



American Music Research Center
UNIVERSITY OF COLORADO BOULDER

Glenn Miller Collections

TOMMY DORSEY

1941



Prepared by:
Dennis M. Spragg

CHRONOLOGY
Part 1 - Chapter 7

Updated May 1, 2022

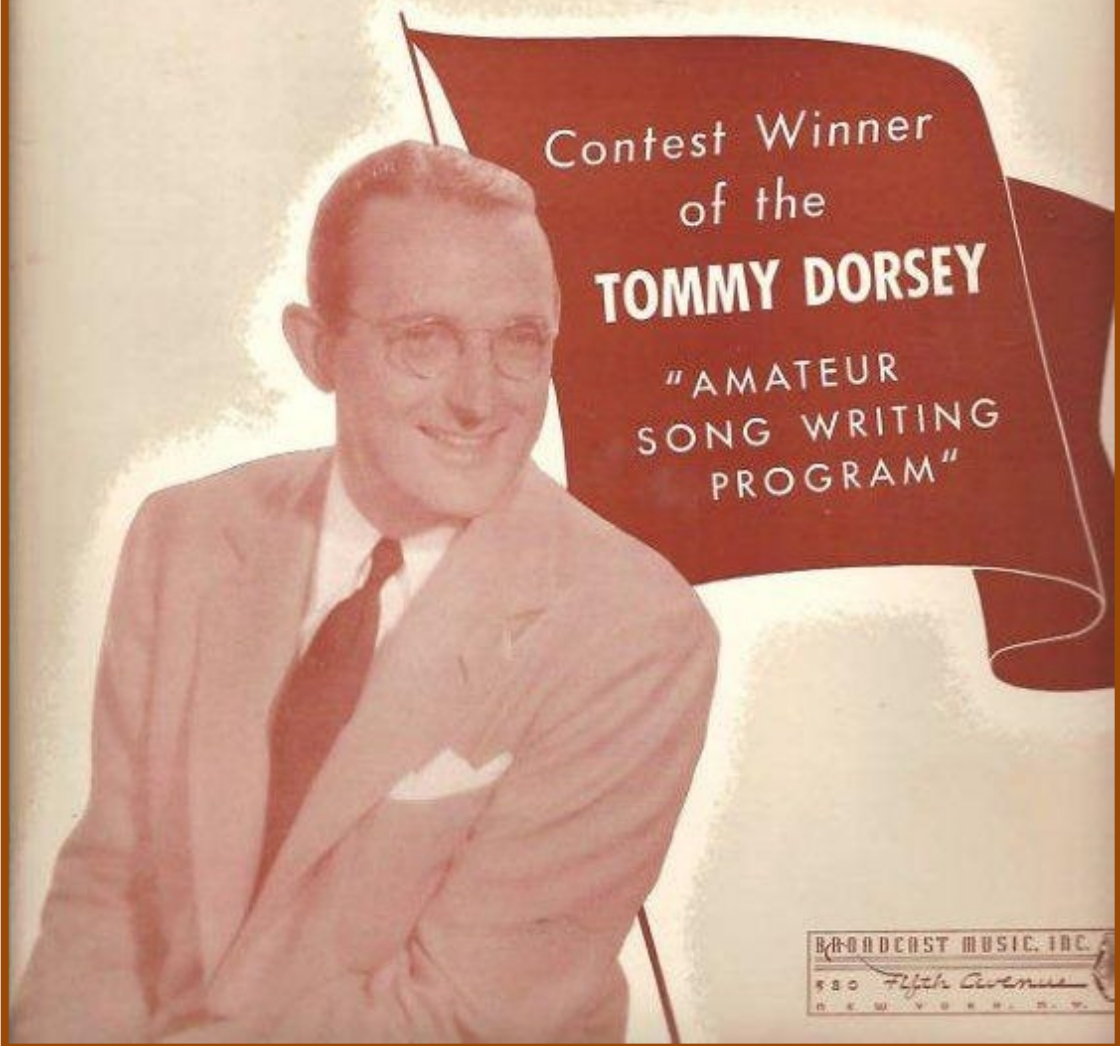
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G M C

THE PIED PIPER OF HARLEM

Words and Music by
GORDON ANDERSON



BROADCAST MUSIC, INC.
530 Fifth Avenue
NEW YORK, N.Y.

January 1941

The ASCAP ban took effect January 1, 1941. Tommy Dorsey was unable to use I'M GETTIN' SENTIMENTAL OVER YOU as his theme and chose "Anything" as his new opening and closing theme. He used a variation of I'M GETTIN' SENTIMENTAL OVER YOU for the "Fame and Fortune" program.

ASCAP VS. BMI

No Truce Hopes, Fight Begins

"Up to press; time, (Tuesday) no feelers for any kind of a truce had come from either NBC or CBS and everything pointed to an extended and bitter conflict between the network and the music industry, represented by the American Society of Composers, Authors and Publishers. General impression in the two industries is that Assistant U. S. Attorney General Thurman Arnold has by his indictment threats helped muddy up the situation still more and the chances are that no peace maneuvers will materialize until after the U. S. Supreme Court has handed down decisions in the Nebraska and Florida cases. Networks have taken the position that even if they wanted to enter in some sort of pre-peace huddle with ASCAP they must consider the possible effects of Arnold's latest pronouncements. The Government, they point - out, has placed them on notice to the effect that the Department of Justice is of the opinion that ASCAP's present form of licensing agreement is unlawful, so that if they (the networks) did accept such a contract they might find themselves in violation of the law. ASCAP tags this line of approach to the issue as 'just another form of network self-rationalization.' It was also pointed out that if it is illegal to sign an ASCAP contract then it is certainly to go on with a BMI contract, since Arnold has likelihood termed BMI to be in violation of the law."¹

ASCAP BAN ON NETWORKS NOW OFFICIAL

New York—Fortified with two highly valuable music catalogs, Broadcast Music, Inc., was prepared to go down the line in its battle with ASCAP as the deadline time arrived when no ASCAP controlled music is to be heard over the nation's networks and hundreds of independent radio stations.

Starting today, Jan. 1, there will be no ASCAP music on any of the networks. That includes sponsored as well as sustaining programs. BMI, music publishing house financed by the radio industry, last month acquired performing rights to the catalogs of Edward B. Marks Music Corp., and the Sociedad Argentina and Compositores de Musica of Buenos Aires, which controls many of the best-known rhumbas and tangos heard in the United States. Band leaders have dropped their theme songs and signatures, if they are ASCAP controlled, and substituted new ones or none at all. The controversy has put hundreds of bands on the griddle. Unable to broadcast many of the songs Americans want and expect them to play, they are being forced to use BMI or public domain songs or else have their broadcasting privileges rescinded. Naturally, most leaders are complying with the networks' rulings.

BMI also obtained rights to 5,000 hillbilly, race and novelty songs in the catalog of Southern Music, Inc. This, coupled with the Marks and South American acquisition, greatly strengthens BMI's case and likewise gives bandleaders more scope in making arrangements of songs to be used on the air. Few officials of either BMI or ASCAP see any hope of a settlement soon.²

DISC REVIEWS

Tommy Dorsey 'Swing High' - 'Swing Time In Harlem (Victor 27249)

Trumpeter Ziggy Elman gets billing on the first side for an excellent trumpet solo. Piece is a fast original, played in a sizzling groove all the way. It's strictly for cats. Uneven tempo is its only weakness. Clarinet and sax solos, each slick, supplement the Elman horn in breaks. Reverse is cooler jive, well played, and treated to more trumpet, sax and piano solos. Connie Haines' vocal has a Negroid tinge. Tunes are unusual in that Dorsey's trombone is absent from various solos.³

¹ Variety, January 1, 1941, p. 1 and p. 19

² Down Beat, January 1, 1941, p. 1

³ Variety, January 1, 1941, p. 34

January 2, 1941 (Thu)
8:30 - 9:00 pm
"Fame and Fortune" 12A
NBC Radio City
New York
(NBC-Blue) (WJZ) broadcast
Fred B. Cole, announcer

16" 33: NBC MT 3003 (1), NBC MT 112 (2)
GMA; NBC-349

Variation of I'm Gettin' Sentimental Over You - opening theme
The Pied Piper of Harlem - The Pied Pipers, vocal
I Tried - Frank Sinatra, vocal; Axel Stordahl arrangement
Make Me Know It – Sy Oliver arrangement
Oh! Look at Me Now – Sy Oliver arrangement
Swing High – Sy Oliver arrangement
Vilia
You're A Part of My Heart - Frank Sinatra, Connie Haines and The Pied Pipers, vocal ,
You're A Part of My Heart - reprise
Variation of I'm Gettin' Sentimental Over You - closing theme

Issues

I TRIED

CD: Buddha 74321 69173-2 (USA)

YOU'RE A PART OF MY HEART

CD: RCA 07863-66353-2/5 (USA)

G M C

January 2, 1941 (Thu)
11:30 pm - Midnight
"Fame and Fortune" 12B
NBC Radio City
New York
(NBC-Blue) (WJZ) broadcast
Western/Mountain Feed
Fred B. Cole, announcer

Personnel

Bob Alexy, Lee Castaldo⁴ and Jimmy Blake, trumpets, replace Linn and Peterson
Dave Jacobs, trombone, replaces Martin
Bill Shine, alto saxophone, replaces Beau
Paul Mason, tenor saxophone and vocalist, added

⁴ LEE ANIELLO CASTALDO changed his name to LEE CASTLE in 1942.

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, **Bob Alexy**, **Lee Castaldo**, **Jimmy Blake**
Trombones: Tommy Dorsey (leader), Les Jenkins, George Arus, **Dave Jacobs**
Reeds: Johnny Mince (clarinet and alto saxophone), Fred Stulce, **Bill Shine** (alto saxophone),
Don Lodice, **Paul Mason** (tenor saxophone);
Rhythm: Joe Bushkin (piano), Clark Yocum (guitar), Sid Weiss (string bass), Buddy Rich (drums)
Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers: Jo Stafford, Clark Yocum, Chuck Lowry
and John Huddleston

January 6, 1941 (Mon)
10:30 am – 12:30 pm
Victor Recording Session
Victor Studio #2
155 East 24th Street
New York

BS 058760-1
OH! LOOK AT ME NOW
(Ah! Mirame Ahora)
(John DeVries-Joe Bushkin)
Contest Winner of Tommy Dorsey's Fame and Fortune Program
Frank Sinatra, Connie Haines and the Pied Pipers, vocal
Sy Oliver arrangement

Issues

10" 78: Victor 27274-B (USA), Victor 20-1550-A (USA), Victor 20-1578-A (USA),
HMV EA 2788 (Australia)

7" 45: RCA Victor 947-0051 (USA), RCA Victor EPBT 3005 (USA),
RCA Victor EPA 5014 (USA), RCA Victor SPD 25 (USA)

12" 33: RCA Victor LPT 3005 (USA), RCA Victor LPM 1569 (USA), HMV DLP 1123 (England),
RCA SD 1000 (England), Franklin Mint 9 (USA)

CD: RCA 8324-2-R (USA), RCA 07863-66353-2/2 (USA), RCA 09026-68711-2 (USA),
RCA ND 90310 (Germany), Reader's Digest RC7-007-1/1 (USA)

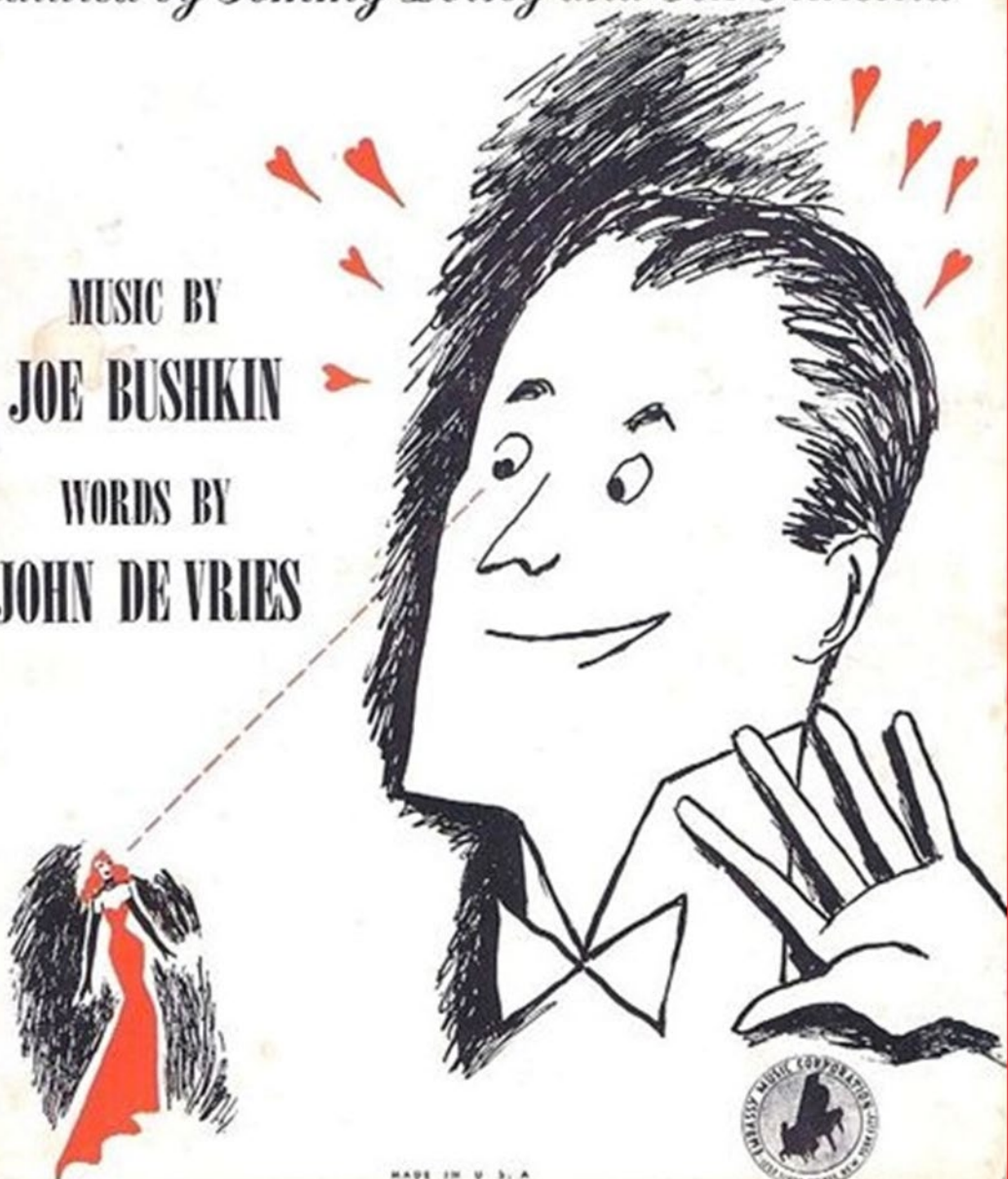
BS 058760-1A
OH! LOOK AT ME NOW

Hold

OH! LOOK AT ME NOW!

Featured by Tommy Dorsey and His Orchestra

MUSIC BY
JOE BUSHKIN
WORDS BY
JOHN DE VRIES



MADE IN U. S. A.

BS 058761-1

YOU MIGHT HAVE BELONGED TO ANOTHER

(Puedes Haber side de Otro)

(Pat West-Lucille Harmon)

Contest Winner of Tommy Dorsey's Fame and Fortune Program

Vocal refrain by Frank Sinatra, Connie Haines and the Pied Pipers

Axel Stordahl arrangement

Issues

10" 78: Victor 27274-A (USA), HMV EA 2793 (Australia)
12" 33: RCA CPL2-4335 (USA), RCA SD 1000 (England)
CD: RCA 07863-66353-2/2 (USA), RCA 09026-68711-2 (USA),
Razor & Tie DRC12256 (USA), Masters of Jazz MJCD63 (France),

BS 058761-1A

YOU MIGHT HAVE BELONGED TO ANOTHER

Hold

January 9, 1941 (Thu)

8:30 - 9:00 pm

"Fame and Fortune" 13A

NBC Radio City

New York

(NBC-Blue) (WJZ) broadcast

Fred B. Cole, announcer

G M C

16" 33: NBC MT 366 (1), NBC MT 118 (2)

GMA: B-D110-1, NBC-350

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - opening theme

SO YOU'RE THE ONE - The Pied Pipers, vocal; Sy Oliver arrangement

THERE I GO - Frank Sinatra, vocal

AY, AY, AY

YOU MIGHT HAVE BELONGED TO ANOTHER

- Frank Sinatra, Connie Haines and The Pied Pipers, vocal; Axel Stordahl arrangement

SWING LOW SWEET CHARIOT - Deane Kincaide arrangement

MOON LOVE (ANDANTE) - Tommy Dorsey trombone solo

Songwriter Introduction

YOU'RE STEPPING ON MY TOES - Frank Sinatra, Connie Haines and The Pied Pipers, vocal,

YOU'RE STEPPING ON MY TOES - reprise

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

THERE I GO

CD: Buddha 74321 69172-2 (USA)

YOU MIGHT HAVE BELONGED TO ANOTHER

CD: Buddha 74321 69173-2 (USA)

YOU'RE STEPPING ON MY TOES

CD: RCA 07863-66353-2/5 (USA), Masters of Jazz MJCD166 (France)

January 9, 1941 (Thu)
11:30 pm - Midnight
"Fame and Fortune" 13B
NBC Radio City
New York
(NBC-Blue) (WJZ) broadcast
Western/Mountain Feed
Fred B. Cole, announcer

RECORD BUYING GUIDE

STARDUST. Climbing pretty quickly Is this TOMMY DORSEY version of the well-known Hoagy Carmichael standard. Dorsey is alone in the picture here, and the present and potential success of this wax is less because of the song, of which there are many recorded versions, old and new, than it is because of the Dorsey duplication of the formula that made his version of I'll Never Smile Again practically immortal among music machine hits⁵.

January 14, 1941 (Tue)

The band completed their engagement at the Paramount Theatre, New York.

INSIDE STUFF - MUSIC

Frank Dailey has dropped the NBC wire from his Meadowbrook, Cedar Grove, N. J. name band spot and has hooked up with CBS, which is giving him five solid hours a week of sustaining time. Several weeks ago NBC gave Dailey the choice of eliminating his Mutual wire and becoming exclusively an NBC pickup, meanwhile slicing his time to four half hours weekly from six and sometimes seven or losing NBC entirely. CBS setup gives the spot eight different half hour pickups and a full hour between five and six pm each Saturday afternoon. Hour show will be a script program using 21-yr. old Jackson Wheeler as announcer-m.c. and a girl for comedy; Perry Lafferty will direct, and Les Lieber will write. Bobby Byrne is the current band with Tommy Dorsey following Jan. 21."⁶

GOODMAN, GLENN MILLER CROWNED 'CHAMPS'

Duke and T. Dorsey Run Second as 1940 Poll Ends

Benny Goodman regained his "king of swing" title and Glenn Miller, for the first time, was voted to have the greatest "sweet band" in America in the final count of ballots sent to *Down Beat* by thousands of American musicians who voted voluntarily in the most important of all band polls. Goodman's victory was not unexpected, but Miller was forced to whip Tommy Dorsey in a stretch battle that was comparatively close to the very end. Duke Ellington's feat of placing second to Goodman in the swing division is considered the outstanding feature of the poll. For 10 years a favorite with musicians, Ellington nevertheless has been unable to show better than fifth in any poll. His rise to the second spot climaxed a year of brisk activity on the part of Ellington's band, a rise which found Duke and his men once again becoming prominent on records, in the theaters, and in every type of location as well as on the air. Woody Herman's show spot in the swing division is balanced on the sweet side by Jimmy Dorsey, who was a surprise third in the sweet class and sixth in the division topped by Goodman Just as in 1939, Glenn Miller was high scorer in both divisions. His first in the sweet and fourth in the swing gave him the most combined votes of all. Last year, Miller placed second in both divisions.⁷

⁵ *The Billboard*, January 11, 1941, p. 64

⁶ *Variety*, January 15, 1941, p. 33

⁷ *Down Beat*, January 1, 1941, p. 1

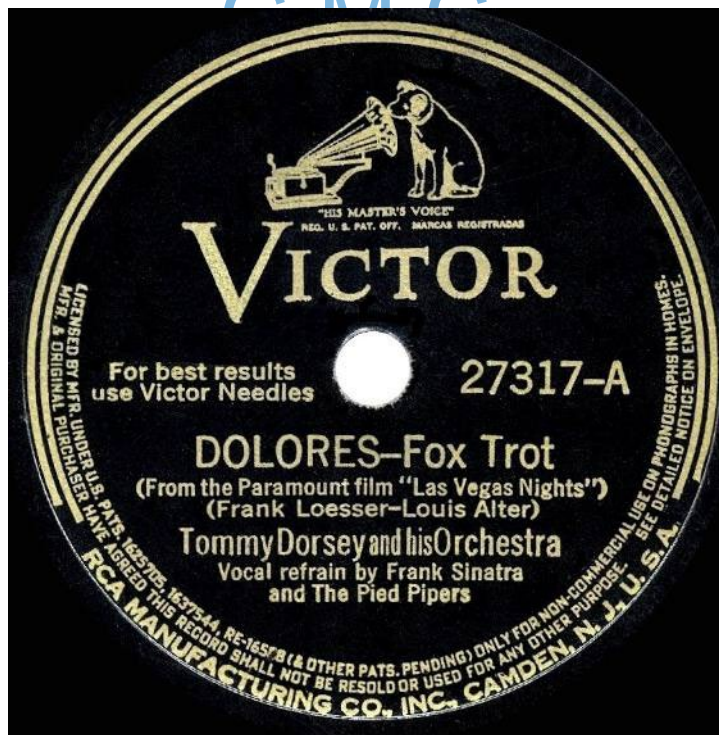
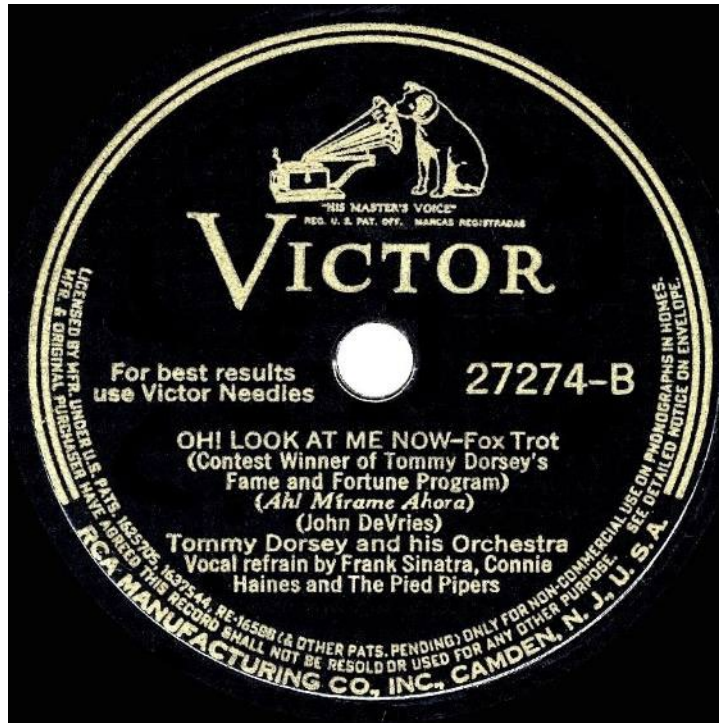
Swing Bands

- 1 – Benny Goodman
- 2 – Duke Ellington
- 3 – Woody Herman
- 4 – Glenn Miller
- 5 – Count Basie
- 6 – Jimmy Dorsey
- 7 – Bob Crosby
- 8 – **Tommy Dorsey**
- 9 – Jimmie Lunceford
- 10- Charlie Barnet

Sweet Bands

- 1 – Glenn Miller
- 2 – **Tommy Dorsey**
- 3 – Jimmy Dorsey
- 4 – Casa Loma
- 5 – Duke Ellington
- 6 – Woody Herman
- 7 – Artie Shaw
- 8 – Benny Goodman
- 9 – Ray Noble
- 10 – Kay Kyser

G M C



NAME BANDS AS WHITE PLAINS REOPENER

"Tommy Dorsey's band and a group of supporting acts not yet selected will reopen Sunday matinee and evening shows at the County Center, White' Plains, N. Y., Sunday (19). Jimmy Evans, operator of similar policies at the Arena, New Haven, Conn., Waterbury, Conn. and Worcester, Mass., has taken over the 5,000-seat building for the one day each week. He nosed out Al and Belle Dow and Max Richards for the franchise. Show will be split, a local band led by Phil Napoleon playing behind the seven or eight acts and Dorsey's band filling an hour or more on its own. Performances will be given at 3 and 8:30 pm at prices ranging from 40c-55c for matinees and 55c-99c evenings. Benny Goodman's band is set for the week following and Sammy Kaye Feb. 2."⁸

CIGGIE'S ARMY CAMP SHOW ON TOUR

"The four-act show being booked with various name, bands into, army camps; under Lucky Strike sponsorship, opened Saturday (11) at Ft. Myer, Va. Thirteen dates have been set, although performers are optioned for a total of 52 weeks. Music Corp. of America is packaging the unit for Lord & Thomas, which handles the ciggie account. Acts, are Jerry Lester, m. c., Gali Gali, magician, Floria Vestoff, dancer, and Dean Janis, singer. Band with them for the premier was Eddy Duchin, with Tommy Dorsey set "for coming Saturday (18) and crews after that depending upon their proximity to the particular camp at the time. Band is cut into Lucky Strike's 'Hit Parade' for two numbers, the rest of the time backing the acts, which are not aired. Show is repeated for the Coast at Midnight, at which time the acts also repeat, as Army theatres in most cases are too small to hold the entire camp personnel at one shot. The schedule for the tour is: the Marine Base at Quantico, Va., Saturday (18); Ft. Dix, N. J., Jan. 25; Naval Training Station, Newport, R. I., Feb. 1; Camp Devens, Ayer, Mass., Feb. 8; Ft. Meade, Md., Feb. 15; U. S. Naval Academy, Annapolis, Feb. 22; Ft. Hamilton, Brooklyn, March 1; Naval Air Station, Norfolk, Va., March 8; Camp Upton, Yaphank, L. I., March 15; U. S. Naval Training Station. Great Lakes, Ill. March 22; Ft. Jay, N. Y.. March 29, and Submarine Base, New London, Conn., April 5."⁹

Personnel

G M C

Chuck Peterson and Ray Linn (trumpet) replace Alexy and Castaldo
Lowell Martin (trombone) replaces Jacobs
Heinie Beau (alto saxophone) replaces Shine

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, **Chuck Peterson, Ray Linn**, Jimmy Blake;
Trombones: Tommy Dorsey (leader), Les Jenkins, George Arus, **Lowell Martin**
Reeds: Johnny Mince (clarinet and alto saxophone), Fred Stulce (alt), **Heinie Beau** (alto saxophone), Don Lodice, Paul Mason (tenor saxophone)
Rhythm: Joe Bushkin (piano), Clark Yocum (guitar), Sid Weiss (string bass), Buddy Rich (drums)
Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers: Jo Stafford, Clark Yocum, Chuck Lowry and John Huddleston

⁸ Variety, January 15, 1941, p. 45

⁹ Variety, January 15, 1941, p. 43

January 15, 1941 (Wed)
1:30 – 4:00 pm
Victor Recording Session
Victor Studio 1, New York

BS 058877-1
YOU LUCKY PEOPLE, YOU
(Afortunado Tu)
(From the Paramount film "Road to Zanzibar")
(Johnny Burke-Jimmy Van Heusen)
Vocal refrain by Frank Sinatra
Sy Oliver arrangement

Issues

10" 78: Victor 27350-B (USA)
12" 33: RCA CPL2-4335 (USA), RCA PM43685 (France), RCA SD 1000 (England)
CD: RCA 2269-2-R (USA), RCA 07863-66353-2/2 (USA), Masters of Jazz MJCD63 (France)

BS 058877-1A
YOU LUCKY PEOPLE, YOU

Not processed

BS 058878-1
BIRDS OF A FEATHER
(Pajaros del Mismo Plumaje)
(From the Paramount film "Road to Zanzibar")
(Johnny Burke-Jimmy Van Heusen)
Vocal refrain by Connie Haines
Sy Oliver arrangement

G M C

Issues

10" 78: Victor 27345-B (USA), HMV EA 2781 (Australia)

BS 058878-1A
BIRDS OF A FEATHER

Not processed

BS 058879-1
IT'S ALWAYS YOU
(Siempre Tu)
(Johnny Burke-Jimmy Van Heusen)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

Issues

10" 78: Victor 27345-A (USA), Victor 20-1530-A (USA), HMV EA 2781 (Australia)
12" 33: RCA Victor LPV 583 (USA), RCA CPL2-4335 (USA), RCA SD 1000 (England),
Reader's Digest RD184 (USA)
CD: RCA 8554-2-R (USA), RCA 07863-66353-2/2 (USA), Reader's Digest RC7-007 (USA),
Masters of Jazz MJCD63 (France)

BS 058879-1A
IT'S ALWAYS YOU

Not processed

BS 058879-1B
Dubbed March 29, 1943
IT'S ALWAYS YOU

Hold

BS 058879-1C
Dubbed March 29, 1943
IT'S ALWAYS YOU

Hold

BS 058879-1(1)
Dubbed May 10, 1943
IT'S ALWAYS YOU

Issues

10" 78: Victor 20-1530 (USA)
12" 33: RCA Victor LPV 583 (USA)

BS 058880-1
YOU'RE DANGEROUS
(Tu Eres Cadela)
(From the Paramount film "Road to Zanzibar")
(Johnny Burke-Jimmy Van Heusen)
Vocal refrain by Connie Haines

G M C

Issues

10" 78: Victor 27350-A (USA), HMV BD 5688 (England)

BS 058880-1A
YOU'RE DANGEROUS

Not processed



Road to Zanzibar
(Paramount Pictures)

January 16, 1941 (Thu)
Victor Recording Session
Victor Studios
155 East 24th Street
New York

THE METRONOME ALL STARS

Trumpets: Harry James, Ziggy Elman, Cootie Williams
Trombones: Tommy Dorsey, J. C. Higginbotham
Reeds: Benny Goodman (clarinet), Toots Mondello (alto saxophone), Benny Carter (alto saxophone), Coleman Hawkins (tenor saxophone), Tex Beneke (tenor saxophone)
Rhythm: William "Count" Basie (piano), Charlie Christian (guitar), Artie Bernstein (string bass), Buddy Rich (drums)

Tommy Dorsey, Ziggy Elman and Buddy Rich all won spots on the Metronome All-Star Band. Leonard Joy of RCA and The Metronome editor George T. Simon produced the recording session.

