



GOLD RECORDS

AND OTHER AWARDS AND HONORS

Without question, we think that recordings by the big bands have, from the 1920s to today, sold millions and millions (perhaps billions!) in total, including all of the different formats from 78s to 45s to LPs to reel-to-reel tapes to 8-track tapes to cassettes to CDs, endless reissues, and even unauthorized releases over the years.

In 1978, author Joseph Murrels reported collective disc sales by big bands as: Glenn Miller 60 million, Benny Goodman 50 million, Lawrence Welk 50 million, Artie Shaw over 40 million, Louis Armstrong over 25 million, Harry James over 25 million, Vaughn Monroe 25 million, Ted Heath 20 million, Billy Eckstine 10 million, and Kay Kyser 10 million.

However, he didn't explain whether these totals were singles or albums or both.

Lists of individual records that sold one million or more copies vary, depending on what source is consulted.

In 1958, gold discs started to be officially certified by the Recording Industry Association of America (RIAA) for one-million singles sales or a gross of \$1,000,000 for album sales (though that changed in 1975).

So before '58, gold discs were given to artists on an informal basis, so this lack of verified sales statistics, as well as press agent claims and other publicity, has further obscured which records were the true million-sellers.

Christopher was at RCA in New York City in 1996 and was told that the company did not have verifiable sales figures going back before the early 1970s. He did see a legal-sized, bound printed listing that accounted for sales since then, and seems to recall that, for example, the 1971 two-LP set "This Is Artie Shaw" (RCA Victor VPM-6039) had sold some 200,000 copies, while the 1990 "Artie Shaw And His Orchestra: Blues in the Night" (Bluebird 2432-2-RB) had sold only about 2,000.

Speaking of RCA, we feel compelled to point out that, despite the implication of RCA Victor's so-called "Gold Standard" series, we don't believe that every one of them sold a million, certainly not Glenn Miller's dreadful *By the Waters of Minnetonka (Indian Love Song)*. Released in October 1938 on 78 rpm as Bluebird B-7870-A, it was included among the "Gold Standard" reissues of the 1950s as RCA Victor 447-0034, and even chosen in 1966 for "The Best Of Glenn Miller: Volume 2," RCA Victor LPM-3564.

SINGLES

Titles with an asterisk (*) indicate recordings listed as million-sellers by author Joseph Murrels, but were not shown as such in more recent published works by author Joel Whitburn. We are skeptical of some of Murrels picks, though he did state that he calculated global sales.

Dates shown are when the record achieved gold status, if known.

Sometimes when they were first released, certain recordings now acknowledged to be million-sellers were not especially successful.

For example, Ted Weems' *Heartaches*, originally recorded and issued on Bluebird in 1933, didn't become a smash until 14 years later, when a Charlotte, North Carolina disc jockey, Kurt Webster, found the record by chance. Because he liked it, he played it on his radio show each day for a week, then record dealers in the South were swamped with orders. Its reissued flip side, *Piccolo Pete*, had been recorded in 1929 and it, too, got attention.

Likewise, Harry James' *All Or Nothing At All*, with a vocal by Frank Sinatra, sold about 8,000 copies when it came out in 1939. After both James' and Sinatra's careers took off, the disc was reissued in 1943 and it shot up to a million.

Most recordings listed here took a while to reach the million mark, selling slowly but steadily.

And a few others actually went beyond a million - among them were Paul Whiteman's *Three o'clock in the Morning*, 3,500,000; Whiteman's *Whispering* and Isham Jones' *Wabash Blues*, 2,000,000 each; Glenn Miller's *Moonlight Serenade*, 2,000,000 by 1944; Ray Noble's *By the Light of the Silv'ry Moon*, 1,500,000; Vaughn Monroe's *Ballerina*, 1,750,000; and his *There! I've Said It Again*, 1,250,000.

LOUIS ARMSTRONG

* *Hello, Dolly!*, Kapp - vocal by Louis Armstrong

BLUE BARRON

Cruising Down the River, MGM - vocal by the Ensemble

LES BROWN

Sentimental Journey, Columbia - vocal by Doris Day

I've Got My Love to Keep Me Warm, Columbia - instrumental

* *Undecided*, Coral - vocal by The Ames Brothers



BILLY BUTTERFIELD

Moonlight in Vermont, Capitol - vocal by Margaret Whiting

CAB CALLOWAY

(Hep-Hep) *The Jumpin' Jive*, Vocalion - vocal by Cab Calloway

CARMEN CAVALLARO

Chopin's Polonaise, Decca, 1947 - instrumental

I Can't Begin to Tell You, Decca - vocal by Bing Crosby

NEW MEMBER DECCA
MILLION RECORD CLUB

CARMEN CAVALLARO

**HITS A NEW HIGH
ON DECCA RECORDS!**

Carmen Cavallaro joins Decca "1,000,000 Club"!
Over 1,000,000 records of "Polonaise" sold
so far! Currently selling over 30,000 a month!
Decca congratulates Carmen on joining
fellow members Bing Crosby, the Andrews
Sisters, the Mills Brothers, Ella Fitzgerald, the
Ink Spots, Dick Haymes and Louis Jordan.
Like other best sellers, Carmen Cavallaro is

Exclusively on
DECCA RECORDS

Carmen Cavallaro joins the million-seller club after his Decca recording of Chopin's *Polonaise* tops 1,000,000 (with 1947 sales running over 30,000 a month!).

JIMMY DORSEY

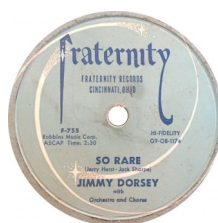
Amapola (Pretty Little Poppy), Decca, 1946 - vocal by Bob Eberly and Helen O'Connell

Green Eyes, Decca, 1946 - vocal by Bob Eberly and Helen O'Connell

Eberly told author-historian George T. Simon that *Green Eyes* sold 90,000 copies in just the first few days after it was released, at a time when, according to Simon, "twenty-five thousand copies was considered a great seller."

* *Maria Elena*, Decca, 1946 - vocal by Bob Eberly

Besame Mucho, Decca - vocal by Bob Eberly and Kitty Kallen



* *So Rare*, Fraternity - vocal by The Artie Malvin Singers

Many people considered *So Rare* to have been the "last" big band hit. One story claimed that Dorsey was presented a gold record award for it while in bed in the hospital, ill from cancer, not many days before he died. However, it was reported in the news that Harry Carlson, head of Fraternity Records, gave the award to Jimmy's mother, because Jimmy had died before the sales reached the million mark.

TOMMY DORSEY

Boogie Woogie, Victor, 1941 - instrumental

Reported to be Dorsey's all-time best-seller.

