridge Drive and then don't
17:05
change it don't change it you know that
17:07
I had when I had Lenny Hatton with me I
17:08
said let's do begin the beginning let's
17:10
make a new arrangement of it put the old
17:12
Arrangement embody it in the middle of
17:14
it and put strings around it add the you
17:17
know alter chords alter Harmony we did
17:19
made a beautiful arrangement of it it's
17:20
been recorded I think it was on a
17:22
musicraft record audience would not hold
17:24
still for it no no do it like the record
17:27
they want what they want I can't argue
17:29
that can't argue they have a right I'd
17:31
feel I defrauded them if I didn't do it
17:33

no we'd have our axe play around the
17:34
country and Neil Young or something like
17:35
that he didn't want to sing the old I
17:37
said you know the people were here this
17:39
is the only time Joe I understand it I
17:41
understand it too well one of my
17:43
problems is I empathize too well with
17:45
the other guy I empathize with it but
17:47
that may agree with it how much did you
17:49
how much of a hand did you have in
17:50
picking vocalists did you pick everybody
17:52
from I picked everybody that worked in
17:54
my band if they didn't suit me they were
17:56
not there of people but at a certain
17:58
point I didn't give a goddamn anymore I
18:00
had singers like uh I don't even know
18:02
who they were imagene Lynn uh Paula
18:05
Kelly she was okay with a group but she
18:07
couldn't
18:07
sing I had some good singers hel Flor
18:11
Helen was great Billy was great and the
18:14
girl Georg G she Georgia was a hell of a
18:16
singer she was good but nobody wanted
18:18

those records either she's gone who was
18:20
the boy singer you never had much of boy
18:22
singer one I didn't Tony Pastor he used
18:24
to amuse me he would sing rosaly and
18:26
make make me laugh and when he did a ran
18:28
day I'd curl up so that was
18:31
fun uh you had a reputation too I this
18:34
one I read being a diletant very
18:37
opinionated uh I'm very opinionated put
18:39
down things a snob would any of those
18:41
true I don't know about snob what the
18:42
hell do I know what snob means you snob
18:45
is a phony word I mean a snob is
18:47
somebody who pretends to be what he
18:49
isn't I've had enough trouble to find
18:50
out who I am to try to play games with
18:53
that you were getting physically ill a
18:55
few times during that well that's a it's
18:57
a tough life was that you recognize
18:59
somebody called me the other night
19:01
talking about Goodman being and then I
19:03
said you know I'm alive and you know
19:04
suddenly Dawns I'm the only one of that
19:06

crew alive anymore there were seven of
19:09
us who made that error take him in any
19:11
order you want dorsy Goodman me Miller
19:15
uh uh uh Ellington Lansford and uh and
19:19
and and and basy all of them dead here I
19:24
am that's some kind of something isn't
19:26
it think so says I must have done
19:27
something right you you started uh after
19:30
well you came that could be called
19:31
snobism I'm Alive they're dead all right
19:34
I'm a snob I'm for life when you had a
19:36
band uh hot lives page this we did you
19:40
put many black people in the band could
19:42
you do it could you get away with it
19:43
very difficult lips could handle it he
19:45
was one of the only he was the only one
19:46
who could handle it Billy couldn't
19:48
handle it it was murder for her at a
19:52
certain point she just had to get out we
19:54
parted very amicably despite the Press I
19:56
had a terrible press the Press among
19:58
other things said that I fired it cuz
19:59
she was black never occurred to my heart
20:01

in spite of that she was black that's
20:03
kind of dumb but all right she when she
20:05
left it was impossible for her to go on
20:07
with that we'd play a gig or we'd play a
20:09
job then she couldn't go in and eat lips
20:12
the same thing but lips could handle
20:13
lips had a more Sunny disposition he was
20:16
more uh had a better S more stable ego
20:20
Billy lived came from a terrible
20:22
background lips must have been loved by
20:24
his family as a kid so he grew up with a
20:26
lot of cheerfulness and he could handle
20:28
this matter of fact when a guy
20:30
in the band would screw around lips
20:32
would say don't with my living man
20:34
he was the he was the spark plug he kept
20:36
the guys together very same guy Roy on
20:39
the other hand went crazy with it he
20:41
couldn't handle it but when I heard
20:43
these people I would tell him that I say
20:44
you know this is very rough I want you
20:46
in the band because I like the way you
20:48
play or you sing or whatever but I can't
20:51