BS 060331-1

BUGLE CALL RAG

(Jack Pettis-Billy Meyers-Elmer Schoebel)

Issues

10" 78: Victor 27314-A (USA), Victor 42-0036 (USA), HMV B 9195 (England),
HMV EA 3004 (Australia), Victor IAC-0069 (Argentina)
7" 45: RCA Victor 27-0036 (USA), RCA Victor EPAT 30 (USA)
12" 33: RCA Victor LPT 21 (USA), RCA Camden CAL 426 (USA), RCA 731 089 (France)
CD: RCA Bluebird 7636-2-RB (USA), RCA 07863 66617-2 (USA)

BS 060331-1A

BUGLE CALL RAG

Not processed

BS 060332-1

ONE O'CLOCK JUMP

(William "Count" Basie)

Issues

10" 78: Victor 27314-B (USA), Victor 42-0036 (USA), HMV B 9195 (England),
HMV EA 3004 (Australia), Victor 1AC-0069 (Argentina)
7" 45: RCA Victor 27-0036 (USA)
12" 33: RCA Victor LPT 21 (USA), RCA Camden CAL 426 (USA), RCA 731 089 (France)
CD: RCA Bluebird 7636-2-RB (USA), RCA 07863 66617-2 (USA)

BS 060332-1A

ONE O'CLOCK JUMP

Hold

January 16, 1941 (Thu)
8:30 - 9:00 pm
“Fame and Fortune” 14A
NBC Radio City
New York
(NBC-Blue) (WJZ) broadcast
Fred Utall, announcer¹⁰

16” 33: NBC MT 328 (1), NBC MT 31 (2)
GMA: B-D110-2, NBC-351

VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - opening theme
PRACTICE MAKES PERFECT - The Pied Pipers, vocal
I GIVE YOU MY WORD - Frank Sinatra, vocal
LITTLE BROWN JUG - Connie Haines, vocal; Sy Oliver arrangement
SUNRISE OVER TAXCO - Frank Sinatra and the Pied Pipers, vocal
ALLEGRA CONGA – Bernie Meyer arrangement
SONGS MY MOTHER TAUGHT ME - Tommy Dorsey trombone solo
YOU’VE GOT THE BEST OF ME - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
YOU’VE GOT THE BEST OF ME – reprise
VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU – closing theme

Issues

I GIVE YOU MY WORD

CD: Buddha 74321 69172-2 (USA), Masters of Jazz MJCD166 (France)

LITTLE BROWN JUG

CD: Collector’s Choice CCM-241 (USA)

YOU’VE GOT THE BEST OF ME

CD: RCA 07863-66353-2/2 (USA), Masters of Jazz MJCD166 (France)

January 16, 1941 (Thu)
11:30 pm - Midnight
“Fame and Fortune” 14B
NBC Radio City
New York
(NBC-Blue) (WJZ) broadcast
Western/Mountain Feed
Fred Utall, announcer

Record Reviews

Tommy Dorsey

“Swing High” & “Swingtime Up in Harlem” - Victor 27249

Surprise! Tommy lets his hair down for the first time in a year, gives Sy Oliver free rein, and lets the band cut loose in a mad, wild bash with everyone blowing their brains out. Ziggy Elman blows the loudest and longest, but Buddy Rich (drums) and Don Lodice (tenor) are in there hustling. Not good jazz, Swing High nevertheless is recommended for its wild, unchecked spirit, for Tommy’s really hot trombone (he’s flat on a couple of high notes) and for the really exciting brass figures on the final chorus. The coupling is a pop with a Connie Haines vocal.¹¹

¹⁰ FRED UTALL replaced FRED B. COLE as “Fame and Fortune” announcer.

¹¹ Down Beat, January 15, 1941, p. 14

January 18, 1941 (Sat)
 9:00-9:45 pm
 January 19, 1941 (Sun)
 12:00-12:45 am
 "Your Hit Parade" No. 297 A/B
 (CBS) (WABC) broadcasts
 Andre Baruch, announcer
 Barry Wood, host
 Bea Wain, The Hit Paraders and Mark Warnow's Orchestra
 Service Camp Cut-In from Marine Barracks, Quantico, Virginia featuring Tommy Dorsey and his Orchestra

Lucky Strike Theme – program open
 So You're The One - Barry Wood and Orchestra
 Perfidia – Warnow Orchestra
 You Walk By - Bea Wain and Orchestra
 Lucky Strike Commercial - Basil Ruysdael
 Army Life - brief,
 Description of Camp Shows Segment - Andre Baruch and Barry Wood talk
 Switch to Quantico, Virginia - Jerry Lester and Tommy Dorsey talk
 Ay, Ay, Ay - Tommy Dorsey and his Orchestra
 Switch back to New York
 It All Comes Back To Me Now - Barry Wood and Orchestra
 The Same Old Story - The Hit Paraders and Orchestra
 Lucky Strike Commercial - Basil Ruysdael
 CBS Station Break
 May I Never Love Again - Bea Wain and Orchestra
 Switch to Quantico, Virginia - Jerry Lester and Tommy Dorsey talk
 I Give You My Word - Tommy Dorsey and his Orchestra; Frank Sinatra, vocal
 Switch back to New York
 Medley:
 Polly Wolly Poodle
 Little Brown Jug – Warnow Orchestra
 Wise Old Owl - Barry Wood, Hit Paraders and Orchestra.
 Lucky Strike Commercial - Basil Ruysdael
 I Give You My Word - Barry Wood and Orchestra
 I Hear A Rhapsody - Bea Wain, Hit Paraders and Orchestra
 There I Go - Bea Wain and Orchestra
 Lucky Strike Theme – program close

Frank Sinatra would later become the featured star of the "Hit Parade" series. Jerry Lester announced that the Camp Show for January 25, 1941, would come from Ft. Dix, New Jersey and feature Charlie Barnet and his Orchestra.

RADIO REVIEWS

"Tommy Dorsey was the guested on last Saturday's (18) installment of the Lucky Strike Hit Parade (CBS). He was cut in twice from the U. S, Marine Barracks at Quantico, Va., where he was appearing with Luckies' touring training camp unit. Dorsey did one number on each of the occasions. After the hullabaloo – the shouting of trainees - which accompanied each of the cut-ins had blown away and Dorsey had performed his stint, the thing didn't seem to match in impressiveness the advance publicity that the cig manufacturer had put out. The two numbers which had been assigned to Dorsey for the cut-ins' weren't of particular aid in heightening the effect of his inclusion. They were 'It Will All Come Back to Me' and 'The Same Old Story.' Jerry Lester master of ceremonies for the traveling unit, did the introducing of Dorsey."¹²

¹² Variety, January 22, 1941, p. 46

January 19, 1941 (Sun) 3
3:00 pm and 8:30 pm
"Westchester County Center
White Plains, New York
"Super Stage Show"
(Concerts)

January 20, 1941 (Mon)
9:30 am – 1:30 pm
Victor Recording Session
Victor Studio 2,
155 East 24th Street
New York

Same personnel as the January 15 recording session.

BS 060346-1

I TRIED

(Carl H. Nutter)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

Hold

BS 060346-1A

I TRIED

Issues

10" 78: Victor 27317-B (USA), HMV EA 3169 (Australia)
12" 33: RCA Victor LPV 583 (USA), RCA CPL2-4335 (USA), RCA SD 1000 (England)
CD: RCA 07863-66353-2/2 (USA), RCA 09026-68711-2 (USA),
Masters of Jazz MJCD63 (France)

BS 060347-1

DOLORES

(From the Paramount film "Las Vegas Nights"¹³)
(Frank Loesser-Louis Alter)
Vocal refrain by Frank Sinatra and the Pied Pipers
Sy Oliver arrangement

Issues

10" 78: Victor 27317-A (USA), HMV BD 5688 (England), HMV EA 2785 (Australia)
12" 33: RCA CPL2-4335 (USA), RCA SD 1000 (England), Reader's Digest RD4-25 (USA),
Reader's Digest RD-92 (USA)
CD: RCA 8554-2-R (USA), RCA 07863-66353-2/3 (USA),
RCA 09026-68711-2 (USA), Razor & Tie 7930 182200-2 (USA),
Reader's Digest RC7-007-1/1 (USA), Masters of Jazz MJCD63 (France)

BS 060347-1A

DOLORES

Hold

¹³ The original sheet music used the working title for the film, THE GAY CITY



Jo Stafford



Ziggy Elman

CS 060348-1¹⁴

FOR YOU

(Joseph A. Burke-Al Dubin)¹⁵

Vocal refrain by Jo Stafford

Sy Oliver arrangement

Issues

10" 78: Victor 36399-A (USA)
7" 45: Victor EPBT 3005 (USA)
12" 33: RCA Victor LPT 3005 (USA), LPM 1433 (USA), HMV DLP 1123 (England),
RCA VPM 6064 (USA), RCA RJL 2580 (Japan), RCA 731129 (France),
Reader's Digest RD-76 (USA), Reader's Digest RD-92 (USA), Franklin Mint 10 (USA)
CD: RCA PD 89810-2 in set 003562 89810-28 (Germany),
Collector's Choice COL-CD-2818 (USA), Promo Sound CD420 (Germany)

VP 125 – D3MC 179

Dubbed October 1943

FOR YOU

Issues

12" 78 V-Disc 33-A (B release), Navy 102-B (F release)

CS 060349-1/1A

WITHOUT A SONG

Unknown

CS 060349-2

WITHOUT A SONG

(Edward Eliscu-Billy Rose-Vincent Youmans)

Vocal refrain by Frank Sinatra

Sy Oliver arrangement

G M C

Issues

10" 78: Victor 36396-A (USA), HMV C 3262 (England), HMV AF 554 (Spain)
HMV FKX 164 (Switzerland)
7" 45: : RCA Victor EPBT-3005 (USA)
12" 33: RCA Victor LPT-3005 (USA), RCA Victor PRM- 82 (USA), RCA Victor LPV-583 (USA),
RCA CPL2-4335 (USA), HMV DLP-1123 (England), RCA SD 1000 (England),
RCA PM 43685 (France), RCA NL 89102 (France)
CD: RCA 8324-2-R (USA), RCA 07863-66353-2 (USA), RCA ND 90310 (Germany)

VP 126 – D3MC 180

Dubbed October 1943

WITHOUT A SONG

Issues

12" 78: V-Disc 33-B (B release) (USA)

¹⁴ The CS code indicates a 12" RCA master recording.

¹⁵ The original 78 rpm pressing credits Ted Koehler and Werner R. Heymann (1937) while all subsequent reissues credit Joseph A. Burke and Al Dubin (1930).

January 22, 1941 (Wed)

Tommy Dorsey opened at Frank Dailey's Meadowbrook, Cedar Grove, New Jersey.

January 23, 1941 (Thu)

8:30-9:00 pm

"Fame and Fortune" 15A

NBC Radio City

New York

(NBC-Blue) (WJZ) broadcast

Fred Utall, announcer

16" 33 NBC MT 352A (1), NBC MT 352B (2)
GMA B-D110-3, NBC-352

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - opening theme
WHATCHA KNOW JOE – Jo Stafford and the Pied Pipers, vocal; Sy Oliver arrangement
THE MOON WON'T TALK - Frank Sinatra, vocal
BACKSTAGE AT THE BALLET – Sy Oliver arrangement
DON'T NEED THE MOON – Connie Haines and the Pied Pipers, vocal
FRENESI (CANCION TROPICAL) - Frank Sinatra and the Pied Pipers, vocal
KILLARNEY - Tommy Dorsey trombone solo
Songwriter Introduction
IT'S ALL SO NEW TO ME - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
IT'S ALL SO NEW TO ME – reprise
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

G M C

THE MOON WON'T TALK

CD: BMG Bluebird 60283-2 (USA)

FRENESI¹⁶

CD: Buddha 74321 69172 2 (USA), Legacy 88875099712-1 (USA),
Reader's Digest RC7-007-1/3 (USA)

IT'S ALL SO NEW TO ME

CD: Buddha 74321 69172 2 (USA)

DON'T NEED THE MOON

CD: Jazz Hour JH-1052 (USA)

January 23, 1941 (Thu)

11:30 pm - Midnight

"Fame and Fortune" 15B

NBC Radio City

New York

(NBC-Blue) (WJZ) broadcast

Western/Mountain Feed

Fred Utall, announcer

January 24, 1941 (Fri)

Midnight - 12:30 am

Meadowbrook Ballroom

Cedar Grove, New Jersey

(Mutual) (WOR) Sustaining broadcast

¹⁶ FRENESI was incorrectly identified as January 16, 1941, by Buddha and Reader's Digest.

January 25, 1941 (Sat)
Midnight - 12:30 am
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

January 25, 1941 (Sat)
4:00 - 5:00 pm
"Matinee at the Meadowbrook"
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

January 28, 1941 (Tue)
11:30 pm - Midnight
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

January 30, 1941 (Thu)
8:30 - 9:00 pm
"Fame and Fortune" 16A
NBC Radio City, New York
(NBC-Blue) (WJZ) broadcast
Fred Utall, announcer

16" 33: NBC MT 1029 (1), NBC MT 116 (2)
GMA: B-D110-4, NBC-353

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - opening theme
THERE'LL BE SOME CHANGES MADE - Connie Haines, vocal
I HEAR A RHAPSODY - Frank Sinatra, vocal
THAT'S GRATITUDE FOR YOU – Paul Mason and the Pied Pipers, vocal
SWANEE RIVER – Sy Oliver arrangement
THAT'S HOW IT GOES - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
SKATER'S WALTZ
POEME - Tommy Dorsey trombone solo
WHEN DAYLIGHT DAWNS - Frank Sinatra and the Pied Pipers, vocal
WHEN DAYLIGHT DAWNS - reprise
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

THERE'LL BE SOME CHANGES MADE

CD: Collector's Choice Music CCM-241 (USA)

I HEAR A RHAPSODY

THAT'S HOW IT GOES

WHEN DAYLIGHT DAWNS

CD: RCA 07863-66353-2/5 (USA), Masters of Jazz MJCD166 (France)

January 30, 1941 (Thu)
11:30 pm - Midnight
NBC Radio City, New York
"Fame and Fortune"
(NBC-Blue) (WJZ) broadcast
Western/Mountain Feed
Fred Utall, announcer

Scooping Metronome on Its Own Story –

ALL-STARS GUZZLE 63 COKES MAKING BENEFIT RECORDS

New York—Here's the story of Metronome's "all-star" record date—which you can read three days before Metronome comes out with the story. It took place in Victor's 24th street studios early the morning of Jan. 16. Two sides were made, Bugle Call Rag and One O'Clock Jump. These are the took part: "all-stars:" Ziggy Elman, Cootie Williams, Harry James, trumpets; Tommy Dorsey, J. C Higginbotham; trombones. Benny Carter, Toots Mondello, altos; Tex Beneke, Coleman Hawkins, tenors; Benny Goodman, clarinet; Count Basie, piano; Buddy Rich, drums; Charlie Christian, guitar; Artie Bernstein, bass. George T. Simon was contractor and supervisor. Each man was paid union scale, \$30 in this case.

Powell Called for Draft

Tommy Dorsey and Goodman pulled their annual "hand shaking" act when they met in the studio. That act has become a sort of annual event—they wait all year to do it on the "all-star" date. In the studios watching the goings-on were Teddy Powell, Carol Bruce, Carl Kress and wife Helen Carroll, Sol Zatt, Dick Yaffee, Irving Kolodin, Lynne Sherman, Leonard Joy and Mel Adams of Victor, various stooges from other bands, and Freddy Maisch and H. L. Peterson at the controls in the engineering room. The boys consumed 63 Coca Colas, and at 2 a. m., while tests of Bugle Call Rag were being made, Teddy Powell phoned his manager, Milton Pickman, and learned he had to appear before the draft board the next day; Powell's number had bobbed up. Beneke, looking sleepy, and Dorsey were late. Meanwhile the "all stars were warming up. Finally at 1:30 a. m. everything was ready for a test. Here is how the arrangements were routined:

Mess of Fine Solos

Bugle Call—Beneke break after intro; Higginbotham, Goodman, Mondello, Basie, Hawkins, Cootie growling) Elman, open horn; James, open. The number ran longer than the three minutes allowed so Tommy Dorsey cut out his solo.

Jump—Rich drum intro, leading into Basie piano; Christian, Higginbotham, Hawkins, Cootie (open), Carter, James (open) and ang Goodman. They hit this 'un on the nose; the first "take" was waxed. So there you are the story of the Simon session. A mild scoop. But all in fun. For proceeds from the sale of the two sides, to be issued in about a week or so, go to the unemployment fund of Local 802 and is a worthy undertaking. Down Beat joins Simon and his publication in urging musicians and jazz fans to hear the "all-star" results when they are out, on the Victor 50-cent label. The men used on the date were winners of recent polls conducted by Down Beat, Metronome and other music mags. All the money taken in by sale of the discs will be used to feed unemployed musicians who are members of the New York Local, largest AFM local of all.¹⁷

¹⁷ Down Beat, February 1, 1941, p. 1

FRENE SÍ^{7.}

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.**

February 1941

February 1, 1941 (Sat)

4:00 - 5:00 pm

"Matinee at the Meadowbrook"

Meadowbrook Ballroom

Cedar Grove, New Jersey

(CBS) (WABC) Sustaining broadcast

February 3, 1941 (Mon)

Syracuse University

Syracuse, New York

Senior Hop (Dance)

Tommy Dorsey (Syracuse U.; Feb. 3) Dorsey sold out Senior Hop with attendance of 1,160 campus caperers, grossing \$2,750.¹⁸

February 4, 1941 (Tue)

11:30 pm - Midnight

Meadowbrook Ballroom

Cedar Grove, New Jersey

(CBS) (WABC) Sustaining broadcast

Glenn Miller was again voted the best orchestra by listeners of Martin Block's "Make Believe Ballroom" over WNEW. A total of 210,000 votes were cast in the 10th semi-annual survey. Tommy Dorsey was second again, followed by Jimmy Dorsey, Artie Shaw, Bradley-McKinley, Benny Goodman, Sammy Kaye, Charlie Barnet, Vaughn Monroe and Gene Krupa.¹⁹

BLOCK'S PARTY

Miller, Dorseys (Both) and Kaye Play for Turnout in N. Y.

Sixth anniversary party of Marti Block's WNEW, New York, Make-Believe Ballroom record show at the Ambassador Hotel Monday (3) drew 500-600 well-wishers to listen to the music of Glenn Miller, Tommy Dorsey, Jimmy Dorsey and Sammy Kaye, who brought their bands to give a demonstration of why they finished high in Block's semi-annual popularity poll. Miller and the two Dorseys finished one-two-three. Kaye was first in the sweet division. Each band was given an inscribed trophy. First 20 outfits in the poll ran as follows: Miller, T. Dorsey, J. Dorsey, Artie Shaw, Will Bradley, Benny Goodman, S. Kaye, Charlie Barnet, Vaughn Monroe, Gene Krupa, Woody Herman, Kay Kyser, Eddy Duchin, Count Basie, Jimmie Lunceford, Harry James, Guy Lombardo, Duke Ellington, Bobby Byrne and Larry Clinton.²⁰

¹⁸ Variety, February 12, 1941, p. 34

¹⁹ Motion Picture Daily, February 4, 1941, p. 8

²⁰ Variety, February 5, 1941, p. 36

ON THE RECORDS

TOMMY DORSEY (Victor 27274)

Oh! Look at Me Now, You Might Have Belonged to Another

Dorsey's biggest success was scored with a song by an unknown, Ruth Lowe's I'll Never Smile Again, which understandably prompted Tommy to search out other unknowns with other potential smash hits. This disc contains two results of the organized search Dorsey has been conducting through his radio shows. And in each case Tommy has selected wisely. Neither ditty may be another Smile gain but all things being equal, they both have more than an even chance to hit the heights. Dorsey, apparently feeling that Frank Sinatra and the Pied Pipers did so much for the Lowe number with their vocal work, has laid it on a bit thick on both sides here, adding Connie Haines for two of the most elaborate vocals on a dance disc in some time. The singers work well together, aided by forthright arrangements.²¹

February 6, 1941 (Thu)

8:30 - 9:00 pm

"Fame and Fortune" 17A

NBC Radio City

New York

(NBC-Blue) (WJZ) broadcast

Fred Utall, announcer

16" 33

NBC MT 326 (1), NBC MT 3029 (2)

GMA

B-D111-1, NBC-354

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - opening theme

IDA, SWEET AS APPLE CIDER - Frank Sinatra, vocal

MAY I NEVER LOVE AGAIN - Connie Haines, vocal

I LOVE IT SO - Paul Mason and the Pied Pipers, vocal

OH! LOOK AT ME NOW - Frank Sinatra, Connie Haines and the Pied Pipers, vocal

- Sy Oliver arrangement

OLD BLACK JOE - Deane Kincaide arrangement

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS - Tommy Dorsey trombone solo

Songwriting Dialogue

IF YOU WOULD ONLY CHANGE YOUR MIND - Jo Stafford, vocal

IF YOU WOULD ONLY CHANGE YOUR MIND - reprise

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

IDA, SWEET AS APPLE CIDER

CD: Buddha 74321 69173 2 (USA)

February 6, 1941 (Thu)

11:30 pm - Midnight

NBC Radio City,

New York

"Fame and Fortune" 17B

(NBC-Blue) (WJZ) broadcast

Western/Mountain Feed

Fred Utall, announcer

²¹ The Billboard, February 1, 1941, p. 12

February 7, 1941 (Fri)
12:00 noon – 3:00 pm
Victor Recording Session
Victor Studio #2
155 East 24th Street
New York

Same personnel as the January 15, 1941, recording session.

BS 060626-1
DO I WORRY?
(Stanley Cowan-Bobby Worth)
Vocal refrain by Frank Sinatra and the Pied Pipers
Axel Stordahl arrangement

Issues

10" 78: Victor 27338-A (USA), HMV BD 5719 (England), HMV GY 611 (Spain)
12" 33: RCA CPL2-4335 (USA), RCA SD 1000 (England), Reader's Digest RD-76 (USA)
CD: RCA 07863-66353-2/3 (USA), RCA 09026-68711-2 (USA),
Masters of Jazz MJCD63 (France)

VP 673 – D4TC 173
Dubbed November 1944
DO I WORRY?

V-Disc Unissued

BS 060626-1A
DO I WORRY?

G M C

Hold

BS 060627-1
WHATCHA KNOW JOE?
(James Oliver "Trummy" Young)
Vocal refrain by The Pied Pipers
Sy Oliver arrangement

Hold

BS 060627-1A
WHATCHA KNOW JOE?