Opus No.1, Victor, 1959 - instrumental

Marie, Victor - vocal by Jack Leonard and Band

I'll Never Smile Again, Victor - vocal by Frank Sinatra and The Pied Pipers

There Are Such Things, Victor - vocal by Frank Sinatra and The Pied Pipers

* *On the Sunny Side of the Street*, Victor - vocal by The Sentimentalists

TOMMY DORSEY ORCHESTRA DIRECTED BY WARREN COVINGTON

* *Tea for Two Cha Cha*, Decca - instrumental

BILLY ECKSTINE

A Cottage for Sale, National - vocal by Billy Eckstine

Prisoner of Love, National - vocal by Billy Eckstine

* *Everything I Have Is Yours*, MGM - vocal by Billy Eckstine

* *Blue Moon*, MGM - vocal by Billy Eckstine

* *Caravan*, MGM - vocal by Billy Eckstine

My Foolish Heart, MGM - vocal by Billy Eckstine

I Apologize, MGM - vocal by Billy Eckstine

BENNY GOODMAN

* *Why Don't You Do Right*, Columbia - vocal by Peggy Lee

* *On a Slow Boat to China*, Capitol - vocal by Al Hendrickson

PHIL HARRIS

The Thing, RCA Victor - vocal by Phil Harris

COLEMAN HAWKINS

* *Body and Soul*, Bluebird - instrumental

HORACE HEIDT

Deep in the Heart of Texas, Columbia - vocal by Band Ensemble

It's in the Book, Capitol - monologue by Johnny Standley

Whitburn judges that Heidt had 29 hits which placed in the Top Ten between 1937 and 1945, but Murrels says that *Deep in the Heart of Texas* was “the only million seller for Heidt.”

WOODY HERMAN

* *Woodchopper's Ball*, Decca, 1948 - instrumental

* *Laura*, Columbia - vocal by Woody Herman

EDDY HOWARD

To Each His Own, Majestic - vocal by Eddy Howard

Sin (It's No Sin), Mercury - vocal by Eddy Howard

HARRY JAMES

All Or Nothing At All, Columbia 1943 - vocal by Frank Sinatra

* *One o'clock Jump*, Brunswick - instrumental

* *Ciribiribin*, Columbia - instrumental

You Made Me Love You, Columbia - instrumental

Easter Parade, Columbia - instrumental

I Had the Craziest Dream, Columbia - vocal by Helen Forrest

I've Heard That Song Before, Columbia - vocal by Helen Forrest

ISHAM JONES

Wabash Blues, Brunswick - instrumental

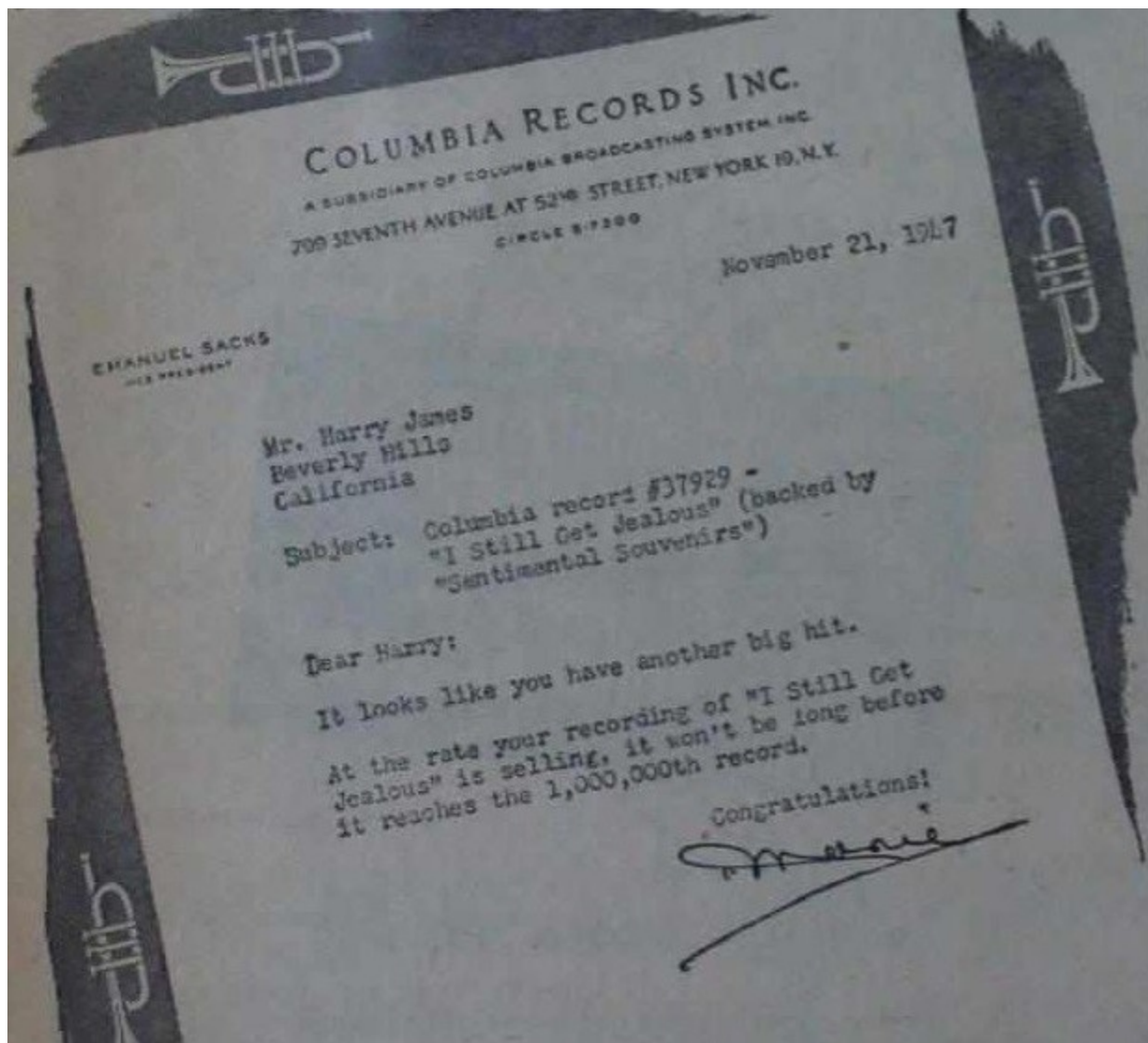
SPIKE JONES

Der Fuehrer's Face, Bluebird - vocal by Carl Grayson and Willie Spicer

Cocktails for Two, Victor - vocal by Carl Grayson

* *The Glow Worm*, Victor - vocal by Red Ingle and Aileen Carlisle with Chorus

All I Want for Christmas (Is My Two Front Teeth), RCA Victor - vocal by George Rock



Even though Columbia Records Vice-President Manie Sacks congratulated Harry James for the brisk sales of his band's 78 rpm record of *I Still Get Jealous* (Columbia 37929) in 1947, it did not make the million mark.