run the world I'm not the emperor I can
20:53
run the stand when we're on the band
20:54
Stone we're on the stage you will be
20:56
taken care of and you'll be equal to not
20:59
above nor below except in salary you
21:01
were above most of the men in the band
21:03
but uh don't expect anything off the
21:05
stand I can put you in the bus and if
21:07
you come some other way I'm not
21:08
responsible yet you go to a town they
21:10
can't stay in the same Hotel they got to
21:12
go to what they used to call town
21:14
to find somewhere so they got to find a
21:15
cab and scuffle around and find a place
21:17
they couldn't go in the hotel we got
21:19
Billy into one hotel once as a gag one
21:20
time painted a little red dot between
21:22
her eyes and two of the guys carried her
21:24
bags and she got a hotel room but not as
21:27
a black she couldn't or was a colored
21:29
person so it was very difficult but
21:32
that's only a minor part of the the
21:34
business is riddled with
21:36

mishas you know craziness the whole
21:39
business is riddled with it I wouldn't
21:41
want to be Sinatra today if you gave me
21:43
the United States why not because I
21:46
think he's crazy I think he's become a
21:48
lunatic they used to say about Jolson
21:50
and friends of his like guy named Chuck
21:52
green used to know go jolon very well
21:54
and he said one time the trouble with
21:55
you Jolie is you think you're Al jolon
21:58
so thinks he's Frank Sinatra it's you
22:00
know one of see I know I'm not Arty Shaw
22:03
that's some guy who makes me a living me
22:05
I know who I am I'm some guy a normal
22:07
human being trying very hard to be a
22:09
civilian and I I can be Ary show anytime
22:11
you want me to be get up on a stage and
22:13
do it that time you were always AR sh I
22:16
was forced to be and I didn't see the
22:18
distinction and any good psychoanalyst
22:20
will tell you that if you live in a
22:22
skitso well somebody once said that uh I
22:24
don't know who but the I did a
22:26

documentary film somebody made a
22:28
documentary film on me and one of the
22:29
lines I said in it is the only rational
22:32
response to an irrational Society is to
22:35
be
22:35
irrational if you're in a lunatic asylum
22:38
and everybody go around thinking he's
22:39
Napoleon or you better call him Napoleon
22:41
or he'll kill you so that's not sane
22:43
it's accepting the realities of the
22:46
circumstances I mean did did all the
22:48
turmoil in your personal life uh did
22:50
that affect your music that was not that
22:52
was not a disease that was a symptom
22:54
that was a symptom but symptom what
22:55
we're talking about did that get in the
22:56
way of the music at all sometimes mostly
22:59
not but sometimes it did the truth of
23:02
the matter Joe is if you go along not
23:04
knowing who you are what you are and you
23:06
find yourself in a circumstan that's
23:08
pushing you and pulling you and
23:09
tormenting you and rewarding you
23:12

inordinately all of those things you can
23:14
go a little nuts and I look back at that
23:16
as a form of minor lunacy the period
23:20
from
23:20
1938 when I 9 38 when I walked out of
23:24
that band already that's lunacy I could
23:27
have reorganized could have changed I
23:29
could have done other things and said
23:30
all right I'll make less I remember in
23:32
interviews I said I wish I weren't
23:33
number one I'd like to be number 10 no
23:36
pressure on you you're number 10 man it'
23:38
be great let you alone let you do but I
23:40
couldn't do it I can't control what the
23:42
audience does the audience perceived me
23:45
in a certain way and in my insecure
23:48
attempt to please that audience I lost
23:51
myself now some people don't have these
23:53
problems well I was going to say in the
23:55
whole panoply of music of all the stars
23:57
that have come along
23:59
verie quit didn't he yeah well why well
24:02
I mean let's go can't ask him let's go
24:04

from you on but we can talk about verie
24:06
can't we for a minute and at least get
24:08
to a syndrome here that some people
24:10
cannot take too much agulation which
24:12
gets in the way of growth probably
24:15
resulted in Presley's uh demise I can
24:18
only say it depends on the kind of
24:20
sensibilities you are given with your
24:22
genes or your upbringing it's too
24:24
complicated we're talking about
24:25
sociology you were really given some
24:27
sensitive genes some good ones I'm still
24:29
alive I keep saying no the good those
24:31
are good well you can't have it all good
24:33
you take the whole Spectrum you take
24:35
what they give you Joe you can't pick
24:37
and choose you can't a person is not
24:39
bacon with you know a person is bacon is
24:42
lean and is fat you can't say let's get
24:44
rid of one and keep the other and shees
24:46
to be bacon what was the best band was
24:48
that the band with the strings best for
24:50
what I don't know how I don't know you
24:52