Issues

10" 78: Victor 27359-B (USA)
12" 33: RCA Camden CAL 650 (USA), RCA Camden CDN153 (England),
RCA NL45175 (Germany)
CD: RCA PD 89810-2 (003562 89810-28) (Germany),
Razor & Tie 7930 182200-2 (USA), Promo Sound CD420 (Germany)

BS 060628-1

EVERYTHING HAPPENS TO ME

(Tom Adair-Matt Dennis)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Issues

10" 78: Victor 27359-A (USA), Victor 20-1577-A (USA), Victor 599-9153 (USA)
7" 45: RCA Victor 947-0177 (USA), RCA Victor EPBT-3063-2 (USA),
RCA Victor EPA-5082 (USA), RCA Victor SPD-25 (USA), HMV EG 8070 (England)
12" 33: RCA Victor LPT-3063 (USA), RCA Victor LPM-1432 (USA) , RCA Victor PRM-182 (USA),
RCA Victor LPV-583 (USA), RCA CPL2-4335 (USA), RCA SD 1000 (England),
RCA NL 89102 (France), PM 43685 (France), NL45192 (France),
Reader's Digest RD-76 (USA)
CD: RCA 8554-2-R (USA), RCA 07863-66353-2/3 (USA), RCA 09026-68711-2 (USA),
Pair PCD2-1008 (USA)

BS 060628-1A

EVERYTHING HAPPENS TO ME

Not processed

BS 060629-1

LITTLE MAN WITH A CANDY CIGAR

(Frank Kilduff-Matt Dennis)

Vocal refrain by Jo Stafford

10" 78: Victor 27338-B (USA), Victor 20-1578-B (USA), HMV EA 3255 (Australia)
12" 33: RCA RJL 2580 (Japan)
CD: RCA BVJC-37099 (Japan), Promo Sound CD420 (Germany)

BS 060629-1A

LITTLE MAN WITH A CANDY CIGAR

Not processed

February 8, 1941 (Sat)

4:00 - 5:00 pm

"Matinee at the Meadowbrook"

Meadowbrook Ballroom

Cedar Grove, New Jersey

(CBS) (WABC) Sustaining broadcast

February 10, 1941 (Mon)

10:45 - 11:00 pm

Meadowbrook Ballroom

Cedar Grove, New Jersey

(WOR) (Local) Sustaining broadcast

TOMMY DORSEY TO NEVADA FOR LAS VEGAS' PREMIERE

Contingent upon the fulfillment of tentative plans to give 'Las Vegas Nights' a special world premiere at Las Vegas, Nevada, late in March, arrangements have been made with Tommy Dorsey by Paramount under which he would fly put to play for the premiere. Dorsey, now at the Meadowbrook Country Club, Cedar Grove, N. J. is willing to fly his band out, using two planes, and has so informed William Le Baron at the Paramount studio from which all negotiations and premiere plans have emanated. Understood that Paramount would pay all expenses, Dorsey otherwise appearing for free. He and his band are in the film.²²

THIEF; IN RUNAWAY CAR, CRASHES INTO DANCERS OUTSIDE MEADOWBROOK

Two young girls were killed, and two youths injured early Sunday (9) morning when they were hit by a stolen car being driven by a Newark, N.J., thief past Frank Dailey's Meadowbrook, Cedar Grove, N. J. Four were in party of 10, leaving the spot and crossing Route 23 to get into parked cars. Speeding car was being chased by a cop and after hitting the four, crashed into a parked auto. Its driver escaped but was nabbed later when he returned to the scene of the accident in a taxicab. In order to keep crowd of dancers who were at Meadowbrook that night inside and away from the accident and bodies, Tommy Dorsey's band remained on the bandstand and kept playing until 3:30 am Two boys were taken to a nearby hospital. With the girls, they were from New York City.²³

February 11, 1941 (Tue)

11:30 pm - Midnight

Meadowbrook Ballroom

Cedar Grove, New Jersey

(CBS) (WABC) Sustaining broadcast

GMA

B-D5-1, CBS-614

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU -opening theme

SWING LOW, SWEET CHARIOT – Deane Kincaide arrangement

EVERYTHING HAPPENS TO ME - Frank Sinatra, vocal

- Axel Stordahl arrangement

SWANEE RIVER – Sy Oliver arrangement

OH! LOOK AT ME NOW - Frank Sinatra Connie Haines and The Pied Pipers, vocal

- Sy Oliver arrangement

SKATER'S WALTZ

LET'S GET AWAY FROM IT ALL - Frank Sinatra, Connie Haines and The Pied Pipers, vocal

- Sy Oliver arrangement

THE MOON WON'T TALK - Frank Sinatra, vocal

SO WHAT – Sy Oliver arrangement

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

Issues

COMPLETE BROADCAST

12" 33: Fanfare 29-129 (USA)

EVERYTHING HAPPENS TO ME

OH! LOOK AT ME NOW

LET'S GET AWAY FROM IT ALL

THE MOON WON'T TALK

CD: Masters of Jazz MJCD63 (France)

²² Variety, February 12, 1941, p. 34

²³ Variety, February 12, 1941, p. 34

Liner Notes, Fanfare 29-129

Review by William Esposito

The arguments will continue, until the last note is played for all of us, as to which big band was the best of the big band era. There were a veritable ton of bands and for each, ten ton of supporters. Today, long after the rising stage of the New York Paramount dropped into oblivion, the discussions, heated and unheated, go on. If you want to avoid a possible shot in the chops, don't go for the big band era but for the era of a big band. Case in Point: The Tommy Dorsey band of 1940-42, give or take a few months. Pound for inch, it may well have been the greatest of them all on any or many given nights for those days. Just enjoy TD and his lads on one of their sand-blasted arrangements. 'Swing Low, Sweet Chariot' as a broadcast from Frank Dailey's Meadowbrook comes out of this LP, recreating the date of February 11th, 1941. The old gospel favorite jumps, pivots, cuts across the airwaves with a definitive swing. Ziggy Elman's trumpet and Heine Beau's reed work - that alto solo is something you didn't hear too much on Dorsey arrangements - blend in on schedule and you have a standby of the swing solstice. And, in the accepted manner of those days, after a flag-waver opener, the leader would quiet things down a bit by "introducing our vocalist" who, in this case, was a callow youth named Frank Sinatra just into the big time after a hitch with the Harry James' band. Francis Albert warbles about everything happening to him and does his usual classy job but go a bit further here... The flip side has the Dorsey band some 18 months later, in August of 1942 at the Capitol Theatre in Washington and give a listen to how much Frank had polished his already enormous talent in that short time. There is a striking difference, which should delight Sinatra-fans but not surprise them.

Frank has improved every day and is still doing it when most men his age are considering the pipe and slippers and the social security check in the mail. Typical Dorsey dance delivery can be found down by the Swannee River and another stamp of those salad days teams up Sinatra with the pert Connie Haynes on Oh, Look At Me Now, one of the band's big record sellers. And it wasn't just the Bob Crosby band which featured Skater's Waltz, for the Dorsey version here rolls along in a plain and simple showcase for Elman's horn and the tenor sax of Don Lodice, a Dorsey cleanup hitter and tenor man all too often passed over by those jazz archivists who delve into a history of the tenor sax. Another of the up-tempo tunes which bordered on far-out fantasy (all right, did you ever take a kayak to Quincy or Nyack? Have you ever been to Nyack?) gives the leader himself a chance to shine after Joe Bushkin's does his major league job on piano. Permit an opinion... Joe Bushkin could play from the yellow pages of the Calcutta phone book and make it swing. And, for the closer at the Meadowbrook on what was most likely a chilly February night in that memorable year of 19 and 41, the question is asked, So What? So great, that's all, But why so short?²⁴

ON THE RECORD

TOMMY DORSEY (Victor 27317)

Dolores - I Tried

Side A is a Louis Alter ditty from the Paramount picture Dorsey finished making recently, and as is the case with most Alter songs this has much ear-arresting ability. A ballad with an easy, inherent rhythmic lift, it's done to perfection here by Tommy, Frank Sinatra and the Pied Pipers in the relaxed, enjoyable tempo that at one time was present in everything this band did. A fine melody, a good lyric, and an excellent band and vocal performance have a way of making themselves known along the phonographic network, both in homes and locations. There's nothing standing in the way of this one not only making itself known but tremendously welcome as well. Reverse is an average ballad that suffers in comparison with the appeal of its companion piece.²⁵

²⁴ Glenn Miller Archives Edward Burke Collection

²⁵ The Billboard, February 15, 1941, p. 67

February 13, 1941 (Thu)
8:30 - 9:00 pm
“Fame and Fortune” 18A
NBC Radio City
New York
(NBC-Blue) (WJZ) broadcast
Fred Utall, announcer

16” 33 NBC MT 3010A (1), NBC MT 3010B (2)
GMA B-D111-2, NBC-452

VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - opening theme

YOU BETCHA MY LIFE - Connie Haines, vocal

- Sy Oliver arrangement

IT ALL COMES BACK TO ME NOW - Frank Sinatra, vocal

THERE’S A TAVERN IN THE TOWN – Paul Mason and the Pied Pipers, vocal

YOU MIGHT HAVE BELONGED TO ANOTHER

- Frank Sinatra, Connie Haines and The Pied Pipers, vocal

PRAIRIE NIGHT - Frank Sinatra, vocal

[Incomplete]²⁶

Issues

IT ALL COMES BACK TO ME NOW

CD: Buddha 74321 69173 2 (USA)

PRAIRIE NIGHT

CD: BMG Bluebird 60283-2 (USA)

C M C

February 13, 1941 (Thu)
11:30 pm - Midnight
“Fame and Fortune” 18B
NBC Radio City
New York
(NBC-Blue) (WJZ) broadcast
Western/Mountain Feed
Fred Utall, announcer

²⁶ Illegible NBC script. NBC 3018B requires pending aural review.

February 15, 1941 (Sat)²⁷

4:00 - 5:00 pm

“Matinee at the Meadowbrook”

Meadowbrook Ballroom

Cedar Grove, New Jersey

(CBS) (WABC) Sustaining broadcast

Jimmy Dorsey, guest

GMA

B-D115-1, CBS-615

LET’S GET AWAY FROM IT ALL - Frank Sinatra, Connie Haines and The Pied Pipers, vocal

- Sy Oliver arrangement

TRUMPET CONTEST - Tommy Dorsey (“Mac”) and Jimmy Dorsey (“Lad“)

WHATCHA KNOW JOE - The Pied Pipers, vocal

DEEP RIVER – Sy Oliver arrangement

I TRIED - Frank Sinatra, vocal; Axel Stordahl arrangement

DO I WORRY - Frank Sinatra and the Pied Pipers, vocal

SKATER’S WALTZ

FRENESI (CANCION TROPICAL) – Frank Sinatra and the Pied Pipers, vocal

JUMP TIME – incomplete

TAKE IT – Sy Oliver arrangement

SWING HIGH – Sy Oliver arrangement

LOSERS WEEPERS – Sy Oliver arrangement

SO WHAT – Sy Oliver arrangement

Issues

LET’S GET AWAY FROM IT ALL

CD: Masters of Jazz MJCD166 (France), Voice VCD 1103 (USA)

TRUMPET CONTEST (ENDED IN A DRAW)

CD: Jazz Hour JH-1035 (USA)

FRENESI

CD: Masters of Jazz MJCD63 (France) (fades), Masters of Jazz MJCD175 (France) (complete), Voice VCD 1103 (USA)

DO I WORRY

CD: Master of Jazz MJCD63 (France) (fades)

February 16, 1941 (Sun)

Wrap-Up Party

British War Relief Benefit

Meadowbrook Ballroom

Cedar Grove, New Jersey

February 16, 1941 (Sun)

Meadowbrook Ballroom

Cedar Grove, New Jersey

(Mutual) (WOR) Sustaining broadcast

The band completed their engagement at Frank Dailey’s Meadowbrook Ballroom.

²⁷ The selections from this broadcast were not issued in exact order. It is not certain that all of the items are from this broadcast. Some may be from the February 16, 1941, WOR broadcast (probably 3:00-3:30 pm). Masters of Jazz identified their releases as February 15, 1941.



BRITISH RELIEF CONCERT IN FRANK DAILEY CAFÉ WITH TOM DORSEY ORCH

The British War Relief Society, Frank Dailey and Tommy Dorsey's orchestra are cooperating on a three-hour band concert to be played Sunday (16) at Dailey's Meadowbrook, Cedar Grove, N. J. Proceeds will go to purchase either an ambulance or canteen (field kitchen), depending on how much cash is taken in. Admission of \$1 has been. With large dance floor covered with seats it's possible to cram 3,000- 3,500 into Meadowbrook. All leaders; singers and outstanding instrumentalists in the New York area are expected to show up. Concert is being exploited in northern New Jersey by the BRS itself, which has an ambulance circulating through that territory advertising the date. WOR, New York, will broadcast locally.²⁸

February 17, 1941 (Mon)

1:30 – 7:45 pm

Victor Recording Session

Victor Studio 1, New York

Same personnel as January 15, 1941, recording session.

BS 060900-1

WILL YOU STILL BE MINE?

(Tom Adair-Matt Dennis)

Vocal refrain by Connie Haines

Axel Stordahl arrangement

Issues

10" 78: Victor 27421-A, Victor 20-1576-B
7 45: RCA Victor 947-0051 (USA), RCA Victor EPBT 3005 (USA)
10" 33: RCA Victor LPT 3005 (USA)
12" 33: RCA Camden CAL/CAS-800 (USA), RCA PD 89810 (Germany),
Reader's Digest RD 92 (USA)
CD: RCA Legacy 68961 (USA), RCA Camden 10800-6076 (USA),
RCA PD 89810-3 (003562 89810-28) (Germany)

BS 060900-1A

WILL YOU STILL BE MINE?

Not processed

BS 060901-1

YOU BETCHA MY LIFE

(Jo Dennis-Matt Dennis)

Vocal refrain by Connie Haines

Sy Oliver arrangement

Issues

10" 78: Victor 27392-B (USA), HMV EA 3255 (Australia)

BS 060901-1A

YOU BETCHA MY LIFE

Not processed

²⁸ Variety, February 12, 1941, p. 33

BS 060902-1

LET'S GET AWAY FROM IT ALL - PART I²⁹

(Tom Adair-Matt Dennis)

Vocal refrain by the Pied Pipers

Sy Oliver arrangement

Issues

10" 78: Victor 27377-A (USA)
12" 33: RCA Victor LPM 6702-2 (USA), RCA CPL2-4335, (USA), RCA SD 1000 (England),
RCA PM 43685 (France), RCA NL 89102 (France), Reader's Digest 76 (USA),
Franklin Mint 10 (USA)
CD: RCA 07863-66353-2/3 (USA), Reader's Digest RC7-007-1/1 (USA).
Razor & Tie 7930 182200-2 (USA), Masters of Jazz MJCD63 (France)

BS 060903-1

LET'S GET AWAY FROM IT ALL - PART II

(Tom Adair-Matt Dennis)

Vocal refrain by Frank Sinatra, Connie Haines and the Pied Pipers

Sy Oliver arrangement

Issues

10" 78: Victor 27377-B (USA)
12" 33: RCA Victor LPM 6702-2 (USA), RCA CPL2-4335, (USA), RCA SD 1000 (England),
RCA PM 43685 (France), RCA NL 89102 (France), Reader's Digest 76 (USA),
Franklin Mint 10 (USA)
CD: RCA 07863-66353-2/3 (USA), Reader's Digest RC7-007-1/1 (USA).
Razor & Tie 7930 182200-2 (USA), Masters of Jazz MJCD63 (France)

BS 060903-1A

LET'S GET AWAY FROM IT ALL - PART II

Not processed

BS 060904-1

I LOVE IT SO

(Tom Adair-Matt Dennis)

Vocal refrain by Paul Mason and the Pied Pipers

Issues

10" 78: Victor 27392-A (USA), HMV EA 3167 (Australia)
CD: Razor & Tie 7930 182200-2 (USA)

BS 060904-1A

I LOVE IT SO

Not processed

²⁹ Franklin Mint and Razor & Tie present a continuous recording of LET'S GET AWAY FROM IT ALL.

CS 060905-1³⁰

DEEP RIVER

(Traditional)

Sy Oliver arrangement

Issues

- 10" 78: Victor 36396-B (USA), HMV C.3262 (England), HMV AF 554 (Spain),
HMV HKX 164 (Switzerland), HMV Z 305 (Sweden)
7" 45: RCA Victor EPBT 3018 (USA), RCA 21068 (B-21058) (USA)
12" 33: RCA Victor LPT 3018 (USA), RCA Victor LPM 1234 (USA), RCA 731.129 (France)
Reader's Digest RD-92 (USA)
CD: Bluebird 9987-2-RB (USA), Collectors Choice Music CCM35952 (USA)

VP 438 – D4MC 6

Dubbed January 1944

DEEP RIVER

Issues

- 12" 78: V-Disc 150-B (USA) (F release)

CS 060906-1³¹

SWING LOW, SWEET CHARIOT

(Traditional)

Deane Kincaide arrangement

G M C

Issues

- 10" 78: Victor 36399-B (USA)
7" 45: RCA Victor EPBT 3018 (USA), RCA 21059 (B-21058) (USA)
12" 33: RCA Victor LPT 3018 (USA), RCA Victor LPM 1234 (USA), RCA 731.129 (France),
RCA NL45192 (France), RCA PD 89810 (Germany), Giants of Jazz LPJT18 (Italy)
CD: RCA PD 89810-3 (003562 89810-28) (Germany),
Collectors Choice Music CCM35952 (USA)

VP 708 – D4TC 203

Dubbed July 1944

SWING LOW, SWEET CHARIOT

Issues

- 12" 78: V-Disc 509-A (USA) (X release), Navy 269-A (USA) (N release)

³⁰ 12" Master (CS)

³¹ 12" Master (CS)

BS 060907-1

SERENADE TO THE SPOT

(Serenata Opertuna)

(Sy Oliver)

Sy Oliver arrangement

Issues

10" 78: Victor 27374-B (USA)

12" 33: RCA PM 42036 (France), Sounds of Swing 106 (USA)

BS 060907-1A

SERENADE TO THE SPOT

Not processed

BS 060908-1

YES INDEED!

(Sy Oliver)

Vocal refrain by Sy Oliver and Jo Stafford

Sy Oliver arrangement

10" 78: Victor 27421-B (USA), Victor 20-1550-B (USA), Victor 27-0083 (USA),
HMV B 9344 (England), Gramophone K 8734 (France)

7" 45: RCA Victor 947-0081 (USA), RCA Victor 27-0083 (USA),
RCA Victor EPA-805 (USA), RCA Victor EPB 1229 (USA), RCA Victor EPBT 3029
(USA), RCA Victor SPD 25 (USA), RCA Victor EPC 1229-2 (Germany)

10" 33: RCA Victor LPT 12 (USA)

12" 33: RCA Victor LPM 1229 (USA), RCA Victor LPM 3674 (USA), RCA Victor PRM-182 (USA),
RCA 731.129 (France), RCA PD89810 (Germany), Reader's Digest RD4-25 (USA),
Reader's Digest RD-92 (USA), Time Life STBB02 (USA), Franklin Mint 10 (USA),
Giants of Jazz LPJT18 (Italy)

CD: Bluebird 9987-2-RB (USA), RCA PD 89810-3 (003562 89810-28) (Germany),
RCA BVJC-37099 (Japan), Reader's Digest RC7-007-1/3,

BS 060908-1A

YES INDEED!

Not processed

February 18, 1941 (Tue)

Metropolitan Theatre

Providence, Rhode Island

(Stage Shows)

The band opened at the Metropolitan Theatre for one week.

February 19, 1941 (Wed)
9 pm - 1:00 am
BSA of Johns Hopkins University
Alcazar Ballroom, Baltimore, Maryland
(Dance)³²

The February 18 and 19 information does not appear to make sense although both are documented.

February 20, 1941 (Thu)
8:30 - 9:00 pm
"Fame and Fortune" 19A
Providence, Rhode Island
(NBC-Blue) (WEAN)
Fred Utall, announcer

16" 33: NBC MT (-) (Missing) (1), NBC MT 3031 (2)
GMA B-D111-3, NBC-453

PERFIDIA – Joe Buskin arrangement
TRAUMEREI - Tommy Dorsey trombone solo
MY FIRST EDITION - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
MY FIRST EDITION - reprise
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

PERFIDIA
7" 45: RCA Victor EPA 833-1 (G2PH-3490) (USA)
12" 33: RCA Victor LPM 6003-1 (F2PP-4957) (USA), RCA RJL 2006 (Japan).
RCA NL 45154 (France)
CD: RCA 74321 36401-2 CD 2 (Germany), Collectables 2813 (USA)
MY FIRST EDITION
CD: Buddha 74321 69172 2

The week's contest winner was Carol W. Bailey of 308 West 94th Street, New York.

February 20, 1941 (Thu)
11:30 pm - Midnight
"Fame and Fortune" 19B
Providence, Rhode Island
(NBC-Blue) (WEAN)
Western/Mountain Feed
Fred Utall, announcer

WNYC is staging its second annual Music Festival which features American music in all its forms. Among the organizations and guests who will be heard during the series are the Metropolitan Opera Co., League of Composers, Kolisch Quartet, Juilliard School of Music, Deems Taylor, Morton Gould, Philip James, Olin Dowries, American Ballad Singers, Ruggiero Ricci, Abram Chasins, Richard Hale, Benny Goodman, Golden Gate Quartet and Tommy Dorsey. The final program will be heard on Washington's Birthday."

³² Variety, January 15, 1941, p. 40

February 21, 1941 (Fri)
Muhlenberg College Junior Prom
Castle Gardens, Dorney Park
Allentown, Pennsylvania
(Dance)³³

February 22, 1941 (Sat)
Sunnybrook Ballroom
Pottstown, Pennsylvania
(Dance)³⁴

February 23, 1941 (Sun) – February 25, 1941 (Tue)
State Theatre
Hartford, Connecticut
(Stage Shows)³⁵

FRANK SINATRA JAILED; NEARLY MISSES A SHOW

Hartford, Conn.—Frank Sinatra, the singer with Tommy Dorsey, was arrested and jailed here two weeks ago while the band was playing the State Theater. Sinatra was walking across a street near the theater—jaywalking, at that—when a cop yelled at him asking him to wait for the light. “I’m already half across now,” Sinatra yelled back. The cop didn’t care. He walked over, nabbed Sinatra, and took him to jail. Sinatra explained he was a “figure of national importance” and was due on the stage any minute. Police told Frank to get another “figure of national importance” to help him. Finally, with Dorsey’s Manager Bobby Burns on hand, Sinatra was freed after paying \$10 for a ticket to a Police benefit. He made the show in time.³⁶

ZIGGY ELMAN GETS TROPHY IN HARTFORD

Hartford, Conn. — Ziggy Elman, who got more votes on trumpet than any other trumpet player in America in Down Beat’s recent poll, was presented his trophy for making the All-American band two weeks ago at the State Theater here. Now with Tommy Dorsey, Elman received the award from Ed Flynn of the Beat’s New York office. Rumors that Ziggy would be drafted have been spiked. The draft board deferred him because of his many dependents. Ziggy and his wife have been separated several months.³⁷

February 26, 1941 (Wed)
British War Relief Benefit
Old Mill Inn
Bernardsville, NJ.
(Personal Appearance)

“Tommy Dorsey of Bernardsville, will conduct his orchestra, the services of which will be donated.”³⁸

³³ Variety, January 1, 1941, p. 33

³⁴ Variety, January 15, 1941, p. 40

³⁵ Variety, February 19, 1941, p. 42

³⁶ Down Beat, March 15, 1941, p. 5

³⁷ Down Beat, March 15, 1941, p. 8

³⁸ New York Times, February 26, 1941, p. 18

February 27, 1941 (Thu)
8:30 - 9:00 pm
"Fame and Fortune" 20A
NBC Radio City
New York
(NBC-Blue)
Fred Utall, announcer

16" 33: NBC NBC MT 331 (1), NBC MT 27A (2)
GMA B-D111-4, NBC-454

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - opening theme
SO YOU'RE THE ONE - The Pied Pipers, vocal; Sy Oliver arrangement
EVERYTHING HAPPENS TO ME - Frank Sinatra, vocal; Axel Stordahl arrangement
CHINESE RYE – Paul Mason and the Pied Pipers, vocal
I SAW YOUR FACE IN A CLOUD – Connie Haines, Frank Sinatra and the Pied Pipers, vocal
I LOVE IT SO – Paul Mason and the Pied Pipers, vocal
EVENING STAR - Tommy Dorsey trombone solo
WHEN SLEEPY STARS BEGIN TO FALL - Frank Sinatra and the Pied Pipers, vocal
WHEN SLEEPY STARS BEGIN TO FALL - reprise
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

WHEN SLEEPY STARS BEGIN TO FALL
CD: RCA 07863-66353-2/5 (USA), Masters of Jazz MJCD175 (France)

G M C

February 27, 1941 (Thu)
11:30 pm - Midnight
"Fame and Fortune" 20B
NBC Radio City
New York
(NBC-Blue) (WJZ)
Western/Mountain Feed
Fred Utall, announcer

February 28, 1941 (Fri)
Penn State College
Senior Ball
State College, Pennsylvania
(Dance)³⁹

³⁹ Variety, January 1, 1941, p. 33



Paramount Trade Press Advertising, March 1, 1941

March 1941

March 1, 1941 (Sat)
Royal Windsor Hotel, New York
(Appearance)

March 2, 1941 (Sun)
Lyric Theatre, Bridgeport, Connecticut
(Appearance)

March 3, 1941 (Mon)
Mechanics Hall
Worcester, Massachusetts
(Scheduled Dance)

March 3, 1941 (Mon)
Municipal Auditorium
Worcester, Massachusetts
(Substitute Appearance)

Worcester, Mass., March 4, Grace Moore, who was to have given a concert here Monday night (3) in Municipal Auditorium, was forced to postpone appearance at the last minute due to attack of grippe in New York. Date postponed until March 31. Tommy Dorsey, scheduled to play a dance in Mechanics Hall, switched to the auditorium when notice of the Diva's illness was received.

March 4, 1941 (Tue)
Lowell Auditorium
Lowell, Massachusetts
(Dance)⁴⁰

G M C

March 5, 1941 (Wed)
Totem Pole Ballroom
Auburndale, Massachusetts
(Dance)⁴¹

⁴⁰ Lowell Sun, February 15, 1941, p. 24

⁴¹ Lowell Sun, February 15, 1941, p. 24

ALL-STAR DISC, DESPITE DIG NAMES, STRICTLY A CLAMBAKE

By David Dexter, Jr.

THE RECENT all-star session sponsored by George T. Simon in Victor's New York studios was a success, judged by the musicianship of the stars who were assembled. But as is invariably the case when more than one leader has his finger in the pie, the results as they come off the turntable are disappointing.