LOUIS JORDAN

G.I. Jive, Decca - vocal by Louis Jordan

* *Is You Is Or Is You Ain't Ma Baby?*, Decca - vocal by Louis Jordan

Caldonia, Decca - vocal by Louis Jordan

* *Beware*, Decca - vocal by Louis Jordan

Choo Choo Ch'Boogie, Decca - vocal by Louis Jordan

Saturday Night Fish Fry, Decca - vocal by Louis Jordan

SAMMY KAYE

It Isn't Fair, RCA Victor - vocal by Don Cornell

STAN KENTON

Artistry in Rhythm, Capitol - instrumental

Tampico, Capitol - vocal by June Christy and Band

Shoo-Fly Pie and Apple Pan Dowdy, Capitol - vocal by June Christy

KAY KYSER

Three Little Fishes, Columbia, 1941 - vocal by Ginny Simms, Harry Babbitt, Ish Kabibble,
and Sully Mason

Who Wouldn't Love You, Columbia - vocal by Harry Babbitt and Trudy Erwin

Jingle, Jangle, Jingle, Columbia - vocal by Julie Conway and Harry Babbitt

Strip Polka, Columbia - vocal by Jack Martin

Praise the Lord and Pass the Ammunition, Columbia - vocal by Glee Club

Woody Wood-pecker, Columbia - vocal by Gloria Wood

On a Slow Boat to China, Columbia - vocal by Harry Babbitt and Gloria Wood



TED LEWIS

Some of These Days, Columbia - vocal by Sophie Tucker

GUY LOMBARDO

* *Humoresque*, Decca - instrumental

Christmas Island, Decca - vocal by The Andrews Sisters

Easter Parade, Decca - vocal by Don Rodney

The Third Man Theme, Decca - instrumental

JOHNNY LONG

* *In a Shanty in Old Shanty Town*, Decca - vocal by the Ensemble

RALPH MARTERIE

Caravan, Mercury - instrumental

Pretend, Mercury - instrumental

FREDDY MARTIN

Piano Concerto in B Flat, Bluebird, 1946 - instrumental

* *White Christmas*, Victor, 1948 - instrumental

While Bing Crosby's vocal rendition of *White Christmas* was one of the biggest-selling discs of all time, Martin's cover record skimmed off some sales.

I've Got a Lovely Bunch of Coconuts, RCA Victor - vocal by Merv Griffin and Band

CLYDE McCOY

* *Sugar Blues*, Columbia and Decca, 1946 - instrumental

HAL McINTYRE

The Glow-Worm, Decca, 1952 - vocal by The Mills Brothers

GLENN MILLER

Chattanooga Choo Choo, Bluebird, 1942 - vocal by Tex Beneke and The Modernaires with Paula Kelly

In only nine months it passed the 1,200,000 sales mark, so on a Chesterfield radio broadcast which aired from New York City, Miller was presented with a gold-lacquered stamper, which later became symbolic for a million-record seller. He quipped, “Thanks a million, two-hundred-thousand!”

Moonlight Serenade, Bluebird, 1944 - instrumental

American Patrol, Victor, 1944 - instrumental

* *Little Brown Jug*, Bluebird, 1945 - instrumental

In the Mood, Bluebird, 1945 - instrumental

Tuxedo Junction, Bluebird, 1945 - instrumental

It sold a reported 115,000 copies in the first week.



Pennsylvania 6-5000, Bluebird, 1945 - chant by the Band

(I've Got a Gal in) Kalamazoo, Victor, 1951 - vocal by Marion Hutton, Tex Beneke and The Modernaires

A String of Pearls, Bluebird - instrumental

Moonlight Cocktail, Bluebird - vocal by Ray Eberle and The Modernaires



Glenn Miller receives a gold record for over 1,000,000 sales of his recording of *Chattanooga Choo Choo* on February 10, 1942 from Victor-Bluebird executive Wallace W. Early as announcer Paul Douglas looks on.



This is the actual gold-lacquered stamper, now held at The Glenn Miller Archives at the University of Colorado-Boulder, on behalf of The Glenn Miller Estate.

VAUGHN MONROE

There! I've Said It Again, Victor, 1949 - vocal by Vaughn Monroe and The Norton Sisters

Riders in the Sky (A Cowboy Legend), RCA Victor, 1949 - vocal by Vaughn Monroe

At one point, *Riders in the Sky* was the fastest-selling record in the history of RCA Victor, hitting the million mark in just seven weeks in 1949!

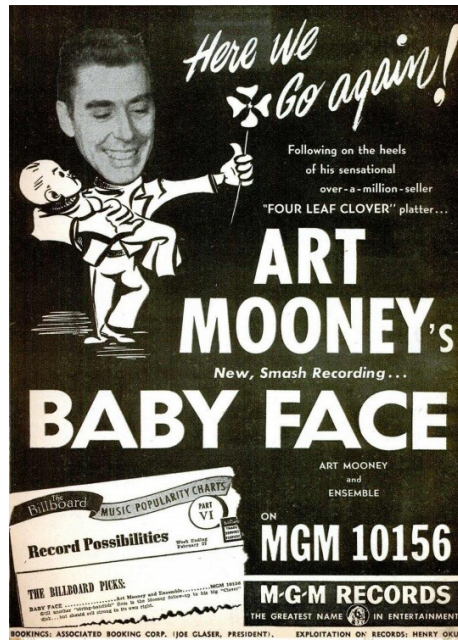
* *Racing with the Moon*, Bluebird, 1952 - vocal by Vaughn Monroe

Ballerina, RCA Victor - vocal by Vaughn Monroe

A 1947 trade paper reported, "Factory requisition figures from RCA Victor credit the combined sales for four current Monroe platters as already topping the 2,000,000 mark. Breakdown lists his *Ballerina* at 750,000 with the sales curve still going up; *How Soon*, about 300,000; *You Do*, 400,000; and *I Wish I Didn't Love You So*, 550,000. The totals are as healthy as most star solo crooners get near these days and far exceed the normal sale of pop band platters . . . "

By the early '50s, Monroe was considered RCA Victor's top artist in record sales, averaging five million a year at that time.





ART MOONEY

I'm Looking Over a Four-Leaf Clover, MGM - vocal by Ensemble

Baby Face, MGM - vocal by Ensemble

Bluebird of Happiness, MGM - vocal by Bud Grees and The Galli Sisters, with The Ensemble

* *Nuttin' for Christmas*, MGM - vocal by Barry Gordon

* *Honey Babe*, MGM - vocal by Ensemble

RUSS MORGAN

Cruising Down the River, Decca - vocal by The Skylarks

RED NICHOLS

Ida, Sweet As Apple Cider, Brunswick,

RAY NOBLE

* *By the Light of the Silv'ry Moon*, Columbia - vocal by Snooky Lanson and The Boys

LOUIS PRIMA

* *That Old Black Magic*, Capitol - vocal by Louis Prima and Keely Smith

ARTIE SHAW

Begin the Beguine, Bluebird, 1944 - instrumental

Begin the Beguine, written by Cole Porter, was a flop when it debuted in a 1935 musical, “Jubilee.” But three years later, Artie Shaw recorded the tune, thinking it would make a nice contrast to the flip side, a racous version of *Indian Love Call*. *Beguine* was one of the first records in nearly 10 years to sell more than 300,000 copies. A 1949 trade paper article reported that Shaw’s record “handily surpassed the five-million mark in sales in the decade or so since it was originally released.”

* *Star Dust*, Victor, 1946 - instrumental

* *Nightmare*, Bluebird - instrumental

* *Traffic Jam*, Bluebird - instrumental

Frenesi, Victor - instrumental

Artie Shaw’s *Frenesi* was said to be the first song by any Mexican writer - in this case, Alberto Dominguez - to sell a million.