measure that which came the closest

24:54

along the Spectrum I'm that's what I'm

24:56

doing right now I'm getting a record

24:57

together with is going to be called

24:59

these are my choice and it's going to go

25:01

all the way from the first band out up

25:03

to the last one how good how good were

25:06

those bands at their best at their best

25:08

they were the greatest that ever was

25:10

there was never a better band than my

25:11

band at its best but then you can say

25:13

that about Ellington at its best it's a

25:16

measurable force and immovable you know

25:18

movable force and what you immovable

25:20

object measur for how you how good were

25:22

you at my best I was as good as you

25:24

could be there are records of mine and

25:27

playings of mine that I can say nobody

25:28

can do that better that'll be good for

25:30

the next 200 years I know that that is

25:32

if we're here 200 years if the species

25:34

is here did you feel uh much of a

25:36

rivalry with anybody during that no I

25:39

didn't matter of fact there's a little
25:41
story about Goodman and me I've told
25:43
this to
25:45
people you're talking about Benny cuz he
25:47
played the ey we were put in that
25:49
position he took it more seriously than
25:50
I did uh at lunch with him one day at
25:54
the Oak Room we were talking I'm talking
25:56
about something I wanted to do and that
25:57
I wanted into interest him in doing and
26:00
for some various reason Benny was a very
26:02
suspicious kind of reclusive guy and he
26:04
wouldn't go with it which was too bad
26:06
because it would have been a very good
26:07
idea so we got talking he started asking
26:09
me about oh he said I heard that mozar
26:12
Claret quintet you did I said what that
26:14
you recorded I said I never recorded the
26:16
M Claret quintet she said yes you did I
26:19
heard it on a record I said I'm sorry
26:20
but you didn't he said well what did I
26:23
hear I said you might have heard a
26:25
transcription I did it at w with their
26:27

quartet one time and somebody might have
26:29
transcribed it and done it and they did
26:30
as it found out it's on that book of the
26:32
month album that's just been put out of
26:33
mine anyway uh he said not bad and I
26:37
said well it wasn't meant to be Benny
26:38
and he looked at me kind of that dumb
26:40
look of his and he started so he said
26:43
how do you like playing that kind of
26:44
stuff I said what kind of stuff it's
26:46
music written music as opposed to
26:48
improvised music that what you mean he
26:50
said yeah I said well we play written
26:51
music all the time an arrangement is
26:53
written and now and then it says solo I
26:54
li you do what you want in moart you'll
26:56
have a cadenza you can do some things
26:58
you don't do quite as much ad lib as we
27:00
do but there's a it's not as wide a road
27:02
but you can move around a little he said
27:05
well you know that dropped he didn't
27:07
quite go with that then he said who he
27:10
said do you like Reginal Kell I said
27:12

well he's good player but he's a little
27:13
too schmy for me I don't it's a little
27:15
too unctuous a little too oily who do
27:18
what about Simeon bellison I said well
27:20
he's too rigid well who do you like so I
27:23
said well I like Dan bonad I used to
27:25
work with Dan bonad in the Howard Barlo
27:26
Symphony CBS and Dan bonad was a great
27:28
French clar player it was a privilege to
27:30
play second to him I learned a great
27:32
deal people ask me who did you learn
27:34
from I learned from the guy next to me
27:35
when I knew more I'd go to another guy
27:37
all right so I said Dan Berard he didn't
27:39
know he was I said Dan used to play
27:40
first principal claress with the
27:42
Philadelphia when stovsky was there oh
27:45
yeah yeah I guess he's pretty good I
27:46
said he's damn good what do you mean
27:47
he's one of the best there is so then
27:49
this another CL another CL kept asking
27:51
me about CL players I said Benny you too
27:53
hung up on the clarinet which I meant he
27:56

said what do you mean that's what we
27:57
play isn't it said no I've been trying
27:58
to play music and a faint light bulb
28:01
went on in his eyes I could see that he
28:03
had never seriously I don't think up to
28:05
that moment considered the idea that the
28:07
clarinet was an instrument with which
28:09
you make music for him the Claret was
28:11
the end the means became the end and I
28:15
remember when I was interviewed only a
28:16
few weeks ago by various people when he
28:18
died I said he was so immersed in the
28:21
clarinet there was nothing left over
28:23
there wasn't very much to Benny as a
28:24
person if you ever knew him he had a
28:26
narrow set of
28:28
interests and all he got into that
28:31
Clarinet it was everything he had what I
28:32
said earlier about the nozzle down on he
28:35
he did that superbly this is Brian from
28:37
one track Jazz thanks for listening if
28:40
you want to learn more about Arty Shaw
28:42
his biography is in the description and
28:44

for other Jazz biographies check out
28:46
these next two videos
English (auto-generated)