Only "Higgy" At His Best

Benny Goodman was in charge of the date. With him. Splitting choruses so thin that no one is heard to good advantage, were Benny Carter. Toots Mondello, altos; Coleman Hawkins, Tex Beneke, tenors; Cootie Williams, Harry James Ziggy Elman, trumpets; Jay C. Higginbotham, Tommy Dorsey, trombones; Count Basie, piano; Art Bernstein, bass; Buddy Rich, drums, and Charlie Christian, guitar. Of the two sides. Bugle Call Rag is much superior to One O'clock Jump. Successive solo bits by the three trumpets (Cootie's contribution is preferable) and hard-hitting, clean, punchy brass ensembles, backed by a good, although too loud, beat, make *Bugle* a better performance than the Basie classic, which ends with a bad clinker in the trumpet section. The stars have little chance to display their respective abilities, it appears that a slow blues would have provided much better material. Only "Higgy" is great enough to show his real worth as an artist.

Worth 50 Cents, However

Musically, nothing much happens, such as happened last year and in 1939, when the all-stars forgot their reputations, shedded coats, and blew blues. But it's well worth four bits on Victor 27314 and proceeds from sales go to Local 802's unemployment fund. The session was a clambake – but a clambake which produced enough kicks to make it a little better than an ordinary studio session.⁴²

G M C

⁴² Down Beat, March 1, 1941, p. 14

March 6, 1941 (Thu)
8:30 - 9:00 pm
“Fame and Fortune” 21A
NBC Radio City
New York
(NBC-Blue) (WJZ)
Fred Utall, announcer

16” 33: NBC MT 329 (1), NBC MT 357 (2)
GMA B-TD-112-1, NBC-455

VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - opening theme
GEORGIA ON MY MIND - Connie Haines, vocal; Sy Oliver arrangement
YOU WALK BY - Frank Sinatra, vocal
ON A BICYCLE BUILT FOR TWO – Paul Mason, Connie Haines and the Pied Pipers, vocal
SWING LOW SWEET CHARIOT – Deane Kincaide arrangement
FRENESI (CANCION TROPICAL) - Frank Sinatra and the Pied Pipers, vocal
INTERMEZZO (MASCAGNI) - Tommy Dorsey trombone solo
MY MEMOIRS - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
MY MEMOIRS - reprise
VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - closing theme

Issues

GEORGIA ON MY MIND

CD: Collector’s Choice CCM-241 (USA)

YOU WALK BY

CD: BMG Bluebird 60283-2 (USA), Music Masters MM 9 (England),
Masters of Jazz MJCD 166 (France)

FRENESI

CD: BUDDHA 74321 69172 2 (USA)

MY MEMOIRS

CD: Buddha 74321 69172 2 (USA)

March 6, 1941 (Thu)
11:30 pm - Midnight
“Fame and Fortune” 21B
NBC Radio City
New York
(NBC-Blue) (WJZ)
Western/Mountain Feed
Fred Utall, announcer

March 7, 1941 (Fri)

The band opened a one-week engagement at the Hippodrome Theatre, Baltimore, Maryland, closing Thursday, March 13, 1941. The film was “The Saint In Palm Springs” (RKO).⁴³

⁴³ Variety, March 12, 1941, p. 11

March 13, 1941 (Thu)
8:30 - 9:00 pm
Hippodrome Theatre
Baltimore, Maryland
“Fame and Fortune” 22A
(NBC-Blue) (WBAL)
Fred Utall, announcer

16” 33: NBC MT 359 (1), NBC MT 111 (2)
CD B-TD112-2, NBC-456

VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - opening theme
ROCKING CHAIR – Sy Oliver arrangement
LITTLE MAN WITH A CANDY CIGAR - Jo Stafford, vocal
KERRY DANCE - The Pied Pipers, vocal
DEEP RIVER – Sy Oliver arrangement
OH! LOOK AT ME NOW - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
- Sy Oliver arrangement
KILLARNEY - Tommy Dorsey trombone solo
THE MAN WHO WRITES THE LYRICS – Paul Mason, Connie Haines and the Pied Pipers, vocal
THE MAN WHO WRITES THE LYRICS - reprise
VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - closing theme

Commercial Releases

DEEP RIVER
CD: Reader’s Digest RC7-007-1/3 (USA)⁴⁴

G M C

March 13, 1941 (Thu)
11:30 pm - Midnight
“Fame and Fortune” 22B
Hippodrome Theatre
Baltimore, Maryland
(NBC-Blue) (WBAL)
Western/Mountain Feed
Fred Utall, announcer

Frank Sinatra was absent from this broadcast.

March 14, 1941 (Fri) through March 16, 1941 (Sun)

The band played a three-day engagement at the Adams Theatre, Newark, New Jersey⁴⁵

March 18, 1941 (Tue)
Ricker Gardens, Portland, Maine
(Dance)⁴⁶

⁴⁴ Deep River is incorrectly dated as March 17, 1941, on the Reader’s Digest release.

⁴⁵ Variety, March 12, 1941, p. 48

⁴⁶ Variety, March 26, 1941, p. 42



Production Still from "Las Vegas Nights"
Including (L to R) Frank Sinatra, Connie Haines, Ziggy Elman, Buddy Rich, Tommy Dorsey



March 19, 1941 (Wed)

Paramount Pictures nationally released "Las Vegas Nights."

Feature Review

"LAS VEGAS NIGHTS"
(Paramount)

Where there are jitterbugs in abundance the exhibitor has an item of salable merchandise in "Las Vegas Nights." Chief reason is the presence in the cast of Tommy Dorsey, one of the idols of the jitterbugs, and his orchestra. Dorsey is seen at length in the film, leading his orchestra and playing his trombone in solo. Three numbers which receive special attention in the script, and which probably are scheduled for considerable attention are: "Dolores," "Mary, Mary, Quite Contrary" and "I Gotta Ride." The material with which Dorsey is surrounded cannot be considered a contribution of note to the art of the screen. It appears to be a sort of pseudo-musical comedy, with Bert Wheeler, Phil Regan, Constance Moore, Virginia Dale, Lillian Cornell and Hank Ladd featured. The setting is Las Vegas, Nevada, where Wheeler and the three girls come to collect the inheritance of one and to perform their vaudeville act. They run into Ladd, a shady lawyer, who wants the property they are to inherit; Regan, wealthy young ranch owner, and Dorsey, who conducts the chief night club in what is represented as a very wide-open town. Wheeler is engaging with his comedy antics, Regan and Miss Moore provide the romance and Dorsey the music, with vocal assistance from others of the cast. Ralph Murphy directed.⁴⁷

March 19, 1941 (Wed)
Totem Pole Ballroom
Auburndale, Massachusetts
(Dance)⁴⁸

Tommy Dorsey, after playing Ricker Gardens, Portland, Maine Tuesday (18), flew (19) into New York for the opening of his picture "Las Vegas Nights" at the Paramount Theater and hopped another plane to Boston to open Wednesday (19) night a Totem Pole, Auburndale, Massachusetts.⁴⁹

⁴⁷ Motion Picture Daily, March 20, 1941, p. 7

⁴⁸ Variety, March 26, 1941, p. 33

⁴⁹ Variety, March 26, 1941, p. 42

March 20, 1941 (Thu) 8:30 - 9:00 pm
NBC Radio City New York
"Fame and Fortune" 23A
(NBC-Blue) (WJZ) broadcast
Fred Utall, announcer

16" 33: NBC MT (-) (Unidentified) (1), NBC MT 28 (2)
GMA B-D113-1, NBC-457

GOODBYE, LOVER, GOODBYE - Frank Sinatra, vocal
PERFIDIA
WHEN YOU AND I WERE YOUNG MAGGIE - Connie Haines, vocal
INTERMEZZO - Tommy Dorsey trombone solo
WHEN LOVE COMES AGAIN - Frank Sinatra, vocal
WHEN LOVE COMES AGAIN - reprise
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

GOODBYE, LOVER, GOODBYE

CD: RCA 07863-66353-2/5 (USA), Masters of Jazz MJCD175 (France)

WHEN LOVE COMES AGAIN

CD: Buddha 74321 69172 2 (USA)

March 20, 1941 (Thu)
11:30 pm - Midnight
NBC Radio City
New York
"Fame and Fortune" 23B
(NBC-Blue) (WJZ) broadcast
Western/Mountain Feed
Fred Utall, announcer

G M C

March 21, 1941 (Fri) through March 23, 1941 (Sun)

The band played a three-day engagement at the Metropolitan Theatre, Providence, Rhode Island.⁵⁰

⁵⁰ Variety, March 19, 1941, p. 48

March 27, 1941 (Thu)
8:30 - 9:00 pm
"Fame and Fortune" 24A
NBC Studios
Washington, D.C.
(NBC-Blue) (WMAL) broadcast
Fred Utall, announcer

16" 33: NBC MT (-) (Missing) (1), MT 113 (2)
GMA: B-D113-2, NBC-458

THERE'LL BE SOME CHANGES MADE - Connie Haines, vocal; Sy Oliver arrangement
MY HEART AT THY SWEET VOICE - Tommy Dorsey trombone solo
ONE RED ROSE - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
ONE RED ROSE – reprise
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

ONE RED ROSE
CD: RCA 07863-66353-2/5 (USA), Masters of Jazz MJCD175 (France)

March 27, 1941 (Thu)
11:30 pm - Midnight
"Fame and Fortune" 24B
NBC Studios
Washington, D. C.
(NBC-Blue) (WMAL) broadcast
Western/Mountain Feed
Fred Utall, announcer

G M C

March 28, 1941 (Fri)
(Starting at 9:00 pm)
Senior Ball
Bucknell University
Lewisburg, Pennsylvania
(Dance)⁵¹

March 29, 1941 (Sat)
North Carolina State College
Raleigh, North Carolina
(Dance)⁵²

⁵¹ The Bucknellian, March 27, 1941, p. 1

⁵² Variety, February 19, 1941, p. 41

April 1941



ON THE UPBEAT

“Bobby Burns, road manager for Tommy Dorsey, has left that band again.”⁵³

April 3, 1941 (Thu) through April 9, 1941 (Wed)

The band played a one-week engagement at Loew's Capitol Theatre, Washington, D. C. The film was “Penalty” (M-G-M).⁵⁴

April 3, 1941 (Thu)

8:30 - 9:00 pm

“Fame and Fortune” 25A

NBC Studios

Washington, D. C.

(NBC-Blue) (WMAL) broadcast

Fred Utall, announcer

G M C

16” 33: NBC MT 107 (1), MT (-) (Missing) (2)

GMA: B-D113-3, NBC-459

VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - opening theme

YOU BETCHA MY LIFE - Connie Haines, vocal; Sy Oliver arrangement

EVERYTHING HAPPENS TO ME - Frank Sinatra, vocal; Axel Stordahl arrangement

ON A BICYCLE BUILT FOR TWO – Paul Mason, Connie Haines and the Pied Pipers, vocal

SAY “SI SI” (IN SPAIN THEY SAY “SI SI”) (PARA VIGO ME VOY)

April 3, 1941 (Thu)

11:30 pm - Midnight

“Fame and Fortune” 25B

NBC Studios

Washington, D. C.

(NBC-Blue) (WMAL) broadcast

Western/Mountain Feed

Fred Utall, announcer

⁵³ Variety, April 2, 1941, p. 34

⁵⁴ Variety, April 9, 1941, p. 9

ON THE RECORDS

TOMMY DORSEY (Victor 27359)

Everything Happens to Me / Whatcha Know Joe?

Although possessing little of the unusual distinction of his memorable recording of *I'll Never Smile Again*, the A side of this latest Tommy Dorsey pressing has about it a certain individuality that may very likely make its presence felt in the country's coin phonographs to an appreciable extent. The individuality stems from the fact that the whole side is Frank Sinatra's vocal, the tempo is slow but compellingly rhythmic, and the song itself, especially in the lyric department, is definitely attention-getting. One of Dorsey's supreme virtues as a leader is his ability to make the most of the material he has to work with. Unlike other maestri, he can appreciate the way a thing should be handled as against the improper way of doing the same thing. He proves it again here. *Everything Happens to Me* is a credit to its authors, Tom Adair and Matt Dennis, and Tommy makes sure on this disc that the song is sold in the correct proportion to its merits/. Here is one of the best lyrics to see the light of day in many a month, and instead of making merely another band arrangement out of the song, Dorsey lets the wordage take the spotlight. And whereas most orchestras are currently playing the song in medium or fast tempo, thus making it tougher for the vocalist to get the words over, Tommy keeps it slow, thus giving Sinatra the opportunity to make every syllable count. It's almost unnecessary to say that Frank takes the most advantage of the opportunity. Coin phono success is definitely indicated here, and home sales should likewise be extremely satisfactory. The B side, while done very well in a sold arrangement that highlights the Pied Pipers quartet and Jo Stafford, nevertheless is an old item by this time, a number of bands having waxed it in recent months. This side will probably do nothing to help sales, but it won't let them down once they've been made. And *Everything Happens to Me* is pretty certain to make them.⁵⁵

"LAS VEGAS NIGHTS" SAVED BY T. DORSEY BAND AND SLIPHORN

Tommy Dorsey's first film played at the Paramount in New York last week. Titled *Las Vegas Nights*, the story (What there is of it) naturally enough is laid in Las Vegas, Nevada. Bert Wheeler and his vaudeville straight man Hank Ladd, Lillian Cornell, former Chicago radio songstress, and Red Donahue and his mule have plenty of reelage. Phil Regan and Constance Moore furnish the love life. A corny plot, with mortgage, et. al., plus weak work in the direction department, just about put this opus out for the count. Pic's only salvation is the smooth work of Dorsey and his orchestra. Wheeler's and Ladd's acting (which is hampered by wilted material) and Ms. Cornell's singing/ Dorsey arrangements of *I'll Never Smile Again*, *Dolores*, *Trombone Player is the Best Man in the Band* and *Miami Shore* are highlighted in his role of playing in a Las Vegas hot spot. They are all done in the solid Dorsey style, and nicely abetted by the work of Dorsey's Pied Pipers quartet. Connie Haines, TD's vocalist, has a bit flash as well. Ms. Cornell's warbling of *Miami Shore* also comes in for favorable comment. Dorsey himself only has a few lines to read but did surprisingly well with them. Director should have cut in more footage of the maestro on his sliphorn, because in this pic there was nothing to lose by it and everything to gain. A vaudeville act (stranded) inheriting property from an uncle and fighting against sharpers trying to get it away from them, is the story. Residents of Nevada will love it when they hear everyone in the film pronounce it "Ne-vaw-da." — *Humphrey*.⁵⁶

WEISS INJURES WRIST

Baltimore—Sid Weiss, bass man with Tommy Dorsey, sprained his wrist last month and was out of the band a couple of weeks. Weiss was wrestling in the bus when he damaged his mitt.⁵⁷

⁵⁵ *The Billboard*, April 5, 1941, p. 10

⁵⁶ *The Billboard*, April 5, 1941, p. 12

⁵⁷ *Down Beat*, April 1, 1941, p. 7

April 10, 1941 (Thu)
8:30 - 9:00 pm
“Fame and Fortune” 26A
NBC Radio City
New York
(NBC-Blue) (WJZ) broadcast
Fred Utall, announcer

16” 33: NBC MT 371 (1), NBC MT 387 (2)
GMA B-D114-1, NBC-460

VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - opening theme
YOU CAN DEPEND ON ME - Connie Haines, vocal; Sy Oliver arrangement
SUNRISE OVER TAXCO - Frank Sinatra and the Pied Pipers, vocal
THE MAN WHO WRITES THE LYRICS – Paul Mason, Connie Haines and the Pied Pipers, vocal
- Sy Oliver arrangement
ESTRELLITA (LITTLE STAR) – Sy Oliver arrangement
OH! LOOK AT ME NOW - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
- Sy Oliver arrangement
SCHUBERT’S AVE MARIA - Tommy Dorsey trombone solo
I’VE LOST MY HEART AGAIN - Frank Sinatra, Connie Haines and the Pied Pipers, vocal
VARIATION OF I’M GETTIN’ SENTIMENTAL OVER YOU - closing theme

Issues

YOU CAN DEPEND ON ME
CD: Collectors Choice CCM-241 (USA)
OH! LOOK AT ME NOW⁵⁸
CD: Legacy 82876-71167-2 3 (USA)
I’VE LOST MY HEART AGAIN
CD: Buddha 74321 69172-2 (USA)

April 10, 1941 (Thu)
11:30 pm - Midnight
NBC Radio City New York
“Fame and Fortune” 26B
(NBC-Blue) (WJZ)
Western/Mountain Feed
Fred Utall, announcer

This was the final program of the 26-week NR Tablets “Fame and Fortune” series.

⁵⁸ Incorrectly identified as “Easter 1942” on Legacy 82876-71167-2 3

ON THE RECORDS

TOMMY DORSEY (Victor 27374)

Another One of Them Things, Serenade to the Spot

The title of the A side is about as descriptive of this swingeroo, as well as its plattermate here, as any. Both are Sy Oliver originals, and while they offer a few of Oliver's interesting scoring touches, the net result is pretty undistinguished. Commercially, they're good for Tommy, for they break up the string of picture tunes and ballads that he has been making of late. Musically, the solos are fine, ensembles are okeh, and the band gets good beat and drive. But the repeated stock ending of *Things*, plus the reminiscent *Hittin' the Bottle* phrase near the beginning of the side, holds this one down a bit, and the other side offers little that's

April 12, 1941 (Sat)
Valencia Ballroom
York, Pennsylvania
(Dance)⁵⁹

April 13, 1941 (Sun)
Special Easter Sunday Dance
Steel Pier
Atlantic City, New Jersey
(Dance)⁶⁰

April 14, 1941 (Mon)
Easter Monday Ball
George F. Pavilion
Johnson City, New York
(Dance)⁶¹

G M C

April 15, 1941 (Tue)
St. Joseph's College
Philadelphia, Pennsylvania
(Dance)⁶²

April 16, 1941 (Wed)
Empire Ballroom
Allentown, Pennsylvania
(Dance)⁶³

April 18, 1941 (Fri)
Press Club Ball
Philadelphia, Pennsylvania
(Dance)⁶⁴

⁵⁹ Variety, March 26, 1941, p. 42

⁶⁰ Variety, April 2, 1941, p. 33

⁶¹ Variety, February 19, 1941, p. 41

⁶² Variety, March 26, 1941, p. 42

⁶³ Variety, March 26, 1941, p. 42

⁶⁴ Variety, March 26, 1941, p. 42

April 19, 1941 (Sat)
5:00 – 6:15 pm
Cabell Hall
University of Virginia
Charlottesville, Virginia
(Concert)

\$1.00 a person, \$1.50 a couple.⁶⁵

April 19, 1941 (Sat)
Memorial Gymnasium
University of Virginia
Charlottesville, Virginia
(Dance)

\$2.20 per couple.⁶⁶

April 20, 1941 (Sun)
New Haven Arena
New Haven, Connecticut
(Concert)⁶⁷

April 25, 1941 (Fri) 9:30 - 9:40 pm
“Jam Session”
Jackson Memorial Hall
Virginia Military Institute
Lexington, Virginia
Ed Hensley and the VMI Commanders⁶⁸
Guest: TD (trombone soloist)

G M C

April 25, 1941 (Fri) 10:00 pm - 2:00 am
“Friday Evening Hop”
Cocke Hall
Virginia Military Institute
Lexington, Virginia
(Dance)⁶⁹

April 26, 1941 (Sat) Afternoon
“Concert of Modern Music”
Cocke Hall
Virginia Military Institute
Lexington, Virginia

Attendance: 1,300⁷⁰

⁶⁵ The Cavalier Daily, March 25, 1941, p. 1

⁶⁶ The Cavalier Daily, March 25, 1941, p. 1

⁶⁷ Yale Daily News, April 18, 1941, p. 6

⁶⁸ VMI Cadet, April 21, 1941, p. 1

⁶⁹ VMI Cadet, April 21, 1941, p. 1

⁷⁰ VMI Cadet, April 28, 1941, p. 1

April 26, 1941 (Sat) 9:00 pm - Midnight

“Saturday Evening Hop”

Cocke Hall

Virginia Military Institute

Lexington, Virginia

(Dance)⁷¹

April 28, 1941 (Mon)

Casa-Loma Ballroom

Charleston, West Virginia

(Dance)

April 30, 1941 (Wed)

“Opening Dance”

Chippewa Lake Park, Medina, Ohio

(Dance)⁷²

ON THE RECORDS

TOMMY DORSEY (Victor 27377)

Let's Get Away From It All – Parts 1 and 2

There is nothing unusual in the release of an elaborate swing original on both sides of a 10-inch recording, notable examples of the practice having been Glenn Miller's *Anvil Chorus*, Glen Gray's *No Name Jive* and Will Bradley's *Beat Me Daddy, Eight to the Bar*, among others. But Dorsey, noted in the past for pulling unusual stunts, gives the formula a new twist by waxing a conventionally styled pop tune in two parts, and giving it added meaning and importance through an ambitious vocal, if not instrumental, arrangement that of necessity must carry over to the reverse because of its length. Dorsey is too shrewd a showman to waste the idea on a song that doesn't merit it, and therefore he has wisely bestowed the honor on a clever, lilting and infectious rhythm ditty that rates the elaborate treatment. The number is one of those unearthed by Tommy via his *Fame and Fortune* radio show contest, and it's blessed with a genuinely clever and amusing lyric that doesn't wear thin despite the amount of singing it has to stand up under here. For music machine purposes, the first side alone is enough. The Pied Pipers have the words on this side, after an instrumental chorus, and the side is an entity in itself. Part two lets Connie Haines and Frank Sinatra duet additional lyrics, with the Pipers coming back for the finish, and while there is no actual reason why this side can't be one for the boxes, it seems like a continuation of the first side (naturally enough) and its rather abrupt jump into the words needs the other side for explanation, whereas side A is arranged in a more complete and separate way. Fine sales possibilities are written all over this, for the machines as well as for home phonos. The vocal passages are dispatched neatly, tempo is toe-tappingly excellent and some of the instrumental work, particularly the heated trumpet passage on side B, is noteworthy in itself. Dorsey can take a bow for another unusual and effective record-making.⁷³

⁷¹ VMI Cadet, April 21, 1941, p. 1

⁷² Medina County Gazette, April 30, 1941

⁷³ The Billboard, April 26, 1941, p. 15

MBS – ASCAP TERMS: 3½%
Ditto Unlikely For NBC, CBS
Runs 9 Years

Despite the wrangling going on between Mutual Broadcasting System spokesmen and the board of directors of the American Society, of Composers, Authors and Publishers, over minor clauses, at press time late yesterday (Tuesday) there, was still hope in both camps that a completed licensing agreement would be in the hands of the network's affiliates for study and approval by the end of this week. At a late hour yesterday, Mutual lawyers were engaged in reducing to contract-form the terms, as they understood them, which were being granted by ASCAP, while the latter's board of directors was engaged in discussing the disputed clauses. The schedule of fees is set: 3 1/2% on all commercial programs (the blanket arrangement) and 10% on sponsored programs using ASCAP music (the per program plan).⁷⁴



G M C

⁷⁴ Variety, April 30, 1941, p. 1

May 1941

BUM KICKS PLAGUE TOM DORSEY

Wife, Manager and U. S. Govt. Give Him Grief

“New York – On more than on count Tommy Dorsey made news last week, as his band played theaters in preparation for its late May opening of the Astor Hotel roof. Bobby Burns, manager of the Dorsey band, quit suddenly. Frank Sinatra, vocalist, also left, but returned and now appears to be set with Dorsey. Tommy, in the midst of personnel troubles, also was plagued with legal difficulties. “Toots” Dorsey, his wife, was reportedly suing him for divorce and alimony (they have two children) amounting to more than \$500 a week. In addition, the United States government, through its Treasury Department, was said to be seeking more than \$80,000 in income tax which the government claims Dorsey owes. Tommy, according to persons close to him, was stunned by the government’s charge. He claims one of his managers (no longer connected with him – and not Bobby Burns) was given the tax payment several years ago. Apparently the manager failed to make the payment as result of the pressure and trouble, Tommy suddenly walked out on his own stage show at Loew’s Capitol Theatre in Washington two weeks ago. He was ill. The management paid Dorsey for only five days of the seven days his band worked the theater. Upon being paid, Tommy returned the check and litigation is now on to collect his full salary. Dorsey claims he is entitled to more than a mere 5-day salary.”⁷⁵

Late News Flash!

DORSEY BOYS ESCAPE DEATH IN CAR CRASH

“Easton, Pa. – Three of Tommy Dorsey’s boys and the wife of one miraculously escaped being killed on a one nighter jump last week when the auto in which they were riding hurtled over an embankment, rolled over twice and smashed to a halt at the bottom of a culvert at Slateford, north of here. The boys were Lowell Martin, driving, Heinie Beau and Ray Linn. Martin suffered a cut on his head and his wife, Beau and Linn abrasions and minor bruises. They were on the way to a date in Binghamton, New York from Atlantic City. The car was totally demolished.”⁷⁶

Note: This article describes the Sunday, April 13, 1941, to Monday, April 14, 1941, travel from the Steel Pier, Atlantic City engagement to the Geo. F. Pavilion, Johnson City, New York engagement. Johnson City center is only 2.5 miles from Binghamton center.

ORCHESTRA NOTES

Jack Egan severed his connections with Tommy Dorsey this week and takes over the personal management of Alvino Rey and the King Sisters. Egan handled TD’s publicity the past three years.⁷⁷

OLD ALEX’ WILL COACH DORSEY CLUB

New York—Along with his other activity of the past month, Tommy Dorsey took time out from domestic and band personnel troubles to hire Grover Cleveland Alexander, vet baseball pitcher now down ana out. and ill, to “coach” Tommy’s softball team this summer. The team is made up of members of Tommy’s band. The move smelled of publicity but apparently wasn’t just a stunt. For not a single N. Y. newspaper printed the fact that Dorsey hired old Alex.⁷⁸

⁷⁵ Down Beat, May 1, 1941, p. 1

⁷⁶ Down Beat, May 1, 1941, p. 1

⁷⁷ The Billboard, May 5, 1941, p. 12

⁷⁸ Down Beat, April 15, 1941, p. 10

May 1, 1941 (Thu)
Carnegie Tech
Pittsburgh, Pennsylvania
(Dance)⁷⁹

May 2, 1941 (Fri) 9:00 pm - Midnight
"May Frolics"
The Tin Can
University of North Carolina
Chapel Hill, North Carolina
(Dance)⁸⁰

May 3, 1941 (Sat) 2:00 – 3:30 pm
"Open Concert"
Memorial Hall
University of North Carolina
Chapel Hill, North Carolina
(Concert)⁸¹

Admission charge: 40 cents.