Summit Ridge Drive, Victor - instrumental

Dancing in the Dark, Victor - instrumental

Artie Shaw must have been the only performer ever to receive eight gold record plaques at a single time, at a special luncheon held by RCA Victor in 1962. The inscription on the back of each read, “This award is presented to Artie Shaw in recognition of his major contribution to popular music and to commemorate his 25th year of association with the company, with sincere appreciation for the many millions of his records sold on the RCA Victor label.” All eight titles were certified by the RIAA, and it was reported that Shaw’s total sales to date were 43 million.



A 1971 Shaw profile in - of all places - [Penthouse](#) magazine, stated that *Concerto for Clarinet* and *Any Old Time* were million-sellers, too, but we have been unable to confirm that elsewhere.



FREDDIE SLACK

* *Cow-Cow Boogie*, Capitol - vocal by Ella Mae Morse

DICK STABLE

That's Amore, Capitol - vocal by Dean Martin

ORRIN TUCKER

* *Oh, Johnny, Oh*, Columbia - vocal by Bonnie Baker



CHICK WEBB

A-Tisket, A-Tasket, Decca, 1950 - vocal by Ella Fitzgerald

A-Tisket, A-Tasket was another of the first records in nearly 10 years to sell more than 300,000 copies.

TED WEEMS

Somebody Stole My Gal, Victor - instrumental

Mickey, Mercury - vocal by Bob Edwards and Elmo Tanner

* *Piccolo Pete*, Victor, 1949 - vocal by Parker Gibbs

Heartaches, RCA Victor, 1949 - whistling by Elmo Tanner

LAWRENCE WELK

* *Calcutta*, Dot - instrumental

PAUL WESTON

Dream, Capitol - vocal by The Pied Pipers

* *I Still Get Jealous*, Capitol - vocal by Gordon MacRae

* *Whispering Hope*, Capitol - vocal by Jo Stafford and Gordon MacRae

* *Shrimp Boats*, Columbia - vocal by Jo Stafford

A Guy Is a Guy, Columbia - vocal by Doris Day

* *Jambalaya*, Columbia - vocal by Jo Stafford

Make Love to Me!, Columbia - vocal by Jo Stafford

PAUL WHITEMAN

Whispering, Victor - instrumental

Wang Wang Blues, Victor - instrumental

Wang Wang Blues showed tremendous promise right from the first week it was on the market, with supposed initial sales of 457,000!.

Three o'clock in the Morning, Victor - instrumental

Linger Awhile, Victor - instrumental

What'll I Do?, Victor - instrumental



Lawrence Welk [r.] with Randy Wood, President of Dot Records,
displaying Welk's gold record for the 45 rpm of *Calcutta*, 1961.

ALBUMS

Sales certified by the Recording Industry Association of America (RIAA) are now given a gold record for selling 500,000 copies or a platinum award for sales of 1,000,000 copies.

LOUIS ARMSTRONG

“Hello, Dolly!,” Kapp - gold

COUNT BASIE

“Sinatra At the Sands,” Reprise - gold



LARRY ELGART

“Hooked On Swing,” RCA - platinum

MAYNARD FERGUSON

“Conquistador,” Columbia - gold

ENOCH LIGHT

“Persuasive Percussion,” Command - gold

BILLY MAY

“Frank Sinatra: Come Fly with Me,” Capitol - gold

“Frank Sinatra: Come Dance with Me!,” Capitol - gold

GLENN MILLER



“Glenn Miller Plays Selections From “The Glenn Miller Story,”” RCA Victor, 1961 or 1968?

Originally issued in 1954 as a 10” LP (RCA Victor LPT-3057), then expanded in 1956 to a 12” LP (LPM-1192). Ray McKinley stated on one of the 1961 “Glenn Miller Time” TV programs that the title had been given a record gold. However, in 1968 Billboard magazine published the above photo of Miller Estate attorney David Mackay accepting a gold record award for it from Norman Racusin, Vice-President and General Manager of the RCA Record Division, that, seemingly, was just then awarded. In the caption it was reported, “The gold record represents the 11th for the Miller recordings.”

“Glenn Miller: Pure Gold,” RCA, 1984 - gold

“Glenn Miller: A Memorial 1944-1969,” RCA Victor, 1986 - gold



These photographs of the late Alan Cass standing in front of the Glenn Miller Gallery at the University of Colorado-Boulder, show an impressive display of later awards for Miller albums, including the 2-LP “Complete” Bluebird sets of the 1970s and ‘80s.

LOUIS PRIMA

“The Jungle Book,” Disney, 1969 - gold

LAWRENCE WELK

“Calcutta,” Dot, 1961 - gold

“Winchester Cathedral,” Dot, 1966 - gold

VARIOUS ARTISTS

“60 Years of Music America Loves Best,” RCA Victor, 1959 - gold

Included Whiteman (*Whispering*), Shaw (*Begin the Beguine*), Miller (*Sunrise Serenade*), Goodman (*And the Angels Sing*), Ellington (*Take the “A” Train*), and T. Dorsey (*There Are Such Things*).

“Billboard Christmas Greatest Hits (1935-1954),” Rhino, 1989 - gold

Included S. Jones (*All I Want for Christmas Is My Two Front Teeth*), Lombardo (*Christmas Island*), and Monroe (*Let It Snow! Let It Snow! Let It Snow!*).

“Ken Burns Jazz - The Story of America’s Music,” Legacy, 2001 - platinum

Included Armstrong (*Ain’t Misbehavin’, Heebie Jeebies, Hello, Dolly!, Rockin’ Chair, St. Louis Blues, Star Dust, West End Blues*), Basie (*Jumpin’ At the Woodside, Lester Leaps In, Sent for You Yesterday and Here You Come Today*), C. Hawkins (*Body and Soul*), T. Dorsey (*Well, Git It!*), Ellington (*Black Beauty, Cotton Tail, East St. Louis Toodle-oo, Echoes of Harlem, In a Sentimental Mood, The Mooche, Mood Indigo, Take the “A” Train, Tourist Point of View*), Gillespie (*Groovin’ High, Manteca, Salt Peanuts*), Goodman (*King Porter Stomp, Rose Room, Sing Sing Sing*), F. Henderson (*Hotter Than ‘ell, Sugar Foot Stomp*), Krupa (*Drum Boogie*), Lunceford (*For Dancers Only*), Miller (*In the Mood*), Moten (*Moten Swing*), Shaw (*Begin the Beguine*), Webb (*A-Tisket, A-Tasket, Harlem Congo*), and Whiteman (*There Ain’t No Sweet Man Worth the Salt of My Tears*).