May 3, 1941 (Sat) 4:00 – 6:00 pm
"Tea Dance"
University of North Carolina
Chapel Hill, North Carolina
(Dance)⁸²

May 3, 1941 (Sat) 9:00 pm – Midnight
"May Frolics"
The Tin Can
University of North Carolina
Chapel Hill, North Carolina
(Dance)⁸³

G M C

May 5, 1941 (Mon)
"Duck Club Dance"
The Armory
High Point, North Carolina⁸⁴

BRADLEY BAND SET AT ASTOR

New York- Will Bradley's hand\ and the Wm. Morris office grabbed off a plum booking when they last week -signed the Hotel Astor. The Bradley unit is set to follow Tommy Dorsey at the spot July 16, nabbing a 4-week binder with options. The Astor is the third ace spot taken over by the Morris office, other two being the Catalina Island Casino and the Ritz-Carlton Hotel, Boston.⁸⁵

⁷⁹ The Daily Tar Heel, May 2, 1941, p. 1

⁸⁰ The Daily Tar Heel, May 2, 1941, p. 1

⁸¹ The Daily Tar Heel, May 2, 1941, p. 1

⁸² The Daily Tar Heel, May 2, 1941, p. 1

⁸³ The Daily Tar Heel, May 2, 1941, p. 1

⁸⁴ The Daily Times-News, May 3, 1941, p. 8

⁸⁵ Down Beat, May 1, 1941, p. 23



University of North Carolina, Chapel Hill
May 1941

ASCAP – MBS DEAL DELAYED BUT WEB EXECs ARE CONFIDENT

Mutual Hopes for Ratification of Pact Before Opening of Broadcasters' Convention
Though Only 36% of Stations Have Replied Thus Far
ASCAP Says Stipulations Are Legally Okay

NBC-CBS NEGOTIATING

“Heads of the Mutual Broadcasting System yesterday (Tuesday) showed no signs of dismay at their inability to produce enough votes from among affiliated stations to ratify the licensing contract that had been negotiated with the American Society of Composers, Authors and Publishers. These MBS officers and executives expressed themselves as still confident that they will obtain the necessary accord before the official opening of the National Association of Broadcasters' convention in St. Louis, Tuesday (13). The network will hold a meeting of its affiliates at the Chase Hotel in that city Saturday afternoon (10) regardless of whether the contract is meanwhile ratified. Up to late yesterday Mutual's home office had heard from 36% of

the 188 stations to whom it had addressed the contract formulas worked out with ASCAP and had asked for early approval. The ratio between those favoring the acceptance of an ASCAP deal and those preferring to wait until the industry meeting in St. Louis was about even. Meanwhile both NBC and Columbia are speeding up their own negotiations with ASCAP for a set of formulas which they can present to their own affiliates during the convention and thereby, if possible, prevent Mutual from being the first network to go back on the air with ASCAP music. Both NBC and CBS have had accountants for the past several days busily engaged with ASCAP executives developing a statistical basis for their own needs. In any event, it has been disclosed by ASCAP, NBC and CBS will have to agree to the same deal that has already been okayed by the Mutual board of directors and stockholders. During the hectic period which followed the consummation of agreements between Mutual and ASCAP last Thursday (1) the U. S. Department of Justice became the center of much finger-pointing. Several broadcasters had complained to the department that the terms of the MBS-ASCAP agreement were in violation of the ASCAP-Government consent decree, and ASCAP quickly rushed some spokesmen to Washington, Saturday (3), to counteract this move. After the department, according to ASCAP officials Monday (5) had gone over all the contracts involved the Society was assured that the former conformed in every way with the provisions of the decree. There was some discussion about the telegram sent out by Neville Miller, NAB prez, advising Mutual affiliates that an analysis of the MBS-ASCAP contracts would be offered at the convention, but ASCAP, it is said, refrained from committing itself on any legal implication which might be associated by other sources with Miller's directive. Sentiment aired in ASCAP official ranks within the past few days has been that since peace with all three networks looked imminent it might be untoward for the Society to become involved in any legal recriminations. Had the required votes of approval come in by yesterday from MBS affiliates, ASCAP music would have become part of Mutual's schedule on Saturday.⁸⁶

May 9, 1941 (Fri)
“Ring Dance”
Virginia Polytechnic Institute
Blacksburg, Virginia
(Dance)

May 10, 1941 (Sat)
“Ring Dance”
Virginia Polytechnic Institute
Blacksburg, Virginia
(Dance)

⁸⁶ Variety, May 7, 1941, p. 67

May 11, 1941 (Sun)
"Preview Day"
Moonlight Gardens, Coney Island
Cincinnati, Ohio
(Dance)⁸⁷

May 13, 1941 (Tue)
Meyers Lake Park
Canton, Ohio
(Dance)⁸⁸

May 14, 1941 (Wed)
Sunset Ballroom
Route 219
Carrolltown, Pennsylvania
(Dance)⁸⁹

May 16, 1941 (Fri)
University of Pennsylvania Ivy Ball
Benjamin Franklin Hotel
Philadelphia, Pennsylvania
(Dance)⁹⁰

T. DORSEY, HEIDT MAY DO SECOND PIX

Philadelphia, May 3.-The Hollywood bug has given both Tommy Dorsey and Horace Heidt healthy bites, and both are figuring on second turns at the movie lots. Dorsey, during a date here, disclosed that he was in receipt of a wire from Buddy De Sylva, Paramount producer, stating that the studio is interested having the band do another picture. His *Las Vegas Nights* was recently released. Heidt, who got his flicker baptism in *Pot o' Gold*, said he would be back in Hollywood within six months for a second picture assignment.⁹¹

IMMORTALS OF JAZZ

Possibly the smartest businessman-leader in dance band history, Tommy Dorsey, in addition, is one of the greatest instrumental virtuosos ever developed. Born in November 1905 in Shenandoah, Pa., Tommy followed in the footsteps of his father, Thomas Dorsey, Sr., and older brother Jimmy, learning music before he could read first grade primers. For a long time, Tommy could play trumpet as well as he played trombone. Many of his recorded trumpet solos are today collector's items. Like Jimmy, Tommy played with the Scranton Sirens, Jean Goldkette, Paul Whiteman, the California Ramblers and others, finally with Jimmy organizing the Dorsey Brothers band in 1933. Late in 1935, Tommy went out on his own. Since then he has been one of the top names in the field. Nine out of 10 musicians consider him the greatest trombonist who ever lived. Dynamic, energetic, impulsive and generous, Tommy Dorsey is named for *Down Beat's* Immortals honor as a tribute not only to his rare musicianship, but also for his timeless efforts to promote good jazz and dance music in general. Few of the bandleaders in the current scene can match him in any department. – D. E. D.⁹²

⁸⁷ National Road Traveler, May 6, 1941, p. 2

⁸⁸ Evening Independent, May 12, 1941, p. 11

⁸⁹ The Clearfield Progress, May 14, 1941, p. 8

⁹⁰ Variety, May 21, 1941, p. 36

⁹¹ The Billboard, May 10, 1941, p. 13

⁹² Down Beat, May 15, 1941, p. 10

May 20, 1941 (Tue)
"Gala Opening Tonight"
Hotel Astor Roof Garden, Times Square, New York

The band opened at the Roof Garden of Hotel Astor, Times Square, New York, with performances Monday through Saturday (Sundays off). The band broadcast five half-hour sustaining broadcasts per week over the Mutual network during their engagement.

T. DORSEY AT N. Y. ASTOR

New York – Tommy Dorsey and his band moved into the Hotel Astor May 20, opening the summer season on the roof of the Times Square hostelry. Mannie Gershman was in Johnny Mince's reed chair - Mince having been drafted a month before. Frances Sargent, former secretary to Tommy, is acting as road manager of the band, replacing Bobby Burns, who quit Dorsey two months ago. Phil Borat is TD's personal manager. Shorty Sherock is the new trumpeter in Ray Linn's old chair, as reported in the May 15 *Down Beat*. Tommy's opening was the most colorful of any held this season."⁹³

MUTUAL OUTLINES ASCAP BUILDUP

Many Programs Exploit Network's Possession of Catalogs Not on NBC, CBS

"Mutual, which until the special ASCAP program Sunday (18) night y/as merely dribbling a few ASCAP tunes into its shows, will for the next few weeks make an all-out splurge with the composer society's music. Besides having several regular musical shows devoted entirely to ASCAP selections, it will make periodic announcements over the air that it is the only network 'now playing your favorite songs.' This move to rub additional sting- into NBC and CBS, follows the friction that developed between Mutual and the other networks at last week's National Assn. of Broadcasters' convention in St. Louis. A new program that started Monday (19) from WOR. New York, will be heard 8:43-9 am, Monday through Friday, and 8:35-8:50 am, Saturday, called, 'All-Time Hits' offers recordings by name bands and artists of ASCAP favorites of former years, with commentary by Irving Kaufman, using the name of Musical Mack. He is also heard in various other shows under such names as Gaston and Happy Jim Parsons. The Morton Gould orchestra series, John Duggan's vocal stanza, Eleanor Sherry and, beginning next Monday (26), Romano and the Tune Twisters, will also use ASCAP music exclusively for the next few weeks. In addition, as the various organizations fill out their libraries with arrangements of ASCAP tunes that have been issued since the society's catalog, went off the networks at the beginning of the year, Mutual's evening dance band remote programs will carry an increasing proportion of ASCAP selections. The announcements that Mutual is the only network offering ASCAP music will probably continue indefinitely. However, after several weeks, the various Mutual shows will no longer make a special point of playing ASCAP tunes to the exclusion of BMI or other non-ASCAP compositions."⁹⁴

May 22, 1941 (Thu)
9:00 - 9:30 pm
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ) Sustaining broadcast

May 22, 1941 (Thu)
11:15 - 11:30 pm
Hotel Astor Roof Garden
New York
(Mutual) (WOR) Sustaining broadcast

⁹³ *Down Beat*, June 1, 1941, p. 3

⁹⁴ *Variety*, May 21, 1941, p. 39

THAT SENTIMENTAL GENTLEMAN IS BACK AGAIN!

TOMMY DORSEY
HIS TROMBONE AND HIS ORCHESTRA

with
FRANK SINATRA * BUDDY RICH * ZIGGY ELMAN
CONNIE HAINES * THE PIED PIPERS
 also
JUANITA RIOS and her RUMBA BAND

Dinner and supper dancing nightly, except Sunday.
 Deluxe dinners from \$2. Cover charge (after 10
 p. m.) 75c, except Saturday and holiday eves., then \$1.

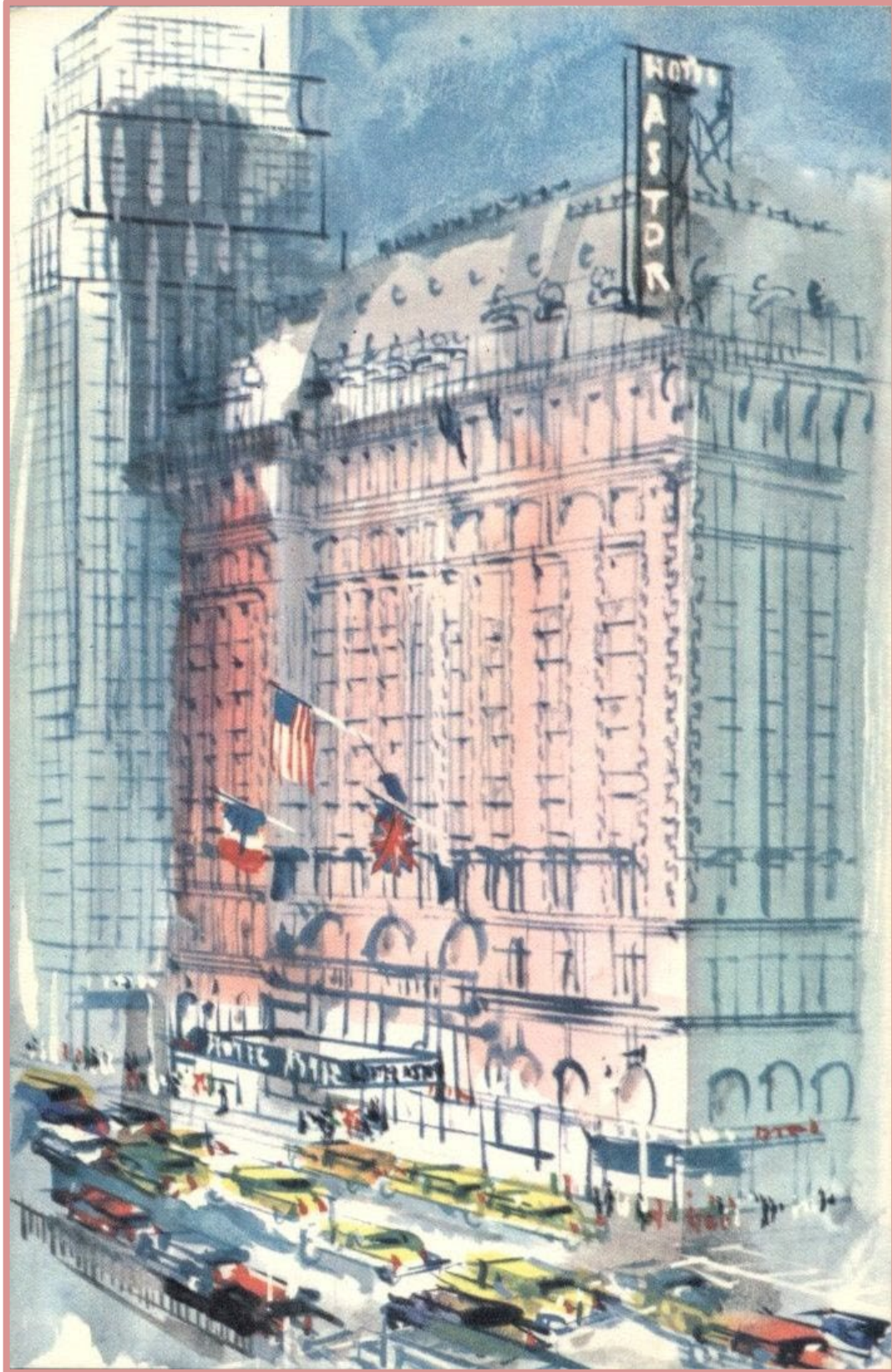


ASTOR
Keep

HOTEL ASTOR • TIMES SQUARE

G M C





May 24, 1941 (Sat)
5:00 - 6:00 pm
"Camp Upbeat With Tommy Dorsey"
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ) Sustaining broadcast
(Partial Network)

May 27, 1941 (Tue)
11:15 - 11:30 pm
Hotel Astor Roof Garden
New York
(Mutual) (WOR) Sustaining broadcast

FREE FOR ALL - Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement

Issues

FREE FOR ALL
CD Masters of Jazz MJCD63 (France)

Personnel

Shorty Sherock (trumpet) replaces Linn
Walter Mercurio (trombone) replaces Jenkins
Hymie Schertzer and Mannie Gershman (clarinet and alto saxophone) replace Mince and Stulce
Jack Kelleher (string bass) replaces Weiss

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, **Shorty Sherock**
Trombones: Tommy Dorsey (leader), **Walter Mercurio**, George Arus, Lowell Martin
Reeds: **Hymie Schertzer** and **Mannie Gershman** (clarinet and alto saxophone),
Heinie Beau (alto saxophone), Don Lodice and Paul Mason (tenor saxophone).
Rhythm: Joe Bushkin (piano), Clark Yocum (guitar), **Jack Kelleher** (string bass),
Buddy Rich (drums)
Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers: Jo Stafford, Clark Yocum,
Chuck Lowry and John Huddleston.

May 28, 1941 (Wed)
11:00 am – 4:00 pm
Victor Studio #1
155 East 24th Street
New York
Victor Recording Session

BS 065912-1
KISS THE BOYS GOODBYE
(Despidete de Los Muchachos)
(From the Paramount Film "Kiss The Boys Goodbye")
(Frank Loesser-Victor Schertzinger)
Vocal refrain by Connie Haines

Destroyed

BS 065912-1A
KISS THE BOYS GOODBYE

Issues

10" 78: Victor 27461-A (USA), HMV BD 5712 (England)
CD: RCA Legacy 68961 (USA)

BS 065913-1
I'LL NEVER LET A DAY PASS BY
(From The Paramount Film "Kiss the Boys Goodbye")
(Frank Loesser-Victor Schertzinger)
Vocal refrain by Frank Sinatra

G M C

Issues

10" 78: Victor 27461-B (USA), HMV BD 5712 (England)
12" 33: RCA SD 1000 (England)
CD: RCA 2269-2-R (USA), RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD63 (France)

BS 065913-1A
I'LL NEVER LET A DAY PASS BY

Not processed

BS 065914-1
NINE OLD MEN
(Tom Adair-Matt Dennis)
Vocal refrain by the Pied Pipers
Sy Oliver arrangement

Issues

10" 78: Victor 27483-B (USA)
CD: Razor & Tie 7930 182200-2 (USA)

BS 065914-1A
NINE OLD MEN

Not processed

BS 065915-1

LOVE ME AS I AM

(Frank Loesser-Louis Alter)

Vocal refrain by Frank Sinatra

Issues

10" 78: Victor 27483-A (USA)

12" 33: RCA SD 1000 (England)

CD: RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD63 (France)

BS 065915-1A

LOVE ME AS I AM

BS 065916-1

FREE FOR ALL

(Tom Adair-Matt Dennis)

Vocal refrain by Frank Sinatra and the Pied Pipers

Sy Oliver arrangement

Issues

CD Masters of Jazz MJCD63 (France)

BS 065916-1A

FREE FOR ALL

Hold

G M C

BS 065917-1

THIS LOVE OF MINE

(Frank Sinatra-Sol Parker-Henry Sanicola)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Issues

10" 78: Victor 27508-B (USA), Victor 20-2848-B (USA), HMV EA 2956 (Australia)

7" 45: RCA Victor 947-0050 (USA), RCA Victor BT 3005 (USA), RCA Victor SPD 25 (USA)

10" 33: RCA Victor LPT 3005 (USA)

12" 33: RCA Victor LPM 1569 (USA), Victor LPV 583 (USA), RCA VPM 6064-2 (USA),
RCA Camden CXS- 9027(e) (USA), RCA CPL2-4335 (USA), RCA SD 1000 (England),
HMV DLP 1123 (England), RCA PM 43685 (France), RCA NL 89102 (France),
RCA PD 8910 (Germany), Reader's Digest RD-21 (USA), Reader's Digest RD-44 (USA),
Reader's Digest RD-92 (USA), Franklin Mint 10 (USA)

CD: RCA 8554-2-R (USA), RCA 07863-66353-2/3 (USA),
RCA PD 89810-3 (003562 89810-28) (Germany), Reader's Digest RC7-007-1/3 (USA),
Avid AMSC680 (England), Masters of Jazz MJCD93 (France)

BS 065917-1A

THIS LOVE OF MINE

Not processed

ON THE RECORDS

TOMMY DORSEY (Victor 36396)
Without a Song – Deep River

Dorsey's latest takes the form of a 12-Inch recording, but the news lies not so much on the fact itself as it does in the phenomenon that both sides are worth it. There have been instances where much importance was attached to a recording by a pop dance band, simply because an alleged "swing classic" was struggled out beyond its value and stretched across a larger expanse of wax than it deserved. Here, however, Tommy has furnished his admirers – not to mention all those who appreciate fine swing and the contrast of beautiful, thoughtful ballad scoring – with a lasting item for their collection, an intelligent bit of record-making that more than merits its 12-inch prestige. *Without a Song*, the Vincent Youmans classic, is handled beautifully, scored with care and with an eye to bringing out all the fine points of the melody, without, however, overdoing it via an ever-orchestrated manuscript. Played slowly, two choruses suffice to cover the rim-to-label surface. Frank Sinatra, probing once again on the second that he is one of the finest band singers in the business today. Dorsey's trombone solo in the first chorus is one of the best things he has done in a long time. Plattermate is a Sy Oliver arrangement of the familiar *Deep River*, played fast and heatedly, but with no opportunities for an original and inventive conception of the semi-classic lost in the midst of driving swing solos and ensembles. Great sax section work, and outstanding piano, clarinet, sax and trumpet solos are highlights of several minutes of pulsating swing that are exciting listening from start to finish. The contrast between the sides is also one of the most effective aspects of the disc, and the whole job is topmost drawer. Music machines are obviously out of the picture here, due to the record's 12-inch size.⁹⁵

ON THE UPBEAT

"Leonard Vannerson, former road manager for Benny Goodman, returned from the coast last week to assume same duties with Tommy Dorsey, replacing Frances Sargent, who remains Dorsey's secretary. Vannerson is married to Martha Tilton, ex-Goodman vocalist, who remained on Coast making a picture for Republic. Dorsey opened at the Astor Hotel, New York, last week (20)."⁹⁶

NBCS 'EXCLUSIVE' RULE EASES IT FROM SUNDRY SPOTS; CBS, MBS DON'T CARE

"NBC's rule that it must have an exclusive on any spot from which it picks up dance band remotes cancelled a scheduled series of pickups from the Astor Hotel, New York, last week and is to erase a wire it now has at Glen Island Casino, New Rochelle, N. Y. NBC's Blue was set to pick up Tommy Dorsey's band from the Astor Roof, and after installing the line and having everything in readiness the night before Dorsey opened, the line was cancelled because arrangements had also been made with WOR-Mutual for pickups. NBC's Red net now goes into Glen Island to Charlie Spivak's band, but after Sunday (1) it will be replaced by Mutual and CBS. There is no conflict between the latter two nets in coverage, but there is between Mutual and the NBC-Blue. Some of the independent stations around the country are affiliated with both Mutual and the Blue, one reason why NBC objects to sharing an origination point with MBS. Latter and NBC had the same sort of argument last fall at Meadowbrook, Cedar Grove, N. J., at which time NBC was dropped and CBS substituted. One of the reasons why most spots prefer MBS to NBC is that few NBC remotes originating in New York get beyond the Midwest because of rebroadcasts out of New York. Important NBC commercials go to the West Coast at about the time bands in the east are getting airtime. Mutual is devoting more and more time to picking up remote band broadcasts and is even going as far as to split its time into 15-minute segments instead of the usual half hour, as a means of giving more bands an opportunity to get on the air. In addition, many of the bands picked up get double coverage via WOR's frequency modulation (FM) outlet W71NY. Mutual claims that the fact it can carry ASCAP music has nothing to do with the increasing number of remote band broadcasts it carries, explaining that many of them had reservations before the settlement."⁹⁷

⁹⁵ The Billboard, May 24, 1941, p. 12

⁹⁶ Variety, May 28, 1941, p. 38

⁹⁷ Variety, May 28, 1941, p.37

PUBLISHERS DO BURN AT TOMMY DORSEY'S ASCAP SHUT-OUT

"Added to the headaches that have popped up for professional men with ASCAP affiliated firms trying to get plugs on Mutual is the situation created by Tommy Dorsey, now clearing five half-hours a week over that network from the Astor Hotel, N. Y. Dorsey, who was at loggerheads with ASCAP publishers even before the outbreak of hostilities between ASCAP and the networks, refuses to do any of the ASCAP tunes other than 'Dolores,' which he did in a recent picture and an occasional standard tune. Dorsey opened at the Astor last Tuesday night (20) and the only ASCAP number he broadcast during the half hour was 'Dolores.' The next night (Wednesday) he did 'Star Dust' and on the following broadcast (Thursday) Dorsey again confined himself to one ASCAP tune, 'Hallelujah,' while on Friday, he refrained from doing a single ASCAP number. What burns the ASCAPites is that now that they have a network for the exploitation of their music they are faced with a hostile bandleader who controls five half hours of time they currently regard as very valuable. It is reported that Dorsey had the choice of going WJZ, WOR, NBC-Blue and Mutual in New York, respectively, but he elected to tie up with WOR."⁹⁸

May 29, 1941 (Thu)

Midnight-12:30 am or 12:30 – 1:00 am

Hotel Astor Roof Garden

(Mutual) (WOR) Sustaining broadcast

Perfidia – Joe Bushkin arrangement - first part missing

Oh! Look At Me Now – Frank Sinatra, Connie Haines and the Pied Pipers, vocal

- Sy Oliver arrangement

Let's Get Away From It All – Frank Sinatra, Connie Haines and the Pied Pipers, vocal

- Sy Oliver arrangement

Will You Still Be Mine – Connie Haines, vocal; Axel Stordahl arrangement

Swing High – Sy Oliver arrangement

Variation of I'm Getting' Sentimental Over You – closing theme

G M C

⁹⁸ Variety, May 28, 1941, p. 41

June 1941

June 1, 1941 (Sun)
Pleasure Beach
Bridgeport, Connecticut
(Dance)

CITY-RUN BEACH OPENS SEASON WITH T. DORSEY

“Bridgeport, May 27 - Pleasure Beach, city-run amusement park, tees off dance season Sunday (1) with Tommy Dorsey and has MCA attractions set through July 6. Dorsey, coming out of Hotel Astor, N. Y., for one-nighter, will be sold at \$1.10 per.”⁹⁹

June 3, 1941 (Tue)
11:00 - 11:30 pm
Hotel Astor Roof Garden
New York
(Mutual) (WOR) Sustaining broadcast

June 7, 1941 (Sat)
5:00 - 6:00 pm
“Camp Upbeat With Tommy Dorsey”
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ) Sustaining broadcast
Bill Abernathy, announcer

Variation of I'm Gettin' Sentimental Over You - opening theme
You Betcha My Life - Connie Haines, vocal; Sy Oliver arrangement
Everything Happens To Me - Frank Sinatra, vocal; Axel Stordahl arrangement
Make Me Know It - Sy Oliver arrangement
Little Man With The Candy Cigar - Jo Stafford, vocal
Swanee River - Sy Oliver arrangement
Oh Look At Me Now - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
- Sy Oliver arrangement
This Love Of Mine - Frank Sinatra, vocal; Axel Stordahl arrangement
Free For All - Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement
Nine Old Men The Pied Pipers, vocal
Will You Still Be Mine - Connie Haines, vocal; Axel Stordahl arrangement
So What - Sy Oliver arrangement
I Tried - Frank Sinatra, vocal; Axel Stordahl arrangement
Yes Indeed - Chuck Peterson and Jo Stafford, vocal; Sy Oliver arrangement
Let's Get Away From It All - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
- Sy Oliver arrangement
Swing High - Sy Oliver arrangement
Taps
Variation of I'm Gettin' Sentimental Over You - closing theme

⁹⁹ Variety, May 28, 1941, p. 37

TOM DORSEY'S OPERATION

"Tommy Dorsey is accepting no dates between his July 14 closing at the Astor Roof, New York, and a scheduled Aug. 27 opening at the Paramount theatre, N. Y, Leader has set aside that period to enter a hospital for a long-delayed appendectomy. Will Bradley's band follows Dorsey's into the Astor."¹⁰⁰

June 7, 1941 (Sat)
11:00 - 11:30 pm
Hotel Astor Roof Garden
New York
(Mutual) (WOR) Sustaining broadcast

CHATTER

"Softball game held Sunday (8) between the Harry James and Tommy Dorsey bandsmen on Dorsey's estate at Bernardsville, N. J."¹⁰¹

June 9, 1941 (Mon) 11:00 - 11:30 pm
Hotel Astor Roof Garden, New York
(NBC-Blue) (WJZ) Sustaining broadcast