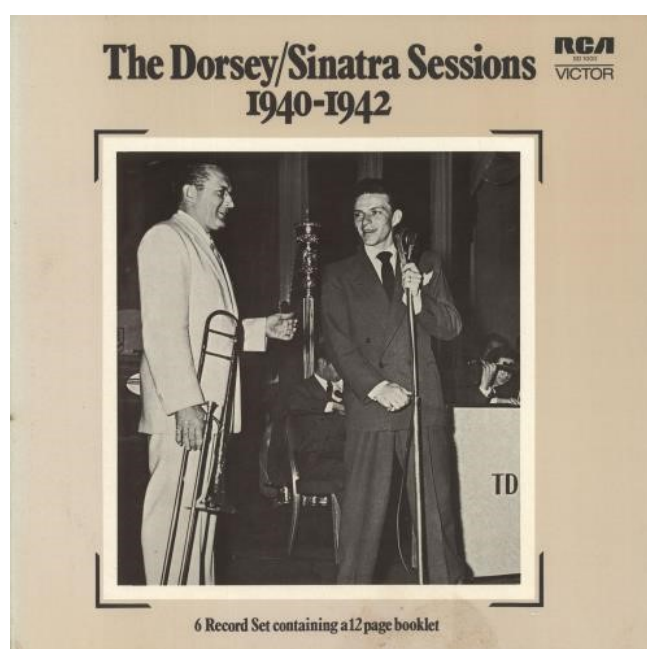
“Mob Hits,” Triage, 2001 - gold

Included Prima (*Angelina, Buona Sera, Oh Marie, Zooma Zooma*).

We wonder if certain songs were included in an album that sold a million, does that make those songs “million-sellers”, too?



Don Wardell and Ethel Gabriel of RCA and famed radio host Alan Dell display their Grammy Award as co-producers of the 1983 UK boxed set, "The Dorsey/Sinatra Sessions: 1940-1942," RCA SD-1000.





Holding a plaque commemorating sales of his Philips and Contour LPs, Syd Lawrence [l.] makes a face at comedian Les Dawson, who is holding a trumpet, 1972.



GRAMMY LIFETIME
ACHIEVEMENT AWARDS

Louis Armstrong, 1972

Count Basie, 2002

Cab Calloway, 2008

Benny Carter, 1987

Billy Eckstine, 2019

Duke Ellington, 1966

Dizzy Gillespie, 1989

Benny Goodman, 1986

Woody Herman, 1987

Louis Jordan, 2018

Glenn Miller, 2003

Artie Shaw, 2004

Fats Waller, 1993



NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES
LIFETIME ACHIEVEMENT AWARD - 2008
CAB CALLOWAY

GRAMMY AWARDS

1ST ANNUAL AWARDS, 1958

Best Performance By An Orchestra: “Billy May’s Big Fat Brass” - Billy May

Best Performance By a Dance Band: “Basie” - Count Basie

Best Performance By a Vocal Group Or Chorus: That Old Black Magic - Louis Prima and Keely Smith

Best Jazz Performance, Group: “Basie” - Count Basie

2ND ANNUAL AWARDS, 1959

Best Performance By a Dance Band: “Anatomy of a Murder” - Duke Ellington

Best Musical Composition First Recorded and Released in 1959 (More Than 5 Minutes Duration):

Anatomy of a Murder - Duke Ellington

Best Sound Track Album - Background Score From a Motion Picture Or Television:

“Anatomy of a Murder” - Duke Ellington

Best Arrangement: *Come Dance with Me* - Billy May (for Frank Sinatra)

3RD ANNUAL AWARDS, 1960

“Best Performance By a Band for Dancing: “Dance with Basie” - Count Basie

Best Comedy Performance (Musical): “Jonathan and Darlene Edwards in Paris”

- Jo Stafford and Paul Weston

4TH ANNUAL AWARDS, 1961

Best Jazz Performance - Large Group (Instrumental): “West Side Story” - Stan Kenton

Best Performance By An Orchestra - for Dancing: “Up a Lazy River” - Si Zentner

Best Performance By a Chorus: “Great Band with Great Voices”

- Si Zentner and The Johnny Mann Singers

5TH ANNUAL AWARDS, 1962

Best Jazz Performance - Large Group (Instrumental): “Adventures in Jazz” - Stan Kenton

6TH ANNUAL AWARDS, 1963

Best Instrumental Jazz Performance - Large Group: “Encore: Woody Herman 1963” - Woody Herman

Best Performance By An Orchestra - for Dancing: “This Time By Basie!:

Hits of the ‘50s and ‘60s” - Count Basie

Best Instrumental Arrangement: I Can’t Stop Loving You - Quincy Jones (for Count Basie)

Best Album Notes: “The Ellington Era” - Duke Ellington - Stanley Dance and Leonard Feather

7TH ANNUAL AWARDS, 1964

Best Vocal Performance, Male: Hello, Dolly! - Louis Armstrong

8TH ANNUAL AWARDS, 1965

Album of the Year: “September of My Years” - Frank Sinatra (produced by Sonny Burke)

Best Instrumental Jazz Performance - Large Group Or Soloist with Large Group:

“Ellington ‘66” - Duke Ellington

9TH ANNUAL AWARDS, 1966

Best Instrumental Theme: Batman - Neal Hefti

Best Original Jazz Composition: In the Beginning God - Duke Ellington

10TH ANNUAL AWARDS, 1967

Best Instrumental Jazz Performance - Large Group Or Soloist with Large Group:

“Far East Suite” - Duke Ellington

11TH ANNUAL AWARDS, 1968

Best Instrumental Jazz Performance—Large Group Or Soloist with Large Group:

“And His Mother Called Him Bill” - Duke Ellington

14TH ANNUAL AWARDS, 1971

Best Jazz Performance By a Big Band: “New Orleans Suite” - Duke Ellington



While they both hold Grammy Awards, we can almost hear Louis Armstrong saying, “That’s Barbra Streisand, dig?”



Armstrong by himself holding a Grammy Award, 1965.



Duke Ellington shows off a couple more.

15TH ANNUAL AWARDS, 1972

Best Jazz Performance By a Big Band: “Togo Brava Suite” - Duke Ellington

16TH ANNUAL AWARDS, 1973

Best Jazz Performance By a Big Band: “Giant Steps” - Woody Herman

17TH ANNUAL AWARDS, 1974

Best Album Notes: “The Hawk Flies” - Coleman Hawkins (by Dan Morgenstern)

Best Jazz Performance By a Big Band: “Thundering Herd” - Woody Herman

18TH ANNUAL AWARDS, 1975

Best Jazz Performance By a Soloist: “Oscar Peterson and Dizzy Gillespie” - Dizzy Gillespie, soloist

19TH ANNUAL AWARDS, 1976

Best Jazz Performance By a Soloist (Instrumental): “Basie and Zoot” - Count Basie, soloist

Best Jazz Performance By a Big Band: “The Ellington Suites” - Duke Ellington

20TH ANNUAL AWARDS, 1977

Best Jazz Performance By a Big Band: “Prime Time” - Count Basie

22ND ANNUAL AWARDS, 1979

Best Jazz Instrumental Performance, Big Band: “Duke Ellington At Fargo, 1940 Live”
- Duke Ellington

23RD ANNUAL AWARDS, 1980

Best Jazz Vocal Performance, Female: “A Perfect Match: Ella and Basie”
- Ella Fitzgerald with Count Basie

Best Jazz Instrumental Performance, Big Band: “On the Road” - Count Basie

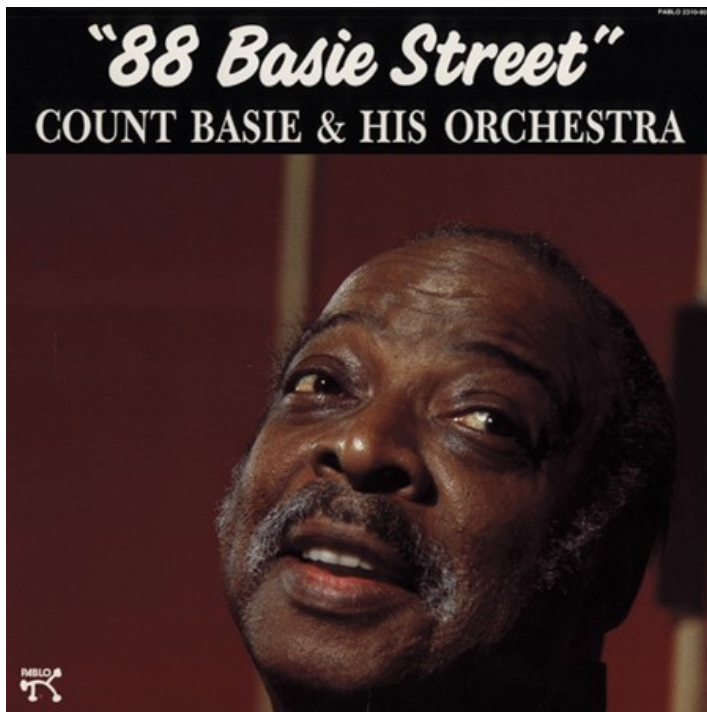
25TH ANNUAL AWARDS, 1982

Best Jazz Instrumental Performance, Big Band: “Warm Breeze” - Count Basie

Best Album Notes: “Giants of Jazz: Bunny Berigan” - John Chilton and Richard M. Sudhalter

Best Historical Album: “The Dorsey/Sinatra Sessions: Vols. 1-3” - Tommy Dorsey
(Ethel Gabriel and Don Wardell, Executive Producers)

27TH ANNUAL AWARDS, 1984



Best Jazz Instrumental Performance, Big Band: “88 Basie Street” - Count Basie

Best Album Notes: “Big Band Jazz.” Smithsonian - Gunther Schuller and Martin Williams

Best Historical Album: “Big Band Jazz,” Smithsonian

30TH ANNUAL AWARDS, 1987

Best Jazz Vocal Performance, Female: “Diane Schuur & The Count Basie Orchestra”

Best Jazz Instrumental Performance, Big Band: “Digital Duke”
- The Duke Ellington Orchestra directed by Mercer Ellington

33RD ANNUAL AWARDS, 1990

Best Jazz Instrumental Performance, Big Band: “Basie’s Bag” - The Count Basie Orchestra
directed by Frank Foster

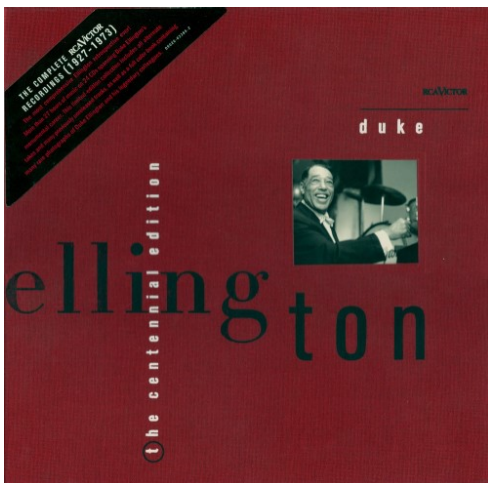
34TH ANNUAL AWARDS, 1991

Best Large Jazz Ensemble Performance: “Live At the Royal Festival Hall” - Dizzy Gillespie

41ST ANNUAL AWARDS, 1998

Best Large Jazz Ensemble Performance: “Count Plays Duke” - The Count Basie Orchestra
directed by Grover Mitchell

42ND ANNUAL AWARDS, 1999



Best Historical Album: “The Duke Ellington Centennial Edition: The Complete
RCA Victor Recordings (1927-1973)”

43RD ANNUAL AWARDS, 2000

Best Historical Album: “Louis Armstrong: The Complete Hot Five & Hot Seven Recordings”

Occasionally, since the late 1950s, certain big band albums were nominated in one of a handful of categories, but did not win the Grammy. Such was the case at the 45th Annual Awards in 2002 when “Artie Shaw: Self Portrait” was under consideration for “Best Album Notes,” but was not chosen as winner.

GRAMMY HALL OF FAME AWARDS

Unless otherwise indicated, all recordings are singles. The year shown is when the recording was inducted.

LOUIS ARMSTRONG

All of Me, Columbia - 2005

(What Did I Do to Be So) Black and Blue, OKeh - 2016

Blue Yodel #9 (Standing On the Corner), Victor - 2007
with Jimmie Rodgers and Lil Hardin Armstrong