Variation of I'm Gettin' Sentimental Over You - opening theme
You Betcha My Life - Connie Haines, vocal; Sy Oliver arrangement
Everything Happens To Me - Frank Sinatra, vocal; Axel Stordahl arrangement
Make Me Know It - Sy Oliver arrangement
Little Man With The Candy Cigar - Jo Stafford, vocal
Free For All - Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement
This Love Of Mine - Frank Sinatra, vocal; Axel Stordahl arrangement
Swing High - Sy Oliver arrangement
Variation of I'm Gettin' Sentimental Over You - closing theme

June 10, 1941 (Tue) 11:00 - 11:30 pm
Hotel Astor Roof Garden, New York
(Mutual) (WOR) Sustaining broadcast

N. Y. NITERLY FOLLOW-UP

"Tommy Dorsey's hard-driving style at the Hotel Astor Roof, N. Y., is apparently what they want, regardless of its cacophony. However, he would do well to moderate the Jive, especially at the dinner sessions. Nonetheless, the Roof's business is well-nigh sensational from a gross standpoint, and that's what Bob Christenberry best likes to go by."¹⁰²

¹⁰⁰ Variety, June 11, 1941, p. 37

¹⁰¹ Variety, June 11, 1941, p. 45

¹⁰² Variety, June 11, 1941, p. 37

June 12, 1941 (Thu)
9:00 - 9:30 pm
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ) Sustaining broadcast
Bill Abernathy, announcer

16" 33: NBC MT 365 (1), NBC MT 18 (2)
GMA B-D114-2, NBC-461

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - opening theme
SO THIS THEN IS LOVE – Connie Haines and the Pied Pipers, vocal; Sy Oliver arrangement
THIS LOVE OF MINE - Frank Sinatra, vocal; Axel Stordahl arrangement
SERENADE TO THE SPOT - Sy Oliver arrangement
DO I WORRY? - Frank Sinatra, vocal
FREE FOR ALL - Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement
THE THINGS I LOVE - Frank Sinatra, vocal
LET'S GET AWAY FROM IT ALL - Frank Sinatra, Connie Haines and The Pied Pipers, vocal
- Sy Oliver arrangement
ANOTHER ONE OF THEM THINGS - Sy Oliver arrangement
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

So This Then Is Love

CD: Collector's Choice CCM-241 (USA)

Do I Worry

CD: Legacy 82876-71167-2 3 (USA)

The Things I Love

CD: RCA 07863-66353-2/2 (USA), Masters of Jazz JCD175 (France)

Let's Get Away From It All

CD: BMG Bluebird 60283-2 (USA)

June 12, 1941 (Thu)

11:15 - 11:30 pm

Hotel Astor Roof Garden

New York

(Mutual) (WOR) Sustaining broadcast

June 14, 1941 (Sat)
5:00 - 6:00 pm
“Camp Upbeat With Tommy Dorsey”
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ) Sustaining broadcast

Variation of I'm Gettin' Sentimental Over You – opening theme
Free For All The Pied Pipers, vocal; Sy Oliver arrangement
The Things I Love - Frank Sinatra, vocal
Serenade To The Spot - Sy Oliver arrangement
I'll Guess I'll Have To Dream The Rest - Frank Sinatra, vocal; Axel Stordahl arrangement
There'll Be Some Changes Made - Connie Haines, vocal; Sy Oliver arrangement
Estrellita (Little Star) – Sy Oliver arrangement
This Love Of Mine - Frank Sinatra, vocal; Axel Stordahl arrangement
DEEP RIVER - Sy Oliver arrangement
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU – to station break
SWING TIME UP IN HARLEM - Connie Haines, vocal - Sy Oliver arrangement
High On A Windy Hill - Frank Sinatra, vocal
Little Man With The Candy Cigar - Jo Stafford, vocal
For Trumpets Only
Do I Worry - Frank Sinatra, vocal; Axel Stordahl arrangement
Quiet Please - Sy Oliver arrangement
Free For All – reprise – Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement
Taps
Variation of I'm Gettin' Sentimental Over You - closing theme

Issues

G M C

DEEP RIVER, VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU,
SWING TIME UP IN HARLEM
12" 33: Jazz Archives JA-49 (USA)¹⁰³

Editor's note: All of the issued tunes are off pitch (too fast).

DORSEY BREAKS ASTOR RECORD

“New York - Tommy Dorsey's band has broken all records at the Hotel Astor and is doing the most sensational business of any band in the greater New York area, according to Bob Christenberry, manager of the Astor. While Gene Krupa fared poorly at the Penn, and with hotel business, generally speaking, seriously off, Dorsey's terrific draw has kept the ropes up every night without a single miss since he opened late in May. Tommy is pretty well satisfied with his lineup now, although he has been seeking a clarinetist to fill the chair he left empty when Johnny Mince pulled out two months ago. Will Bradley's crew will follow Tommy's at the Astor in July.¹⁰⁴

¹⁰³ All issued tunes off-pitch (too fast)

¹⁰⁴ Down Beat, June 15, 1941, p. 3

INSIDE STUFF – ORCHESTRAS

Sid Weiss, bassist with Tommy Dorsey, is getting in short practice session with the band, after recovering from an infected wrist resulting from a bit of horseplay. Player has been out of the band about two months because of a broken wrist bone, suffered when he punched another member of Dorsey's band on the arm. Break went unnoticed by him and by the time a doctor was called to look at it the arm became infected. It was necessary to employ a drain.¹⁰⁵

TOMMY DORSEY SUES RAPP ON 60 -DAY \$2,000 NOTE

Cincinnati, June 17 - Tommy Dorsey filed suit Wednesday (11) in Common Pleas court here against Barney Rapp, leader of the New Englanders orchestra, and the latter's wife for alleged non-payment of \$2,000 on a note. Dorsey's petition claims that the loan was made by him Nov. 30, last, to Ruby Wright Rapp, doing business as the Wright Amusement Co. and called for payment in 60 days at 3% interest. No part has been paid and payment has been refused, Dorsey alleged. Rapp was operating a suburban dansant, Sign of the Drum, last autumn. Spot folded after several months.¹⁰⁶

TOMMY DORSEY SUING BARNEY RAPP FOR \$2,000

Cincinnati – A Suit involving Tommy Dorsey and bandleader Barney Rapp has been filed in common pleas court here. In the suit Tommy Dorsey seeks judgment on a \$2,000 promissory note, which he says is owed him by Rapp and his wife, former vocalist Ruby Wright. The Rapps are in business as the Wright Amusement Co. Tommy said the note was executed Nov. 30, 1939, and that a demand for payment has been refused. He asks payment of the note plus interest from Jan. 29, 1940. The Rapps denied owing Dorsey the money.¹⁰⁷

G M C

¹⁰⁵ Variety, June 18, 1941, p. 39

¹⁰⁶ Variety, June 18, 1941, p. 39

¹⁰⁷ Down Beat, July 1, 1941, p. 1

June 19, 1941 (Thu)
9:00 - 9:30 pm
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ) Sustaining broadcast
Bill Abernathy, announcer

16" 33: NBC MT 611 (1), NBC MT 1030 (2)
GMA: B-D114-3, NBC-462

VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - opening theme
WILL YOU STILL BE MINE - Connie Haines, vocal; Axel Stordahl arrangement
I TRIED - Frank Sinatra, vocal; Axel Stordahl arrangement
BLUES NO MORE – Sy Oliver arrangement
I GUESS I'LL HAVE TO DREAM THE REST - Frank Sinatra and the Pied Pipers, vocal
- Axel Stordahl arrangement
FREE FOR ALL - Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement
THIS LOVE OF MINE - Frank Sinatra, vocal; Axel Stordahl arrangement
OH! LOOK AT ME NOW - Frank Sinatra, Connie Haines and The Pied Pipers, vocal,
- Sy Oliver arrangement
VARIATION OF I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

Issues

WILL YOU STILL BE MINE

CD: Collector's Choice CCM-241 (USA)

I TRIED

CD: Buddha 74321 69173-2 (USA)

THIS LOVE OF MINE

CD: BMG Bluebird 60283-2 (USA)

June 19, 1941 (Thu)
11:15 - 11:30 pm
Hotel Astor Roof Garden
New York
(Mutual) (WOR) Sustaining broadcast

G M C

June 21, 1941 (Sat)
5:00 - 6:00 pm
"Camp Upbeat With Tommy Dorsey"
Hotel Astor Roof Garden
New York, NY.
(NBC-Blue) (WJZ) Sustaining broadcast
Bill Abernathy, announcer

Variation of I'm Gettin' Sentimental Over You - opening theme
It's So Peaceful In The Country - Frank Sinatra, vocal
Swing Low, Sweet Chariot – Deane Kincaide arrangement
Little Man With The Candy Cigar - Jo Stafford, vocal
Jump Time - Sy Oliver arrangement
This Love Of Mine - Frank Sinatra, vocal; Axel Stordahl arrangement
Losers Weepers - Sy Oliver arrangement
Nine Old Men The Pied Pipers, vocal; Sy Oliver arrangement
Neiani - The Pied Pipers, vocal; Sy Oliver and Axel Stordahl arrangement
Blues No More - Sy Oliver arrangement
Swing A Love Song - Connie Haines, vocal
Swingin' On Nothing - Jo Stafford and Chuck Peterson, vocal; Sy Oliver arrangement¹⁰⁸
Another One Of Them Things - Sy Oliver arrangement
Free For All - reprise - Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement
Taps
Variation of I'm Gettin' Sentimental Over You - closing theme

June 24, 1941 (Tue)
12:30 - 1:00 am
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ) Sustaining broadcast

G M C

Variation of I'm Gettin' Sentimental Over You - opening theme
So This Then Is Love – Connie Haines and the Pied Pipers, vocal; Sy Oliver arrangement
This Love Of Mine - Frank Sinatra, vocal; Axel Stordahl arrangement
Swanee River - Sy Oliver arrangement
Yes Indeed – Jo Stafford and Chuck Peterson, vocal; Sy Oliver arrangement
Free For All - Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement
Everything Happens To Me - Frank Sinatra, vocal; Axel Stordahl arrangement
Deep River - Sy Oliver arrangement

¹⁰⁸ On broadcasts during this period, Chuck Peterson sang the lyrics of SWINGIN' ON NOTHIN' and YES INDEED with Jo Stafford, whereas arranger Sy Oliver sang the lyrics on the studio recordings.

TOM DORSEYS DIVORCING; WIFE GETS 33% OF BAND

Application for divorce of the Tommy Dorsey's was scheduled for hearing yesterday (Tues.) in Somerville (N. J.) court. Leader has been separated from Mrs. Dorsey for several months and the action was filed quietly. Settlement between the two, said to have been agreed upon recently, gives Mrs. Dorsey a weekly sum of approximately \$250 and a one-third interest in the net profit from the Dorsey band for the duration of its existence. Pair has two children.¹⁰⁹

ON THE UPBEAT

Harry James' Softball team walloped Tommy Dorsey's outfit for second, straight time last week, 12—7. First game, 15—12.¹¹⁰

Bruce Snyder, two days out of U. of North Carolina, hopped into Tommy Dorsey's band on baritone sax.¹¹¹

INSIDE STUFF - ORCHESTRAS

"Tommy Dorsey's band was cut off the NBC-Blue network last week in the middle of a sustainer from the Astor hotel, New York. Blackout was brought on by a misunderstanding stemming from the failure of an NBC stenographer to include a tune on announcer Bill Abernathy's list of those, which had been cleared. Abernathy skipped to the following number when it came time to play "This Love of Mine," written by Frank Sinatra, Dorsey's vocalist, and the leader interrupted to correct, played about eight bars, then was cut off the air while a studio classical pianist filled in. Band was cut back in later."¹¹²

June 26, 1941 (Thu)

9:00 - 9:30 pm

Hotel Astor Roof Garden

New York

NBC-Blue (WJZ) Sustaining broadcast

Bill Abernathy, announcer

G M C

Personnel

Dave Jacobs (trombone) replaces Mercurio
Fred Stulce (alto saxophone) replaces Schertzer
Bruce Snyder (tenor saxophone) replaces Mason
Sid Weiss (string bass) replaces Kelleher

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, Shorty Sherock
Trombones: TD, **Dave Jacobs**, George Arus, Lowell Martin
Reeds: Heinie Beau (clt & ts), **Fred Stulce** (alto saxophone), Mannie Gershman (clarinet and alto saxophone), Don Lodice (tenor saxophone), **Bruce Snyder** (tenor saxophone)
Rhythm: Joe Bushkin (piano), Clark Yocum (guitar), **Sid Weiss** (string bass), Buddy Rich (dms)
Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers: Jo Stafford, Clark Yocum, Chuck Lowry and John Huddleston

¹⁰⁹ Variety, June 25, 1941, p. 3

¹¹⁰ Variety, June 25, 1941, p. 32

¹¹¹ Variety, June 25, 1941, p. 32

¹¹² Variety, June 25, 1941, p. 33

June 27, 1941 (Fri)
1:30 – 5:30 pm
Victor Studio #1
155 East 24th Street
New York
Victor Recording Session

BS 065916-2

FREE FOR ALL

(Tom Adair-Matt Dennis)
Vocal refrain by Frank Sinatra and the Pied Pipers
Sy Oliver arrangement

Issues

10" 78: Victor 27532-B (USA)
12" 33: RCA SD 1000 (England)
CD: RCA 07863-66353-2/3 (USA), Razor & Tie DRC12256 (USA),
Masters of Jazz (France) MJCD93,

BS 065916-2A
FREE FOR ALL

Not processed

BS 066430-1

I GUESS I'LL HAVE TO DREAM THE REST

(Mickey Stoner-Martin Block-Harold Green)
Vocal refrain by Frank Sinatra and the Pied Pipers
Axel Stordahl arrangement

G M C

Issues

10" 78: Victor 27526-A (USA), HMV BD 5719 (England), HMV EA 2897 (Australia),
HMV GY 611 (Spain), HMV X 6741 (Sweden), HMV JK 2276 (Switzerland),
VdP AV 691 (Italy)
12" 33: RCA Victor LPM 1569 (USA), RCA CPL2-4336 (USA), RCA SD 1000 (England),
RCA NL 45192 (France), RCA PD89810 (Germany), Reader's Digest RD-21 (USA),
Reader's Digest RD-92 (USA)
CD: RCA 8554-2-R (USA), RCA 07863-66353-2/3 USA,
RCA PD 89810-3 (003562 89810-28) (Germany), Pair PDC2-1008 (USA),
Masters of Jazz MJCD93 (France)

BS 066430-1A
I GUESS I'LL HAVE TO DREAM THE REST

Not processed

BS 066431-1
YOU AND I
(Meredith Willson)
Vocal refrain by Frank Sinatra

Issues

10" 78: Victor 27532-A (USA)
12" 33: RCA CPL2-4336 (USA), RCA SD 1000 (England), Reader's Digest RD25 (USA),
CD: RCA 07863-66353-2/3 (USA), RCA PD 83017 (Germany),
Masters of Jazz MJCD93 (France)

BS 066431-1A
YOU AND I

Not processed

BS 066432-1
NEIANI
(Axel Stordahl-Sy Oliver)
Vocal refrain by Frank Sinatra and the Pied Pipers
Sy Oliver and Axel Stordahl arrangement

G M C

Issues

10" 78: Victor 27508-A (USA)
12" 33: RCA CPL2-4336 (USA), RCA SD 1000 (England)
CD: RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD93 (France)

BS 066432-1A
NEIANI

Not processed

BS 066432-2
NEIANI

Issues

CD Masters of Jazz MJCD93 (France)

BS 066432-2A
NEIANI

Not processed

June 27, 1941 (Fri)
10:00-10:25 pm
"Platter Brains" Musical Quiz Program
(WMCA) (Local)
Tommy Dorsey and Bea Wain, guests

June 28, 1941 (Sat)
5:00 - 6:00 pm
"Camp Upbeat With Tommy Dorsey"
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ)

This program was scheduled but not broadcast. Dick Rogers Orchestra from Roseland Ballroom, New York City and "Concert Musicals" from Chicago were actually broadcast.

June 30, 1941 (Mon)
11:00 - 11:30 pm
Hotel Astor Roof Garden
New York
(NBC-Blue) (WJZ) Sustaining broadcast

G M C



TD Receives An Amusing Telegram At The Hotel Astor

July 1941

July 5, 1941 (Sat)

4:30 - 5:00 PM pm

“Camp Upbeat with Tommy Dorsey”

Hotel Astor Roof Garden

New York

(NBC-Blue) (WJZ) Sustaining broadcast

The scheduled broadcast was cancelled.

July 7, 1941 (Mon)

11:00 - 11:30 pm

Hotel Astor Roof Garden

New York

(NBC-Blue) (WJZ) Sustaining broadcast

CAUGHT IN AFTER-DRAFT

Will Bradley Booking Affected by Long Run Show at Paramount, N. Y.

Because of the five-week run of 'Caught in the Draft' at the Broadway Paramount, which will interfere with Will Bradley's schedule when he opens at the Hotel Astor Roof, N. Y., Ina Ray Hutton will be the alternating band. Bradley comes in July 15, succeeding Tommy Dorsey. Latter goes on one-nighters, winding up at Atlantic City's Steel Pier and thence into the Cavalier, Virginia Beach.¹¹³

G M C

July 14, 1941 (Mon)

11:00 - 11:30 pm

Hotel Astor Roof Garden

New York

(NBC-Blue) (WJZ) Sustaining broadcast

Personnel

Lawrence “Al” Stearns (trumpet) replaces Sherock

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, **Al Stearns**

Trombones: Tommy Dorsey (leader), Dave Jacobs, George Arus, Lowell Martin

Reeds: Heinie Beau (clarinet and alto saxophone), Fred Stulce (alto saxophone),
Mannie Gershman (clarinet and alto saxophone), Don Lodice,
Bruce Snyder (tenor saxophone)

Rhythm: Joe Bushkin (piano), Clark Yocum (guitar), Sid Weiss (string bass), Buddy Rich (drums)

Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers: Jo Stafford, Clark Yocum, Chuck Lowry
and John Huddleston)

¹¹³ Variety, July 9, 1941, p. 41

July 15, 1941 (Tue)
1:30 – 6:00 pm
Victor Studio 1, New York
Victor Recording Session

BS 066921-1
LOOSE LID SPECIAL
(Sy Oliver)
Sy Oliver arrangement

Hold

BS 066921-1A
LOOSE LID SPECIAL
(Sy Oliver)
Sy Oliver arrangement

Issues

10" 78: Victor 27526-B (USA), HMV B 9344 England), Gramophone K 8734 (France)
7" 45: RCA Victor SPD 25 (USA)
12" 33: RCA Victor LPM 1432 (USA), RCA 731.129 (France), RCA NL 45175 (Germany)
CD: Bluebird 9987-2-RB (USA), RCA PD 89810-3 (003562 89810-28) (Germany)

BS 066922-1
BACK STAGE AT THE BALLE
(Entre Bastidores Durante el Ballet)
(Hugh MacKay)
Sy Oliver arrangement

G M C

Issues

10" 78: Victor 27566-B (USA), HMV AE 544 (Spain)
12" 33: Sounds of Swing 106 (USA)

BS 066922-1A
BACK STAGE AT THE BALLE

Not processed

BS 066923-1

BLUE SKIES

(Cielos Azules)

(Irving Berlin)

Vocal refrain by Frank Sinatra and Chorus

Sy Oliver arrangement

Issues

10" 78: Victor 27566-A (USA), (guitar) 75554, HMV BD 5864 (England), HMV AE 589 (Spain)

12" 33: RCA Victor LPM 1433 (USA), RCA VPM 6064 (USA), RCA CPL2-4336 (USA),
RCA SD 1000 (England), RCA PM 436855 (France), RCA 741.053 (France),
RCA NL 89102 (France), HMV DLP 1123 (England), Reader's Digest RD-76 (USA),
Giants of Jazz LPJT18 (Italy), Historia H-624 (Germany)

CD: RCA 07863-66353-2/3 (USA), RCA PD 89810-3 (003562 89810-28) (Germany),
Masters of Jazz MJCD93 (France)

(-/- D3MC 152)

Dubbed September 1943

BLUE SKIES

Issues

12" 78: V-Disc 1-B (A Release) (USA)

BS 066923-1A

BLUE SKIES

Not processed

G M C

BS 066924-1

SWINGIN' ON NOTHIN'

(William Moore-Sy Oliver)

Vocal refrain by Jo Stafford and Sy Oliver

Sy Oliver arrangement

Issues

10" 78: Victor 27578-A (USA), Victor 20-1579-A (USA)

10" 33: RCA Victor LPT 12 (USA)

12" 33: RCA 731.129 (France), RCA RJL 2580 (Japan)

CD: Bluebird 9987-2-RB (USA), RCA BVJC-37099 (Japan), Promo Sound CD420 (Germany)

BS 066924-1A

SWINGIN' ON NOTHIN'

Not processed

BS 066943-1

ON THE ALAMO

(En el Alámo)

(Gus Kahn-Joe Lyons-Isham Jones)

Sy Oliver arrangement

Hold

BS 066943-1A

ON THE ALAMO

Issues

10" 78: Victor 27578-B (USA), Victor 20-2848-A (USA)

12" 33: RCA Victor 741.053 (France), Reader's Digest RD4-92-1 (USA),
Swing Era LP-1003 (USA)

BS-Test-2269-1

MUSIC MAKERS

(Don Raye-Harry James)

Vocal refrain by the Pied Pipers

Unknown

July 15, 1941 (Tue)

Hotel Astor Roof Garden

Times Square, New York

Tommy Dorsey and his Orchestra closed at the Hotel Astor Roof Garden. Will Bradley and his Orchestra followed.¹¹⁴

COIN-CATCHING RECORDS AND OTHERS

Tommy Dorsey

Kiss Boys Goodbye- Never Let Day Pass (Victor 27461)

Two good times from film 'Kiss, the Boys Goodbye.' Dorsey checks in with what ought to become coin gatherers, especially the first side, a rhythmic melody easily sung by Connie Haines and solidly played by the band. It'll get plenty play. Frank' Sinatra handles the reverse lyric, a ballad that rates as a possibility .

COIN-CATCHING RECORDS AND OTHERS

Tommy Dorsey

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¹¹⁴ Variety, July 16, 1941, p. 32

¹¹⁵ Variety, July 9, 1941, p. 42

DORSEY TOPS MILLER IN BLOCK'S ELECTION

Tommy Dorsey. has replaced Glenn Miller as winner of the semi-annual popularity poll of band leaders, conducted by Martin Block, whose recorded 'Make-Believe Ballroom' is heard over WNEW, New York. Dorsey ran second to Miller in the last two polls. Third place was won by Jimmy Dorsey, with 'Vaughn Monroe, Benny Goodman, Sammy Kaye, Artie Shaw, Harry James, Gene Krupa and Alvino Rey following in that order. Dorsey will guest on 'Ballroom' tonight (Wednesday).¹¹⁶

TOMMY DORSEY MAY MANAGE BANDS?

Tommy Dorsey is reported as considering extending his interests to the band management business and starting out such an enterprise with the acquisition of the Harry James unit. As his first step in that direction he may lease penthouse offices of a Times Square Building, moving in also his publishing firms (Sun and Embassy). Before Dorsey could take over James* management he would have to buy out the 33 1-3% interests that Benny Goodman holds in James and the personal management contract which binds' him for seven years to the Arthur Michaud-James Peppe Office. James* deal with the latter combination imposes upon them the obligation of assuming Goodman's interest but Michaud and Peppe haven*t made any progress on this score because Goodman set a price of \$12,500 and has stuck to it.¹¹⁷

July 16, 1941 (Wed) 9 pm to 1 am,
Dover Plains, New York
Route 22
(Unidentified Venue)
(Dance)

\$1.10 per person, "rain or shine"¹¹⁸

July 18, 1941 (Fri)
Geo F. Pavilion
Johnson City, New York
(Dance)

G M C

"Gala Return Engagement"
(Handbill)

July 19, 1941 (Sat) and July 20, 1941 (Sun)
Steel Pier
Atlantic City, New Jersey
(Dances)¹¹⁹

July 21, 1941 (Mon) through July 27, 1941 (Sun)
Cavalier Beach Club
Virginia Beach, Virginia

The band played a one-week engagement in Virginia Beach.¹²⁰

¹¹⁶ Variety, July 16, 1941, p. 32

¹¹⁷ Variety, July 16, 1941, p. 39

¹¹⁸ Poughkeepsie New Yorker, July 15, 1941, p. 13

¹¹⁹ Variety, July 16, 1941, p. 47

¹²⁰ Variety, July 16, 1941, p. 40 and The Billboard, May 31, 1941, p. 13

COIN-CATCHING RECORDS – AND OTHERS

Tommy Dorsey

This Love of Mine'—Neiani (Victor 27508)

Frank Sinatra, who sings the vocal of *This Love*, collaborated on the tune. Done at extremely slow speed the side stacks up as one that operators can find good use for; melody and lyric shine and so does the muted band interpretation. *Neiani'* is another stemming from the Dorsey family. Arrangers Alex Stordahl and Sy Oliver whipped it up. As suggested by title, it's Hawaiian number, complete with electric guitar. Sinatra and Pied Pipers vocal. It's okay.¹²¹

Tommy Dorsey

For You'— Swing Low, Sweet Chariot (Victor 36399)

Dorsey is marketing 12-inch platter arrangements of standards every so often. Both of these two click solidly. Best is perhaps *For You*, a neatly knit arrangement strung with listenable instrumental ideas. Dance-tempoed, well played piece is studded with breaks. Jo Stafford's vocal socks. Rhythmic *Swing Low* straight instrumental, bangs the bell, too. It's also peppered with solos. Sales should be strong.¹²²

G M C

¹²¹ Variety, July 23, 1941, p. 50

¹²² Variety, August 6, 1941, p. 40

August 1941



TD Fans: Lake Compounce, Bristol, Connecticut
(Courtesy of Rob Ronzello)

SY SHRIBMAN'S \$100,000 CLAIM ON T.DORSEY

Sy Shribman, manager and backer of various bands, is suing Tommy Dorsey in Massachusetts courts for \$100,000 over an old agreement between them. Shribman wants a portion of Dorsey's earnings under a deal between them made in 1936, wherein, in exchange for a loan of \$2,500, he was to get 5% of Dorsey's one-nighter earnings over a certain gross figure, for five years. Suit may be settled before it goes to trial. Meanwhile Dorsey is avoiding bookings in Massachusetts in fear of running into attachment proceedings, which could tie up any earnings picked up in that state. Shribman is manager-backer of a number of current name bands, including Glenn Miller, Woody Herman, Gene Krupa, Tony Pastor, et al.¹²³

TOMMY MAY DO SECOND PIC

Tommy Dorsey has taken over the entire top floor and penthouse of the Brill Building as his offices and rehearsal rooms. Very likely possibility of T.D. going to Hollywood this fall for a second picture, if the studios will write the story *before* they shoot the picture this time.¹²⁴

Stearns with Dorsey

New' York—"Squeak" Stearns, the ex-Raymond Scott trumpeter, joined Tommy Dorsey at the Hotel Astor, replacing Shorty Sherock, who left last month to join Scott. Stearns hails from Westerly, R. I.¹²⁵

¹²³ Variety, July 30, 1941, p. 35

¹²⁴ Down Beat, August 1, 1941, p. 7

¹²⁵ Down Beat, August 1, 1941, p. 13

Tommy Dorsey Hospitalized

The band took a vacation during the two first weeks of August, while TD was admitted to at Johns Hopkins Medical Center, Baltimore, Maryland for a scheduled surgery.

ON THE UPBEAT

Tommy Dorsey entered Johns-Hopkins Hospital, Baltimore, last Friday (1) for scheduled tonsillectomy.¹²⁶

DORSEY OKAY AFTER OPERATION

New York – Tommy Dorsey's band took a hard-earned vacation the first two weeks of August while Tommy was having his tonsils yanked at Johns Hopkins Hospital in Baltimore. Tommy is reported in excellent shape and ready to resume his work by Aug. 18.¹²⁷

INSIDE STUFF - ORCHESTRAS

It took Tommy Dorsey almost six hours last week to go through an operation for the removal of tonsils at Johns Hopkins Hospital, Baltimore, Leader resisted the effects of anesthetic almost an hour and, after the cutting was finished, was unconscious for almost five hours. He left the hospital Monday (11). After taking couple weeks to recuperate, Dorsey and his band begin a stand at the Paramount theatre, N. Y., Aug. 27.¹²⁸

ON THE UPBEAT

'Bullets' Durgom, formerly with Glenn Miller, now Tommy Dorsey's advance man.¹²⁹

ON THE RECORDS

G M C

TOMMY DORSEY (Victor 36399)
For You - Swing Low, Sweet Chariot

This is the second 12 -inch record to come from Dorsey during the past couple. of months. Modeled along the lines of the first, this combines an old hit tune of about 10 years ago with a fine jazz version of a well-known Negro spiritual. Whereas the first disc had a Sy Oliver arrangement, this one boasts scoring by Deane Kincaid, and where the other record had Frank Sinatra for the ballad vocal on the other side, this one finds Jo Stafford doing a splendid job on the For You words. The latter number is scored beautifully, especially in its first chorus, and Miss Stafford, whose vocal ability is of the very finest, has never sounded better than she does here. The B side swingeroo gives full rein to a number of hot solos and some typically cogent Dorsey full band playing. The 12 -inch size of this disk obviously renders it null and void for music machines.¹³⁰

¹²⁶ Variety, August 6, 1941, p. 38

¹²⁷ Down Beat, August 15, 1941, p. 1

¹²⁸ Variety, August 13, 1941, p. 48

¹²⁹ Variety, August 13, 1941, p. 48

¹³⁰ The Billboard, August 2, 1941, p. 73

Personnel

Walter Mercurio (trombone) replaces Martin

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, Al Stearns
Trombones: Tommy Dorsey (leader), Dave Jacobs, George Arus, **Walter Mercurio**
Reeds: Heinie Beau (clarinet & alto saxophone), Fred Stulce (alto saxophone), Mannie Gershman (clarinet and alto saxophone), Don Lodice, Bruce Snyder (tenor saxophone).
Rhythm: Joe Bushkin (piano), Clark Yocum (guitar), Sid Weiss (string bass), Buddy Rich (drums)
Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers (Jo Stafford, Clark Yocum, Chuck Lowry and John Huddleston)

August 19, 1941 (Tue)

10:00 am – 1:00 pm

2:00 pm – 5:00 pm

Victor Studio 1, New York

Victor Recording Session

BS 067650-1

LET'S JUST PRETEND

(Tom Adair-Matt Dennis)

Vocal refrain by Jo Stafford

Hold

BS 067650-1A

LET'S JUST PRETEND

Not processed

G M C

BS 067650-1B

Dubbed April 1944

LET'S JUST PRETEND

Issues

10" 78: Victor 20-1574-B (USA)¹³¹

12" 33: RCA Victor RJL 2580 (Japan)

CD: RCA BVJC-37099 (Japan)

BS 067651-1

TWO IN LOVE

(Meredith Willson)

Vocal refrain by Frank Sinatra

Issues

10" 78: Victor 27611-A (USA), Victor 20-1597-B (USA), HMV BD 5739 (England), HMV EA 2947 (Australia), HMV GY 575 (Spain), Gramophone K 8677 (France)

12" 33: RCA CPL2-4336 (USA), RCA SD 1000 (England)

CD: RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD93 (France), Promo Sound CD420 (Germany)

¹³¹ Held and not released until April 1944, paired with I'LL BE SEEING YOU.

BS 067651-1A
TWO IN LOVE

Not processed

BS 067652-1
VIOLETS FOR YOUR FURS
(Tom Adair-Matt Dennis)
Vocal refrain by Frank Sinatra
Heinie Beau arrangement

Issues

12" 33 RCA Victor LPV 583 (USA), RCA NL 45192 (France), RCA NL 89102 (France)
CD: RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD93 (France)

BS 067652-2
VIOLETS FOR YOUR FURS

Destroyed

BS 067652-2A
VIOLETS FOR YOUR FURS

Hold

BS 067653-1
THE SUNSHINE OF YOUR SMILE
(Leonard Cooke-Lillian Ray)
Vocal refrain by Frank Sinatra
Sy Oliver arrangement

G M C

Issues

CD: RCA BV7046 (Japan), Masters of Jazz MJCD93 (France)

BS 067653-1A
THE SUNSHINE OF YOUR SMILE

Hold

BS 067654-1
PALE MOON
(An Indian Love Song)
(Jesse G. Glick-Frederic Knight Logan)
Vocal refrain by Frank Sinatra

10" 78: Victor 27591-A (USA), Victor 27591-A (Canada), HMV EA 3590 (Australia)
12" 33: RCA CPL2-4336 (USA), RCA SD 1000 (England)
CD: RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD93 (France)

BS 067654-1A
PALE MOON

Not processed

BS 067655-1

HALLELUJAH!

(From the Broadway Production "Hit The Deck")

(Revised Version of Unpublished 1918 March written for the J. P. Sousa Navy band)

(Leo Robin-Clifford Grey-Vincent Youmans)

Sy Oliver arrangement

Issues

10" 78: Victor 27591-B (USA), Victor 27591-B (Canada)

7" 45: RCA Victor JC 1008 (USA)

12" 33: RCA Victor LJM 1008 (USA), RCA VPM 6064 (USA), RCA 741.079 (France),
RCA PD 89810 (Germany)

CD: Bluebird 9987-2-RB (USA), RCA PD 89810-3 (003562 89810-28) (Germany)

BS 067655-1A

HALLELUJAH!

Not processed

August 20, 1940 (Wed)
Hershey Park Ballroom
Hershey, Pennsylvania
(Dance)¹³²

August 21, 1941 (Thu)
Celoron Park Ballroom
Jamestown, New York
(Dance)¹³³

August 22-23, 1941 (Fri-Sat)
Canadian National Exposition
Toronto, Ontario
(Dances)¹³⁴

G M C

INSIDE STUFF - ORCHESTRAS

Because of a Canadian law requiring an equal number of Canadian stand-by musicians for all U. S. bands playing the Dominion, Tommy Dorsey and his crew were held over in Buffalo for several hours Friday morning (22) when they were refused admittance at the Canadian side of the Peace Bridge because a certificate, showing that the stand-by musicians had been hired, had not yet arrived. The Dorsey group utilized the delay by catching up on their sleep until noon. By that time manager Leonard Vannerson had received the required certificate and the outfit left for Toronto where they played a two-day engagement at the Canadian National Exposition.¹³⁵

August 24, 1941 (Sun)
Lake Compounce Ballroom
Bristol, Connecticut
(Dance)

¹³² The Billboard, September 6, 1941, p. 9

¹³³ Variety, July 23, 1941, p. 51

¹³⁴ Variety, July 23, 1941, p. 51

¹³⁵ Variety, August 27, 1941, p. 39

DORSEY BREAKS OWN HOUSE RECORD AT LAKE COMPOUNCE

BRISTOL, Conn., Aug. 30. -With 4,499 paid admissions at \$1.10 per person in the till, Tommy Dorsey broke his own house record for Lake Compounce by more than 600 people on Sunday's (24) one-nighter. Band had been given terrific build-up, and promotion stunts included free records, pix, autographs, etc. Dorsey tried to buy a ticket to himself in order to bring attendance to 4,500 but was told that wouldn't be fair.¹³⁶

August 26, 1941 (Tue)

11:40 am, 2:05 pm, 4:30 pm, 6:55 pm, 9:20 pm.

Bardavon Theater

Poughkeepsie, New York

(Stage Shows)

On the screen, "Ellery Queen and the Perfect Crime."¹³⁷

COIN-CATCHING RECORDS AND OTHERS

Tommy Dorsey

Victor Album P-80

Book of eight sides containing Dorsey's biggest past and comparatively recent hits should be a big seller. Beginning with band's theme, *Getting Sentimental Over You*, the album includes *Marie*, *Who*, *Song of India*, *Royal Garden Blues*, *Little White Lies*, *Stardust* and *I'll Never Smile Again*. They're played by a top-notch band, with the exception of the last two, which are almost all vocal. On regular Victor release of last week is Dorsey's *Blue Skies* — *Backstage at the Ballet* (Victor 27566) by the current outfit. Anyone who thinks the 1937 and 1941 Dorsey-led combos had anything in common should bend an ear to both. However, *Skies* for counters and machines, should sell heavily. It reels off good Dorsey tromboning and chorus vocal led by Frank Sinatra. Band work is bit too brassy. *Ballet* is a solidly turned straight instrumental, studded with sock solos.¹³⁸

ON THE RECORDS

TOMMY DORSEY (Victor 27566)

Blue Skies - Back Stage at the Ballet

Echoing back to the *Marie* pattern of song stylizing, Tommy Dorsey gives the Irving Berlin classic such treatment. True to the already established tradition, a heavy driving intro quiets for Tommy's velvet trombone for the opening chorus, with the ensemble bridging it over to silky sliding for the last eight bars. The band boys in swing choir formation, Frank Sinatra sings the second chorus. Ziggy Elman's powerhouse horn picks it up, his trumpet hitting the ceiling notes, with Joe Bushkin's pianology for the middle refrain leading up to the all-out band finish. The Berlin classic lends itself very easily to such treatment but falls down when stacked against the high mark hat by the *Marie* and *Who* honeys. Instead of having the boys sing appropriate song titles, arranger Sy Oliver has had a set of jive lyrics for the original wordage in the manner first originated by Don Redman. However, the combination of Irving Berlin's lyrics and Sy Oliver's improvisation is not a happy one and not as striking as Dorsey's earlier efforts. The *Ballet* companion (B side) is a dainty instrumental show piece penned by Hugh McKay. Opus stems from the *Canadian Capers* school of jazz, with rippling triplets for the theme. Dorsey gives it intermittently a classical and solid interpretation, with the maestro sliding out the triplets as smoothly as the whole notes for the sweet songs. It's the *Blue Skies* side that arrests the attention of operators, primarily because it gives Dorsey in the style he made famous with *Marie*. Not that the side is as impressive as its forerunners, but the interest in such interpretations is already well established with the Dorsey fans, who are just as loyal to the phonos.¹³⁹

¹³⁶ The Billboard, September 6, 1941, p. 9

¹³⁷ Poughkeepsie New Yorker, August 25, 1941, p. 11

¹³⁸ Variety, September 3, 1941, p. 46

¹³⁹ The Billboard, September 6, 1941, p. 12



Tommy Dorsey and his Orchestra
August 24, 1941, Lake Compounce, Bristol, Connecticut



Connie Haines, Lake Compounce, Bristol, Connecticut, August 24, 1941



Frank Sinatra, Lake Compounce, Bristol, Connecticut, August 24, 1941
(Lake Compounce Photos Courtesy of Rob Ronzello)

August 27, 1941 (Wed)

The band opened at the Paramount Theater, New York, for a three-week engagement. The featured film was "Aloma of the South Seas."¹⁴⁰

¹⁴⁰ New York Times, August 27, 1941, p. 15

September 1941

House Reviews

PARAMOUNT, N. Y.

Tommy Dorsey Orch. with Frank Sinatra, Biddy Rich, Ziggy Elman, Connie Haines, The Pied Pipers; Jack Guilford, Condos Bros. (2), "Aloma of the South Seas" (Paramount)

It's the seventh stand for Tommy Dorsey in this spot within three years and the current performance is by far the best. There is but one flaw and that makes itself highly obvious when Dorsey steps out of character and poses as a straight man to Ziggy Elman's badly compounded comedy. That makes two A-1 musicians gone wrong. Otherwise, the Dorsey entourage accounts for a highly polished, brilliantly fashioned hour of musical entertainment. So long as Dorsey refrains from his elephantine humor he rates as one of the shrewdest showmen that the orchestral field has produced. His grasp of popular musical values remains not only extraordinarily canny, but he keeps himself at the forefront when it comes to exploiting them. Outside of the Dorsey ménage the bill offers no one of solid marquee significance. But from the viewpoint of entertainment the other two entries, Condos Bros. (2) and Jack Guilford, the status is entirely different. In their own spheres, each is a wow. The Condos boys have played this house several times, A mimic rich in talent and personality, Guilford gives every promise of being headed for the top. The revue, 'Meet the People,' gave him his big New York chance. His patter and pantomime on the theme of screen characters and plots are productive of a steady roar of laughter and a thunderous sendoff. The Condos Bros., who have done much work in pictures, bring to mind quickly two words, whirlwind and wizards. They're apparently wizards at weaving tap steps into the most intricate designs and at producing a rhythmic effect that appeals as strongly to the eye as it does to the ear. During the inevitable encore the brothers are joined by Buddy Rich, Dorsey's drummer, for a three-way hoofing exchange. The contrast is not too pointed. Among the outstanding items in the Dorsey troupe's repertoire are the band's rousing interpretation of "Yes Indeed," with frog-throated Chuck Peterson and Jo Stafford, the distaff side of the Pied Pipers, filling in the vocal; Elman's masterly trumpet work in his own interlude; Rich's sustained and stirring passage with the drums on the theme of Si Oliver's 'Not So Quiet, Please' and Frank Sinatra's application of his crooning baritone to a group of poo ditties. Connie Haines, another staff vocalist, gets over her own brace of numbers to likewise heavy returns. Dorsey toward the finish introduces a glee club arrangement of 'I'm Getting Sentimental Over You.' The incident might be ranked as an also-ran, though it neither harms nor helps. As a finish it could prove a disappointment were it not that the band, in obeisance to Jimmy Petrillo's order, accords the fadeout spot to 'The Star-Spangled Banner'.¹⁴¹

September 6, 1941 (Sat)
Steel Pier
Atlantic City, New Jersey
(Dance)¹⁴²

¹⁴¹ Variety, September 3, 1941, p. 34

¹⁴² Variety, June 11, 1941, p. 31

VAUDEVILLE REVIEWS

Paramount, New York

(Reviewed Wednesday Evening, Aug. 27)

House management will have no problem this week figuring what is the draw for what promises to be a socko box office gross. Without sarongs, Tommy Dorsey and his orchestra, Jack Gilford and the Condos Brothers pitch in to make one of the most well-knit stage bills seen here in a long while. With a fresh sarong in every scene (count 'em), Dorothy Lamour in Paramount's *Aloma in the South Seas* fails utterly to cope with one of the stupidest stories (?) to come out of Hollywood, ever. From the time the pit is buzzed and to *The Star-Spangled Banner* at the finale, the T. Dorsey gang handles one of the sweetest band shows ever staged. Pacing, library choice and general all-around showmanship comes off as "old hand" stuff to this group. A hunk of stomperoo jive opens up proceedings, then the nifty Dorsey arrangement of *Yes, Indeed* is poured out, with Jo Stafford and trumpeter Chuck Peterson singing a chorus. Miss Stafford's pipings are a delight here and later in the show. Condos Brothers knock off their now standard hoofing. Boys are tops at the precision tap work, and of course the individual flashes for the double wing stuff. Buddy Rich, Dorsey's diminutive drum-beater, is coaxed from his perch for a round of comedy tap bits with the Condos duo. Crowd lapped it up. TD's featured femme thrush, Connie Haines, sang *Kiss the Boys Goodbye* and a honey of an arrangement of the oldie, *I Can't Give You Anything But Love*. Gal puts it all over most of her competition. Ziggy Elman and his horn solo *Eli Eli* and his own number, *And the Angels Sing*. All of the old Elman push was back of both, and so were his fans. Ork's next number featured drummer Rich doing a weird original titled *Not So Quiet, Please*. His tub-thumping is tops, but suffers from the fact all orks playing along the Stem now feature their hide men, and with the evening audiences the idea is wearing thin. Jack Gilford makes his first Paramount appearance, coming by way of the legit musical, *Meet the People*, and Cafe Society nitery. He will soon have to think about grabbing some new material, but his stuff was sock here, anyway. Did his slow-motion mimicry, movie monolog satire and finished with the garbleroo piping of *Empty Saddles*. All good comedy and well received. Frank Sinatra and the Pied Pipers were featured in the ork's next set. Sinatra singled for *Without a Song* and *This Love of Mine*, the latter backed with Dorsey's and three of the other sliphorners. Sinatra's dramatically pashy vocalizing is exceptionally saccharine; goes over with a bang. *I Guess I'll Have To Dream the Rest* was sung by Sinatra and the Pipers, then Sinatra closed with a burlesque arrangement and lyrical parody of *South of the Border*, which was good and Just the right touch at this point. Entire ork sang a sweet rendition of Dorsey's theme *I'm Getting Sentimental Over You*, then closed with the Pipers, Sinatra and Miss Haines chirping a patriotic ditty, *Free for All*. This is TD's seventh Paramount date, and house was packed last show opening day. Mitchell Ayres ork, Bob Evans and the new musical quartet, the Tune Toppers, will make up the next attraction. USO organization took up a coin collection at each show. Harold Humphrey¹⁴³

¹⁴³ The Billboard, September 6, 1941, p. 22

Record Reviews

TOMMY DORSEY

Two pops, a Sy Oliver jazz original and a patriotic novelty show this band's power and precision to perfect advantage. Oliver's *Loose Lid Special* is best, with Tommy himself blowing some Negro-like horn unmuted and Ziggy on tap, too. *I Guess I'll Have to Dream the Rest* is a poor pop given better treatment than deserves, on Vic. 27526. *Free for All* has some tricky brass notes at up tempo, and a wonderful beat as have all the TD sides. *You and I* is a pretty pop, but unexciting. On Vic. 27532.¹⁴⁴

TOMMY DORSEY ALBUM

Eight reissues by this band (to which the personnel differs on almost every disc) are tossed together in Victor's "Getting Sentimental" collection, P-80, with such well-known Dorsey items as his theme, Stardust, Song of India, etc., included. Not Tommy's bed records for Victor, they are nonetheless good cross-section example of the band from 1936 to 1940. An okay commercial job.¹⁴⁵

ASCAP-RADIO PEACE AT LAST CBS Accepts, NAB OKs Terms

Executive committee of the National Association of Broadcasters at a meeting in the Hotel Roosevelt, N. Y., yesterday afternoon (Tuesday) endorsed the contract forms negotiated between the American Society of Composers, Authors and Publishers and the two older networks, NBC and Columbia. The committee's action brought to an end, officially, the war between these two interests, which started in March 1939, and resulted in the absence of ASCAP music on the major portion of America's broadcasting facilities since Jan. 1, 1941. Along with the committee's endorsement came an announcement that CBS, like NBC, had agreed to terms and conditions with ASCAP. Settlement of the issue took on impetus last Wednesday (3), when at NBC's suggestion ASCAP executives arranged for a meeting with CBS executive v. p. Edward Klauber. At Klauber's request, David Podell, special ASCAP counsel, also attended the conference at Columbia headquarters. In this three-hour session Klauber submitted a number of conditions that he stated he was anxious to have included in the new licensing contract forms. ASCAP spokesmen rejected some of these as impossible to grant, while others, which involved slight legalities, were conceded. CBS and ASCAP lawyers worked on the phrasing of these clause changes last week and again until the early hours of yesterday morning (Tuesday).¹⁴⁶

NAB PREZ RECOMMENDS ACCEPTANCE OF ASCAP AGREEMENT

Neville Miller, president of the National Association of Broadcasters, late yesterday afternoon (Tuesday) issued a statement recommending that members accept the new NBC licensing contracts. 'The executive committee of the NAB,' declared Miller, 'has had ample opportunity to study, through a series of meetings, the terms and conditions of the proposed ASCAP contract. It is the consensus of the executive committee that these terms in their present form are highly satisfactory and also broadcasters who desire to use ASCAP music, an eminently fair and equitable basis for such us6| provision having been made for the various operating problems which confront the industry. The NAB therefore recommends favorable consideration of that form of contract, which best suits the station's individual operating need. 'The contract in its present form achieves principles for which broadcasters have been contending for many years. It enables broadcasters to take their choice of a blanket contract for all ASCAP music, or to purchase this music for the programs on which it is played. Moreover, the contract reduces substantially the basis which our industry has hitherto been compelled to pay'.¹⁴⁷

¹⁴⁴ Down Beat, September 1, 1941, p. 14

¹⁴⁵ Down Beat, September 1, 1941, p. 14

¹⁴⁶ Variety, September 10, 1941, p. 33

¹⁴⁷ Variety, September 10, 1941, p. 33

NO CBS STATEMENT
Net Left It Up to NAB Release on Peace

CBS executive offices announced yesterday afternoon (Tuesday) that it did not plan on issuing a statement of its own on the settlement of the ASCAP issue but would leave it to the NAB to point out in its own press release that CBS, as well as NBC, had entered into pacts with the society. ASCAP board met yesterday afternoon to pass upon the settlement of a financial matter outstanding with Columbia, which was to become part of the peace pact, and also give official approval to the various contract forms involved in the general peace.¹⁴⁸

September 12, 1941 (Fri)
Victor Recording Session
Victor Studio #2
155 East 24th Street
New York

Same personnel as the August 19, 1941, recording session.

BS 067789-1

ELI, ELI

(Jacob K. Sandler) (1898)

(Transcribed by Jascha Heifetz and Mischas Elman)

Trumpet solo by Ziggy Elman

Axel Stordahl arrangement

Issues

10" 78: Victor 27597-A (USA), HMV EA 3590 (Australia), HMV GY 622 (Spain)

BS 067790-1

NONE BUT THE LONELY HEART

(Tchaikovsky)

Axel Stordahl arrangement

Issues

10" 78: Victor 27597-B (USA), Victor 20-1576-A (USA), HMV EA 3406 (Australia)

12" 33: Reader's Digest RD4-92-3 (USA)

September 16, 1941 (Tue)

The band completed their engagement at the Paramount Theater, New York.

¹⁴⁸ Variety, September 10, 1941, p. 33

Personnel

Jimmy Skiles (trombone) replaces Mercurio

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, Al Stearns
Trombones: TD, Dave Jacobs, George Arus, **Jimmy Skiles**
Reeds: Heinie Beau (clarinet & alto saxophone), Fred Stulce (alto saxophone), Mannie Gershman (clarinet and alto saxophone), Don Lodice, Bruce Snyder (tenor saxophone)
Rhythm: Joe Bushkin (piano), Clark Yocum (guitar), Sid Weiss (string bass), Buddy Rich (drums)
Vocalists: Frank Sinatra, Connie Haines, Jo Stafford and the Pied Pipers: Clark Yocum, Chuck Lowry and John Huddleston

September 18, 1941 (Thu)

10:00 am– 1:15 pm

Victor Recording Session

Victor Studio #2

155 East 24th Street

New York

BS 067911-1

FIFTY MILLION SWEETHEARTS CAN'T BE WRONG

(Las Mujeres Nunca se Equivocan)

(Bickley Reichner-Clay Boland)

Vocal refrain by Connie Haines

Issues

10" 78: Victor 27617-A (USA)

G M C

BS 067911-1A

FIFTY MILLION SWEETHEARTS CAN'T BE WRONG

Not processed

BS 067912-1

THAT SOLID OLD MAN (IS HERE AGAIN)

(Bickley Reichner-Clay Boland)

Vocal refrain by Connie Haines

Sy Oliver arrangement

Issues

10" 78: Victor 27617-B (USA)

BS 067912-1A

THAT SOLID OLD MAN (IS HERE AGAIN)

Not processed

BS 067913-1

I THINK OF YOU

(Jack Elliott-Don Marcotte)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Not processed

BS 067913-1A

I THINK OF YOU

Issues

10" 78: Victor 27701-A (USA)

12" 33: RCA CPL2-4336 (USA), RCA SD 1000 (England)

CD: RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD93 (France)

BS 067913-2

I THINK OF YOU

Hold

BS 067914-1

HOW DO YOU DO WITHOUT ME?

(John DeVries-Joe Bushkin)

Vocal refrain by Frank Sinatra

Issues

10" 78: Victor 27710-B (USA)

12" 33: RCA Victor LPM 1569 (USA), RCA CPL2-4336 (USA), RCA SD 1000 (England),
RCA PM43685 (France),

CD: RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD93 (France)

G M C

BS 067914-1A

HOW DO YOU DO WITHOUT ME?

Not processed

BS 067915-1

A SINNER KISSED AN ANGEL

(Mack David-Ray Joseph)¹⁴⁹

Vocal refrain by Frank Sinatra

Issues

10" 78: Victor 27611-B (USA), HMV BD 5739 (England), HMV EA 2947 (Australia),
HMV GY 575 (Spain), Gramophone K 8677 (France)

12" 33: RCA Victor LPV 583 (USA), RCA Camden CAL 650 (USA), RCA CPL2-4336 (USA),
RCA SD 1000 (England), RCA Camden CDN 173 (England), RCA NL 45192 (France),
Historia H-624 (Germany)

CD: RCA 8554-2-R (USA), RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD93 (France)

¹⁴⁹ RAY JOSEPH was a pseudonym for LARRY SHAYNE

BS 067915-1A
A SINNER KISSED AN ANGEL

Not processed

BS 067915-2
A SINNER KISSED AN ANGEL

Hold

BS 067916-1
WHO CAN I TURN TO?
(Alec Wilder-William Engvick)
Vocal refrain by Jo Stafford

Hold

BS 067916-1A
WHO CAN I TURN TO?

Issues

10" 78: Victor 27701-B (USA)
7" 45: RCA Victor SPD 25 (USA)
12" 33: RCA Camden CAL/CAS-800 (USA), RCA RJL 2580 (Japan), RCA NL 45192 (France)
CD: RCA Camden 10800-6076 (USA), RCA (J) BVJC-37099 (Japan),
Promo Sound CD420 (Germany)

BS 067916-2
WHO CAN I TURN TO?