“Ella and Louis,” Verve [album] - 2016

Heebie Jeebies, OKeh - 1999

Hello, Dolly!, Kapp - 2001

Lazy River, OKeh - 2010

“Louis Armstrong Plays W.C. Handy,” Columbia [album] -2010

Mack the Knife, Columbia - 1997

Nobody Knows the Trouble I've Seen, Decca - 2014

“Porgy and Bess,” Verve [album] -2001

with Ella Fitzgerald

Savoy Blues, OKeh - 2018

St. Louis Blues, Columbia - 1993

with Bessie Smith and Fred Longshaw

St. Louis Blues, OKeh - 2008

Star Dust, OKeh - 2009

Weather Bird, OKeh - 2008

with Earl Hines

West End Blues, OKeh - 1974

What a Wonderful World, ABC - 1999

When the Saints Go Marching In, Decca - 2017

CHARLIE BARNET

Cherokee, Bluebird - 1998

COUNT BASIE

April in Paris, Clef - 1985

“Ella and Basie!,” Verve [album] - 2010

Everyday (I Have the Blues), Clef, 1992

One o'clock Jump, Decca - 1979

BUNNY BERIGAN

I Can't Get Started, Victor - 1975

LES BROWN

Sentimental Journey, Columbia - 1998

CAB CALLOWAY

(Hep-Hep) The Jumpin' Jive, Vocalion - 2017

Minnie the Moocher, Brunswick - 1999

JIMMY DORSEY

Brazil, Decca - 2009

TOMMY DORSEY

I'll Never Smile Again, Victor - 1982

I'm Gettin' Sentimental Over You, Victor - 1998

Marie, Victor - 1998

BILLY ECKSTINE

I Apologize, MGM - 1999

DUKE ELLINGTON

Black and Tan Fantasy, Victor - 1981



Black, Brown and Beige, Victor - 1990

Caravan, Master - 2009

Cocktails for Two, Victor - 2007

Diminuendo and Crescendo in Blue, Columbia - 1999

Do Nothin' Til You Hear From Me, Victor - 2011

Don't Get Around Much Anymore, Victor - 2010

"Ellington At Newport," Columbia [album] - 2004

"The Far East Suite," RCA Victor [album] - 1999

It Don't Mean a Thing (If It Ain't Got That Swing), Brunswick - 2008

Ko-Ko, Victor - 2001

Mood Indigo, Brunswick - 1975

Take the "A" Train, Victor - 1976

DIZZY GILLESPIE

Groovin' High, Guild - 2000

Manteca, Victor - 1999

A Night in Tunisia, RCA Victor - 2004

BENNY GOODMAN



And the Angels Sing, Victor - 1987

Contrasts for Violin, Clarinet and Piano, Columbia - 1989

“The Famous 1938 Carnegie Hall Jazz Concert,” Columbia [album] - 1975

King Porter Stomp, Victor - 2008

Moon Glow, Victor - 1998

Seven Come Eleven, Columbia - 2008

Sing, Sing, Sing (with a Swing), Victor - 1982

LIONEL HAMPTON

Flying Home, Decca - 1996

COLEMAN HAWKINS

Body and Soul, Bluebird - 1974

WOODY HERMAN

Early Autumn, Capitol - 2000

Four Brothers, Columbia - 1984

Woodchoppers Ball, Decca - 2002

HARRY JAMES

Trumpet Blues (and Cantabile), Columbia - 1999

You Made Me Love You, Columbia - 2010

ISHAM JONES

California, Here I Come, Brunswick - 2005

with Al Jolson

It Had to Be You, Brunswick - 2007

SPIKE JONES

All I Want for Christmas (Is My Two Front Teeth), RCA Victor - 2007

Cocktails for Two, Victor - 1995

LOUIS JORDAN

Ain't Nobody Here But Us Chickens, Decca - 2013

Caldonia, Decca - 1998

Choo Choo Ch'Boogie, Decca - 2008

Let the Good Times Roll, Decca - 2009

STAN KENTON

Artistry in Rhythm, Capitol - 1985

JIMMIE LUNCEFORD

For Dancers Only, Decca - 1999

GLENN MILLER

Chattanooga Choo Choo, Bluebird - 1996

In the Mood, Bluebird - 1983

Moonlight Serenade, Bluebird - 1991

RAY NOBLE

The Very Thought of You, Victor - 2005

LOUIS PRIMA

“The Wildest!,” Capitol [album] -1999

with Keely Smith

ARTIE SHAW

Any Old Time, Bluebird - 2001

Begin the Beguine, Bluebird - 1977

Frenesi, Victor - 2000

Star Dust, Victor - 1988

FATS WALLER

Ain't Misbehavin', Victor - 1984

Honeysuckle Rose, Victor - 1999

Jitterbug Waltz, Bluebird - 2015

CHICK WEBB

A Tisket, A-Tasket, Decca - 1986

PAUL WHITEMAN

Ol' Man River, Victor - 2006

with Paul Robeson

Rhapsody in Blue, Victor - 1974

with George Gershwin

Whispering, Victor - 1998

BANDLEADERS' STARS ON THE HOLLYWOOD WALK OF FAME

Unless otherwise indicated, all Stars were given for "Recording."

RAY ANTHONY, 1751 Vine St.

LOUIS ARMSTRONG, 7018 Hollywood Blvd.

DESI ARNAZ, 6250 Hollywood Blvd. (Television), 6301 Hollywood Blvd. (Motion Pictures)

BLUE BARRON, 1724 Vine St.

COUNT BASIE, 6508 Hollywood Blvd.

TEX BENEKE, 6200 Hollywood Blvd.

BEN BERNIE, 6280 Hollywood Blvd. (Radio)

LES BROWN, 6505 Hollywood Blvd.



SONNY BURKE, 6920 Hollywood Blvd.

FRANKIE CARLE, 1751 Hollywood Blvd.

BENNY CARTER, 7080 Hollywood Blvd.

CARMEN CAVALLARO, 6301 Hollywood Blvd.

BOB CROSBY, 6252 Hollywood Blvd. (Television), 6313 Hollywood Blvd. (Radio)

XAVIER CUGAT, 1500 Vine St. (Television), 1601 Vine St. (Recording)

JIMMY DORSEY, 6505 Hollywood Blvd.

TOMMY DORSEY, 6675 Hollywood Blvd.

BILLY ECKSTINE, 6638 Hollywood Blvd.

DUKE ELLINGTON, 6535 Hollywood Blvd.

DIZZY GILLESPIE, 7057 Hollywood Blvd.

BENNY GOODMAN, 6101 Hollywood Blvd.



GLEN GRAY, 1709 Vine St.

LIONEL HAMPTON, 7000 Hollywood Blvd.

PHIL HARRIS, 6508 Hollywood Blvd. (Recording), 6651 Hollywood Blvd. (Radio)

HORACE HEIDT, 6628 Hollywood Blvd. (Television), 1631 Vine St. (Radio)

WOODY HERMAN, 6805 Hollywood Blvd.

EDDY HOWARD, 6724 Hollywood Blvd.

HARRY JAMES, 6683 Hollywood Blvd.

SPIKE JONES, 6290 Hollywood Blvd. (Radio), 1500 Vine St. (Recording)

**SAMMY KAYE, 6419 Hollywood Blvd. (Television), 6767 Hollywood Blvd. (Recording),
6821 Hollywood Blvd. (Radio)**

STAN KENTON, 6340 Hollywood Blvd.

WAYNE KING, 6251 Hollywood Blvd. (Radio)

KAY KYSER, 1601 Vine St. (Radio), 1708 Vine St. (Recording)

LITTLE JACK LITTLE, 6618 Hollywood Blvd. (Radio)

GUY LOMBARDO, 6363 Hollywood Blvd. (Television), 6666 Hollywood Blvd. (Recording),
6677 Hollywood Blvd. (Radio)

FREDDY MARTIN, 6532 Hollywood Blvd.

CLYDE McCOY, 6426 Hollywood Blvd.

GLENN MILLER, 6915 Hollywood Blvd.

VAUGHN MONROE, 1600 Vine St. (Recording), 1755 Vine St. (Radio)



ART MOONEY, 6150 Hollywood Blvd.

RUSS MORGAN, 1751 Vine St.

OZZIE NELSON, 6260 Hollywood Blvd. (Radio—for “Ozzie and Harriet Nelson”),
6555 Hollywood Blvd. (Television)

LOUIS PRIMA, 1617 Vine St.

BUDDY ROGERS, 6135 Hollywood Blvd. (Motion Pictures)

ARTIE SHAW, 1709 Vine St.

BOBBY SHERWOOD, 1625 Vine St. (Television)

PHIL SPITALNY, 6364 Hollywood Blvd. (Radio)

RUDY VALLEE, 1632 Vine St. (Radio)

LAWRENCE WELK, 6613 Hollywood Blvd. (Recording), 1601 Vine St. (Television)

PAUL WESTON, 1535 Vine St.

PAUL WHITEMAN, 6157 Hollywood Blvd. (Recording), 1601 Vine St., (Radio)



Sales achievements, awards, honors, and proclamations for the big bands continued well past the 1930s and '40s.

Here, Count Basie poses with a sculptured bust of him in London, 1957.



Count Basie displays a proclamation honoring him signed by Mayor Michael Bilandic of Chicago, 1977.



Above is a photograph of a sampling of some of the more recent recognition for Cab Calloway.



This plaque reads, “To The Legendary ‘Cab’ Calloway
Our heartfelt thanks and gratitude for the genius of your outstanding musical and
creative contributions in bringing joy to the world and being part of America’s history
for more than Fifty years. Congratulations and best wishes for continued success
in your future endeavors.” Signed by Los Angeles Mayor Tom Bradley, February 22, 1981.

March 27, 1972

Dear Tex

Before an enthusiastic and admiring crowd of over 4,000 people who attended your 1970 Hollywood Palladium dance engagement, you were presented the original RCA Gold Record of Chattanooga Choo Choo. All of us in the audience were thrilled and pleased by this surprise, dramatic and very emotional presentation of recognition to you, because we felt the Gold Record was now where it rightly belonged.

Later, it was learned that, in an unprecedented, amazing and totally outrageous move, this gift ...so justly and rightly yours ...had been taken back! This was not done openly and publicly ...but secretly, so that the majority of your friends and admirers might not know what a shabby trick had been played on you.

To duplicate the original Gold Record for you would provide you with only a copy of the award that had been given to you and then taken back. Therefore, I felt that the award denied you should be replaced with a presentation of recognition which not only would commemorate your recording of Chattanooga Choo Choo, but also would be symbolic of all YOUR achievements in and contributions to the world of popular music. This I have done -- with the enthusiastic support and assistance of your wife.

So, Tex, please accept this award as a token of sincere admiration, love and affection.

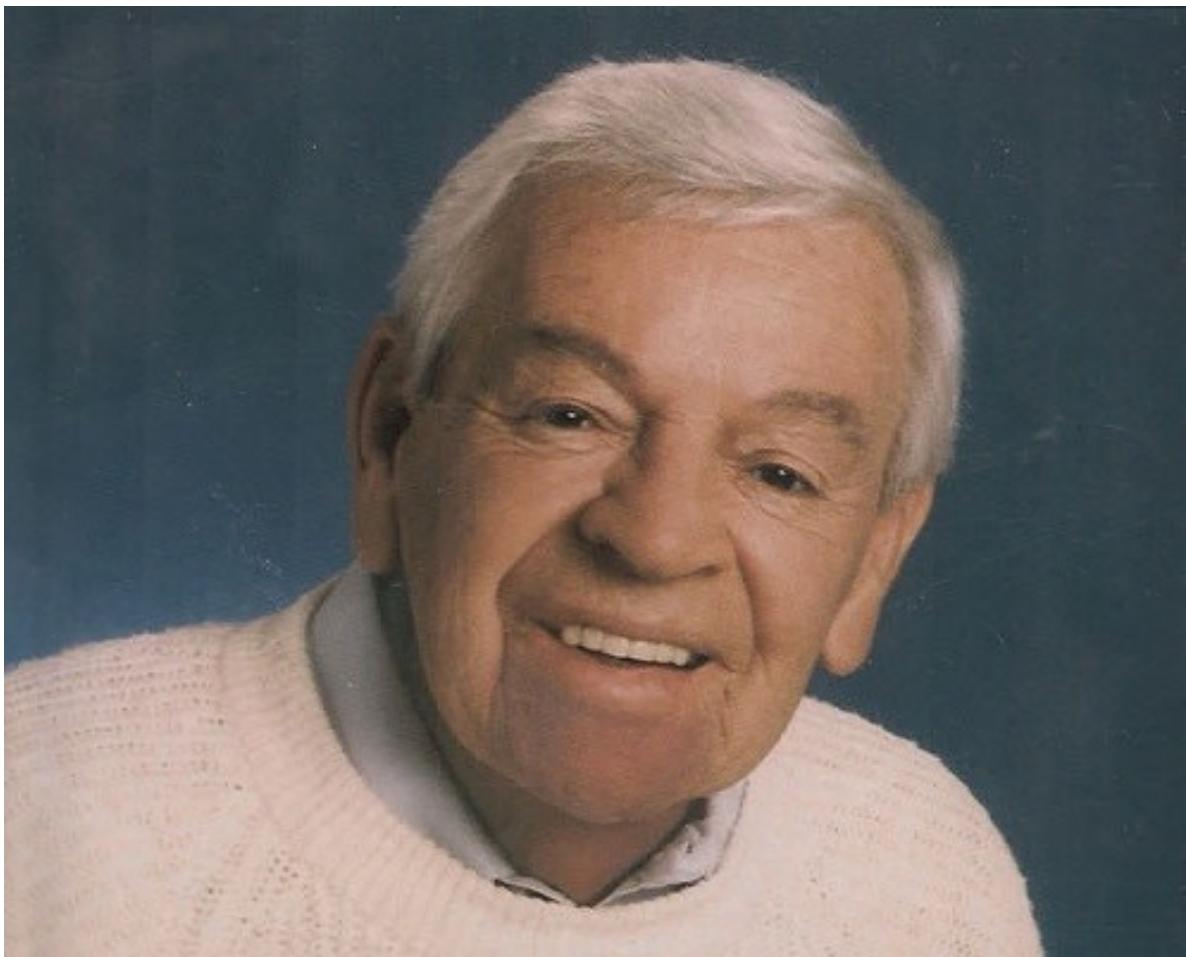
Dick

In 1970, during a concert of "Music Made Famous By Glenn Miller" at the Hollywood Palladium, former Miller band manager Don Haynes came on-stage to present the original gold record of *Chattanooga Choo Choo* to Tex Beneke, since he was one of the featured vocalists on it and had been closely identified with the song ever since. But when Tex looked for it backstage, Haynes said, "You didn't think we were going to give you that, did you?" And Tex responded, "That's exactly what you did!" A couple years later, Beneke's manager, Dick Hecker, sought to rectify what seemed like a cruel trick and to soothe Tex's feelings by giving him a facsimile of the gold record award.



Presented To
GORDON LEE 'TEX' BENEKE
In Recognition Of His Outstanding Achievements
And Contributions To American Popular Music
March 1972 Richard Hecker

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And there's one last award of acknowledgement that we must include.

In 1996 the Guinness Book of World Records named Les Brown and his Band of Renown "The Longest-Running Musical Organization in the History of Popular Music," tracing all the way back to the days of the Duke Blue Devils in the 1930s.



SOURCE ACKNOWLEDGEMENT

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"Norman Racusin," in Billboard, Aug. 10, 1968, p.4.

Popa Family Collection.

William Ruhlmann.

"Shaw Takes 8 Gold Disks At Long Last," Billboard, Nov. 10, 1962, p.4.

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IMAGE ATTRIBUTION

Facebook.com/TheCabCalloway/photos

Glenn Miller Archives, American Music Resource Center, University of Colorado-Boulder,
on behalf of The Glenn Miller Estate

Jock_Girl (45worlds.com)

jscaptura (45worlds.com)

Keith S (45worlds.com)

Laurence D (45worlds.com)

Popa Family Collection

Sony BMG Music Entertainment

xiphophilos (45worlds.com)