Destroyed

BS 067916-2A
WHO CAN I TURN TO?

Hold

ORCHESTRA NOTES

Tommy Dorsey thinks he has a smash in *The Skunk Song*, tag line of which is, "Nobody Loves Me on Account of I'm a Skunk." Tommy introduced ditty at Paramount Theater recently and brought down the house with it.¹⁵⁰

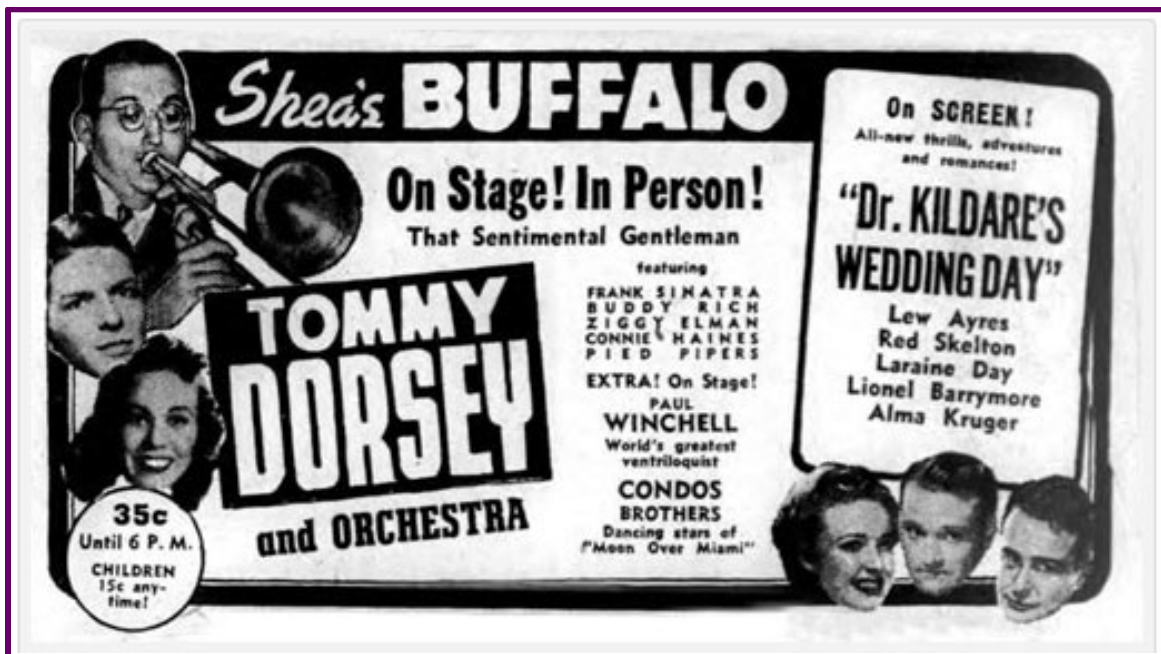
¹⁵⁰ The Billboard, September 20, 1941, p. 10

TOMMY DORSEY ALREADY REBOOKED BY ASTOR, N.Y.

Though contracts are not signed as yet. Tommy Dorsey will go back into the Astor Hotel roof, New York, next spring. It'll be the band's third straight year there. Bob Christenberry, operator of the Astor, will not keep the roof open through this winter as he first thought he might. Too many parties have been booked to allow the idea to proceed. The roof is used for large convention dinners and parties through the cold spell. It has a capacity for 2,000 when arranged for diners only.¹⁵¹

September 19, 1941 (Fri) through September 25, 1941 (Thu)

The band played a one-week engagement at Shea's Buffalo Theatre.¹⁵²



Buffalo Courier-Express, September 20, 1941

COMES TOMMY DORSEY

Ace Trombonist And Band Will Be At Buffalo Friday

Tommy Dorsey, 'the sentimental gentleman' and his orchestra, with all his radio and stage entertainers including Frank Sinatra, Buddy Rich, Ziggy Elman, Connie Haines and the Pied Pipers, will be seen on the stage at Shea's Buffalo Theatre starting Friday. Added features will be Paul Winchell, 'world's greatest ventriloquist' and the Condos Brothers, dancing stars. On the screen will be "Dr. Kildare's Wedding Day" with Lew Ayres, Laraine Day, Red Skelton and Lionel Barrymore.¹⁵³

¹⁵¹ Variety, September 10, 1941, p. 39

¹⁵² Variety, September 10, 1941, p. 33

¹⁵³ Buffalo Courier-Express, September 17, 1941

VICTOR RECORDS USES DANCE CARNIVAL IDEA AS BALLYHOO FOR DISC SALES;
T. DORSEY, FIELDS UNDER AUSPICES

Monte Proser's Dance Carnival idea, which opened and closed in less than a month at Madison Square Garden, N.Y. last June, will be taken on the road as exploitation for Victor Records. Under the title, "RCA Victor Dance Caravan," a unit consisting of Tommy Dorsey and Shep Fields' orchestras plus the palm trees, lights, etc., that were used at the Garden, will begin a two-week test tour Nov. 3 at the Cleveland, Ohio, Auditorium. Dorsey, who was picked to represent the company's Victor label, for which he records, and Fields, selected likewise for the Bluebird sides, will stay with the show for the two weeks, making stands in various cities where there are large auditoriums. If the initial two weeks prove successful Victor plans to keep the Caravan on the road for about nine months, using various bands on the two labels when they are available, and repeating them if necessary. Orchestras will be paid, of course; a conference last week between the leaders and their bookers with Victor officials worked out a payoff rate that's supposed to be somewhere between what each outfit would have earned were it playing regular percentage one-nighters or theatres during those weeks. Victor won't run the dances free as far as admission is concerned. Too many squawks from competitive enterprises would result. There will be an arrangement whereby Victor dealers and distributors will be cuffed, probably along with their friends, but there also will be a general admission charge. Prices and itinerary of the show has not definitely been set. It may remain in Cleveland for several days.¹⁵⁴

TOMMY DORSEY MAKES BOW AS BUSINESS MGR.

Meetings this week between his own reps and those of two and possibly three other bands probably will put Tommy Dorsey in the band personal management business, a move he has contemplated for some time. Dorsey's band manager, Leonard Vannerson, is scheduled to huddle with Dean Hudson's men to work out details of his backing and directing that band and another meeting will put him finally in the same position with Harry James. James recently bought his release from a seven-year management contract held by Arthur Michaud-Jim Peppe, but a 33 1/3% piece of his outfit is still held by Benny Goodman, who advanced him money to get going almost two years ago. Third group in which Dorsey is supposed to be interested is Alex Bratha's, the house band at the Steel Pier, Atlantic City, for the past couple summers. Hudson's band is widely known in the southeast. It is sponsored on a radio network in that territory by Lantz's Toastcheeses. Dorsey is also a music publisher.¹⁵⁵

TD GANG ON IMMIGRASH PANIC; MISS OPENER

Toronto – Tommy Dorsey's opener at the Canadian National Exposition here recently proved a big disappointment for when the band missed its first session. Seems that TD and company reached the Peace Bridge at 5:30 am on the day they were to open but weren't allowed to cross as someone had slipped up by notifying the immigration office that the band was to enter Canada. So back to Buffalo they went for some much-needed shuteye, as nothing could be done until later. The boys overslept and by the time they carved through all the red tape at the line they arrived too late for their afternoon show. For the rest of the date the band slew the customers.¹⁵⁶

¹⁵⁴ Variety, September 17, 1941, p. 47

¹⁵⁵ Variety, September 24, 1941, p. 41

¹⁵⁶ Down Beat, September 15, 1941, p. 21

TOMMY DORSEY'S PARTY TURNS INTO AN ARENA; GRIFFIN BROS. INVOLVED

On the Coast Errol Flynn was taking a poke at Jimmy Fidler, and Mrs. Fidler was poking Flynn's ear with an oyster fork; here in New York Thursday night (18) Tommy Dorsey was opening new quarters for his Embassy Music Corp. and a number of the guests mixed punches with the cocktails. Out of a welter of reports, it's gleaned that the fight started after a verbal exchange between Harry Goodman, brother of Benny and operator of the latter's Regent Music Co., and Gerald Griffin, executive secretary of the American Guild of Variety Artists and nitery columnist for the New York Enquirer, published by his brother, William Griffin. Politics, and especially the Spanish Civil War, is said to have waxed hot in discussion, and Griffin assertedly lunged by walking into the crowd of some 800 showfolk guests. Charlie Lang, a music man, was standing nearby, and is claimed to have remarked that Griffin's 'insults' were 'shameful'. With that, another Griffin brother, Alexis, reportedly socked Lang. Frank Sinatra, member of Tommy Dorsey's band, then is said to have socked Alexis Griffin, while it's reported, Jimmy Shields poked the other Griffin. The Griffins were then pushed out into the hallway, where Gerald Griffin insisted upon talking to Tommy Dorsey himself. Dorsey had not witnessed the scrapping, having been in an inner office apart from where the premiere party was taking place. Dorsey went into a parley with Gerald Griffin in a nearby hallway. Later the Griffins' were urged into an elevator and sent to the ground floor, where they waited in the lobby and again encountered Dorsey. This started another tiff. Gerald Griffin on Monday (22) vigorously denied that he had made any invidious remarks. He also claimed that neither he nor his brother threw any punches, although stating that others threw punches at them. Griffin also said the report that Tommy Dorsey had punched him was 'completely untrue.' Unmarked himself, Gerald Griffin claimed that his brother was likewise not marred or cut, as reported.¹⁵⁷

September 26, 1941 (Fri)

10:00 am - 1:15 pm

2:15 - 5:30 pm

Victor Recording Session

Victor Studio #2

155 East 24th Street

New York

G M C

Same personnel as the September 18, 1941, recording session

Ken Curtis (vocalist) added for this session only.

BS 067652-3

VIOLETS FOR YOUR FURS

(Tom Adair-Matt Dennis)

Vocal refrain by Frank Sinatra

Heinie Beau arrangement

Issues

10" 78: Victor 27690 (USA), Victor 20-1597 (USA)

7" 45: RCA Victor SPD 25 (USA)

12" 33: RCA Victor LPM 1433 (USA), RCA Victor LPV 583 (USA), RCA CPL2-4336 (USA), RCA SD 1000 (England), RCA PM43685 (France), Reader's Digest RD184 (USA),

CD: Bluebird 8554-2-R (USA), RCA 07863-66353-2/3 (USA), RCA BVCJ-7046 (Japan), Masters of Jazz MJCD93 (France)

¹⁵⁷ Variety, September 24, 1941, p. 2

BS 067652-3A
VIOLETS FOR YOUR FURS

Not processed

BS 067653-2
THE SUNSHINE OF YOUR SMILE
(Leonard Cooke-Lillian Ray)
Vocal refrain by Frank Sinatra
Sy Oliver arrangement

Issues

10" 78: Victor 27638-B (USA), HMV BD 1230 (England), VdP AV 694 (Italy), VdP HN 2597 (Italy)
12" 33: RCA CPL2-4336 (USA), RCA SD 1000 (England)
CD: RCA 07863-66353-2/3 (USA), Masters of Jazz MJCD93 (France)

VP 762 – D4TC 229
Dubbed April 1945
THE SUNSHINE OF YOUR SMILE

Issues

12" 78: V-Disc 434-B (T release) (USA), Navy 214-B (K release) (USA)

BS 067653-2A
THE SUNSHINE OF YOUR SMILE

Not processed

G M C

BS 067932-1
THE SKUNK SONG (PART I)
(Matt Dennis)
Narrated By Tommy Dorsey
Vocal refrain by Chuck Peterson and the Pied Pipers

Issues

10" 78: Victor 27621-A (USA)
CD: Jazz Band EBCD 2186-2 (England)

BS 067932-1A
THE SKUNK SONG (PART I)

Not processed

BS 067933-1

THE SKUNK SONG (PART II)

(Matt Dennis)

Narrated By Tommy Dorsey

Vocal refrain by Chuck Peterson and the Pied Pipers

10" 78: Victor 27621-B (USA)

CD: Jazz Band EBCD 2186-2 (England)

BS 067933-1A

THE SKUNK SONG (PART II)

Not processed

BS 067934-1

SOMEBODY LOVES ME

(Alguien Me Quiere)

(Buddy DeSylva-Ballard MacDonald-George Gershwin)

Vocal refrain by the Pied Pipers

Sy Oliver arrangement

Issues

10" 78: Victor 27690-B (USA)

CD: Jazz Band EBCD 2167-2 (England)

BS 067934-1A

SOMEBODY LOVES ME

Not processed

G M C

BS 067934-2

SOMEBODY LOVES ME

Hold

BS 067934-2A

SOMEBODY LOVES ME

Not processed

BS 067935-1

LOVE SENDS A LITTLE GIFT OF ROSES

(John Openshaw-Gus Edwards)

Vocal refrain by Ken Curtis and the Pied Pipers

Unknown

BS 067935-1A

LOVE SENDS A LITTLE GIFT OF ROSES

Not processed

BS 067935-2

LOVE SENDS A LITTLE GIFT OF ROSES

(John Openshaw-Gus Edwards)

Vocal refrain by Ken Curtis and the Pied Pipers

Issues

10" 78: Victor 27782-B (USA), HMV BD 5791 (England), HMV GY 683 (Spain),
HMV JK 2298 (Switzerland)
CD: Razor & Tie 7930 182200-2 (USA)

BS 067936-1

IT ISN'T A DREAM ANYMORE

(Charles Newman-Walter G. Samuels)

Vocal refrain by Jo Stafford

Hold

BS 067936-1A

IT ISN'T A DREAM ANYMORE

Issues

10" 78: Victor 27710-A (USA)
12" 33: RCA Victor RJL 2580 (Japan)
CD: RCA BVJC-37099 (Japan), Promo Sound CD420 (Germany)

BS 067937-1

EMBRACEABLE YOU

(Ira Gershwin-George Gershwin)

Vocal refrain by Jo Stafford and the Pied Pipers

G M C

Issues

10" 78: Victor 27638-A (USA), Victor 20-2007-A (USA), HMV MH 101 (Netherlands),
HMV GY 891 (Spain), HMV JK 2491 (Switzerland), VdP AV 694 (Italy)
7" 45: RCA Victor 27-0096 (USA), RCA Victor 947-0050 (USA), RCA Victor 947-0066 (USA),
RCA Victor EPBT 3005 (USA), RCA Victor 3030-1 (USA), HMV 7EG 8017 (England),
HMV 7EMF 18 (France)
10" 33 : RCA Victor LPT 15 (USA), RCA Victor LPT 3005 (USA)
12" 33: RCA Victor LPM 1433 (USA), HMV DLP 1123 (England), RCA NL45192 (France),
Reader's Digest RD-92 (USA)
CD: RCA BVJC-37099 (Japan), RCA 15094-2 (USA), Razor & Tie 7930 182200-2 (USA),
Reader's Digest RC7-007-1/3 (USA), Pair PCD2-1008 (USA),
Promo Sound CD420 (Germany)

BS 067937-1A

EMBRACEABLE YOU

Not processed

BS 067938-1
THE ANNIVERSARY WALTZ
(Al Dubin-Dave Franklin)
Vocal refrain by Ken Curtis

Unknown

BS 067938-1A
THE ANNIVERSARY WALTZ

Unknown

September 26, 1941 (Fri)
Rosemont Ballroom
Brooklyn, New York
(Dance)¹⁵⁸

September 27, 1941 (Sat)
Sunnybrook Ballroom
Pottstown, Pennsylvania
(Dance)¹⁵⁹

September 28, 1941 (Sun)
3:00 pm and 8:30 pm
The Arena
New Haven, Connecticut
(Dances)¹⁶⁰

September 30, 1941 (Tue)
Tantilla Gardens
Richmond, Virginia
(Dance)¹⁶¹

G M C

¹⁵⁸ Variety, September 10, 1941, p. 33

¹⁵⁹ Variety, September 10, 1941, p. 33

¹⁶⁰ Yale Daily News, September 25, 1941, p. 8

¹⁶¹ The Billboard, October 11, 1941, p. 9

October 1941

FISTS FLY AT DORSEY PARTY

New York — One of the rarest fistic brawls ever to hit the stem splattered the gore of a number of prominent New York characters all over the Brill building two weeks ago. The boys of the trade had gathered to celebrate the gala opening of Tommy Dorsey's Brill penthouse, the entire top floor, which will be the offices of his three new music publishing companies, Embassy, Mohawk, and Seneca. Festivities got under way at 4:30 in the afternoon, and along about dusk somebody unwittingly made an unsavory racial crack. Harry Goodman, bassist brother of Benny and manager of the latter's Regent Music house, was within earshot. Words passed between Harry and Gerald Griffin, one of the Griffin brothers who control the New York Sunday Enquirer which contains "the sheet," an important element in determining "hit" tunes. The words between Goodman and Griffin broadened into more and soon pokes were being traded, with Harry reportedly doing all right. Then Joe Griffin, another Enquirer Griffin, got interested. At this point Frank Sinatra, Dorsey vocalist, became irritated. Followed more fists. It was alleged that Sinatra took care of himself and one or two other guys nobly, in fact so well that he and Hank Sanicola (Witmark man going with TD) had to carry one of his victims out and down to the street. But no sooner had Frankie brushed his hands and straightened his tie than he was trailed back upstairs by his victim, who resumed his orneriness, whereupon Tom Dorsey himself had to polish the gentleman off. Jack Bregman of Bregman, Vocco and Conn was among the more casually interested celebrants.¹⁶²

October 1, 1941 (Wed)
Uline Arena
Washington, D. C.
(Dance)

October 2, 1941 (Thu)
Brookline Country Club
Philadelphia, Pennsylvania
(Dance)¹⁶³

G M C

October 3, 1941 (Fri) 8:00 - 9:00 pm
"The Kate Smith Variety Hour"
CBS Studios, New York
(CBS) (WABC)
Tommy Dorsey and Merle Oberon, guests
(TD only)

October 3, 1941 (Fri)
Savoy Ballroom, New York
(Dance)

October 4, 1941 (Sat)
The Armory
Teaneck, New Jersey
(Dance)

October 5, 1941 (Sun)
Arena, Trenton, New Jersey
(Dance)¹⁶⁴

¹⁶² Down Beat, October 1, 1941, p. 1

¹⁶³ The Billboard, October 18, 1941, p. 10

¹⁶⁴ The Billboard, October 18, 1941, p. 10

October 6, 1941 (Mon)
Syria Temple
Pittsburgh, Pennsylvania
(Dance)¹⁶⁵

October 7, 1941 (Tue)
Hamilton-Butler County Sesquicentennial
Hamilton, Ohio
(Dance)¹⁶⁶

150-YEAR-OLD HAMILTON, O., SHOOTS ITS WAD

Hamilton, Ohio - As a part of the celebration attending the 150th anniversary of the founding of this city, the local folk are tossing a colossal ball and bringing in the bands of Raymond Scott for two nights, Tommy Dorsey for one, Skinnay Ennis for two and Frankie Masters for one, the weeklong shindig to open Oct. 4. Bill Butell of the Cleveland MCA office sold the bands, with Russ Katz representing the Hamiltonians on the buying end. The bands will play on a sheltered outdoor stand in the Cutler County fairgrounds.¹⁶⁷

October 8, 1941 (Wed)
Myers Lake
Canton, Ohio
(Dance)¹⁶⁸

INSIDE STUFF - ORCHESTRAS

Jack Johnstone, professional manager of Tommy Dorsey's Embassy Music Co. is currently huddling with execs of the Walt Disney studio on the Coast regarding a song Dorsey is about to publish titled 'The Skunk Song.' Dorsey has already recorded the novelty for Victor but is holding up its release until word is forthcoming from Disney whether he wants to use it in a cartoon. If it's taken the side will be held until the picture debuts. Tune was written by Matt Dennis and John Clark, Philadelphia youngster, who sold Dorsey on the lyric. Dennis then put it to music. Dorsey's recording of it is on two sides of a 10-inch platter, but it was made as two separate sides, not one long arrangement.¹⁶⁹

ON THE UPBEAT

Frank Sinatra is on notice with Tommy Dorsey's band. Dorsey used him, however, on a recording date at Victor, Friday (26) and later made some sides with Ken Curtis handling lyrics.¹⁷⁰

October 9, 1941 (Thu)

Tommy Dorsey and his Orchestra opened at Frank Dailey's Meadowbrook Ballroom, Cedar Grove, New Jersey.

TOMMY DORSEY MAKES DOUBLE-SIDED DISC

New York – Tommy Dorsey on his last date at Victor made a double-sided version of *None But the Lonely Heart* arranged by Axel Stordahl and featuring the Dorsey slihorn. Band also made *Eli, Eli* with Ziggy Elman's trumpet spotted.¹⁷¹

¹⁶⁵ The Billboard, October 11, 1941, p. 13

¹⁶⁶ The Billboard, October 11, 1941, p. 12

¹⁶⁷ Down Beat, October 1, 1941, p. 6

¹⁶⁸ October 1-8 Itinerary: Variety, September 24, 1941, p. 41

¹⁶⁹ Variety, October 1, 1941, p. 76

¹⁷⁰ Variety, October 1, 1941, p. 78

¹⁷¹ Down Beat, October 1, 1941, p. 15

LOST HARMONY

DORSEY. Mrs. Mildred (Toots) Dorsey, divorced from Tommy Dorsey, bandleader, October 10 in Trenton, New Jersey.¹⁷²

October 10, 1941 (Fri)
1:00 - 1:30 am
Meadowbrook Ballroom
Cedar Grove, New Jersey
(Mutual) (WOR) Sustaining broadcast

Partial listing -

Violets For Your Furs - Frank Sinatra, vocal; Heinie Beau arrangement
Somebody Loves Me The Pied Pipers, vocal; Sy Oliver arrangement
Yes Indeed – Jo Stafford and Chuck Peterson, vocal; Sy Oliver arrangement
Blue Skies – Frank Sinatra and the band, vocal; Sy Oliver arrangement
I Think Of You - Frank Sinatra, vocal; Paul Weston arrangement
The Skunk Song – Tommy Dorsey, Chuck Peterson and the Pied Pipers, vocal
Hallelujah - Sy Oliver arrangement

October 10, 1941 (Fri)
11:30 pm - Midnight
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

G M C

ON THE RECORDS

TOMMY DORSEY (Victor 27591)
Pale Moon - Hallelujah

Just to prove that the Dorsey dandies can still kick out in the killer groove, Tommy takes the Hallelujah classic from Hit the Deck for the well-known musical ride. And the tempo is a traffic stopper. The Dorsey - led trombone quartet opens the strain and, with Buddy Rich at the drums setting the pace, the entire band is on its own, the tenor sax, piano and trumpet aces providing the instrumental kicks. The tempo is more moderate for *Pale Moon*; Frank Sinatra gets two thirds of the side, with Tommy's velvety horn unleashed for the last portion. The famous Indian love song, however, fails to hold attention. The lyrics do not particularly fit the singing style of Sinatra. It's the *Hallelujah* side that makes music machine material. It's a musical heat wave designed to make the youngsters hop, skip and jump for the kind of joy an all-out swinger by Tommy Dorsey always inspires.¹⁷³

¹⁷² Down Beat, November 1, 1941, p. 10

¹⁷³ The Billboard, October 11, 1941, p. 12

October 12, 1941 (Sun)
1:00 - 1:30 am
Meadowbrook Ballroom
Cedar Grove, New Jersey
(Mutual) (WOR) Sustaining broadcast

October 12, 1941 (Sun)
7:30 - 8:00 pm
"Fitch Bandwagon" 163
NBC Radio City
New York
(NBC-Red) (WEAF) broadcast
Jack Costello, announcer
Tobe Reed, host

Fitch signature – program open
Variation of I'm Gettin' Sentimental Over You - theme
Will You Still Be Mine - Connie Haines, vocal; Axel Stordahl arrangement
This Love Of Mine - Frank Sinatra, vocal; Axel Stordahl arrangement
Commercial
Yes Indeed! – Jo Stafford and Chuck Peterson, vocal; Sy Oliver arrangement
None But The Lonely Heart - Frank Sinatra, vocal; Sy Oliver and Axel Stordahl arrangement
Commercial
Unlisted music, Dialogue
Swing High - Sy Oliver arrangement
Variation of I'm Gettin' Sentimental Over You - theme
Fitch signature - program close

G M C

The script of this program can be found in Volume III, Radio Scripts.

CARAVAN OPENS NOV. 3

Opening of RCA-Victor's 'Dance Caravan' has been shifted from Cleveland to Detroit. First date with Tommy Dorsey and Shep Fields' bands, will be at the Masonic Temple there Nov. 3-4. Rest of the Itinerary is as follows: Nov. 6-9, Aud., Cleveland; 10, Lakeside Park, Dayton, O.; 11-12, Aud., Columbus, O.; 13-14, Music Hall, Cincinnati; 15, Manufacturers' State Fair Grounds, Indianapolis; 16, Armory, Louisville, Ky.¹⁷⁴

October 17, 1941 (Fri)
11:30 pm - Midnight
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

October 18, 1941 (Sat)
1:00 - 1:30 am
Meadowbrook Ballroom
Cedar Grove, New Jersey
(Mutual) (WOR) Sustaining broadcast

¹⁷⁴ Variety, October 15, 1941, p. 35

DORSEY LAUNCHES BRAIN TRUST! Four Bands, Three Chirps Taken Over

New York—With the opening of his penthouse offices on Broadway and the establishment of his own personal management bureau, headed by Leonard Vannerson and Phil Borut, Tommy Dorsey becomes one of the most important figures in the band business. Dorsey's office has taken over Harry James' band as well as the orchestras of Dean Hudson, Alex Bartha and Hal Aloma, leader of a small Hawaiian-style combo. In addition, Dorsey is now playing father to three music publishing houses, the Embassy, Seneca and Mohawk firms. His Sun firm is being dropped.

Band at Meadowbrook

Meanwhile, the younger of two famous brothers Dorsey continues to lead his own band, currently at the Meadowbrook, and keep abnormally active rehearsing, recording and broadcasting. And he's still playing trombone. Dorsey's Brill Building quarters are the most ornate and expansive in all New York. "Everything but a swimming pool," says Tommy, proudly, pointing to the luxurious furnishings, soundproof studios, and various offices for members of the Dorsey "brain trust." Dorsey calls his management undertaking "Personal Management, Inc." It is headed by Vannerson, serving as president, and Borut, Tommy's attorney, as vice-president. In addition to the orks, the office manages Frank Sinatra, Connie Haines and Martha Tilton. Tilton, now in Hollywood with her own NBC programs, is the wife of Vannerson.

Not Handling Bookings

Dorsey's organization is not actually booking. That phase of the business remains the duty of MCA and General Amusement, who are contracted to book the attractions under the Dorsey personal management banner. But Vannerson and Borut will okay all bookings and represent the artists, in order to obtain fatter salaries for them and better working conditions. The Hudson band, one of the best in the South, started in Florida. Recording for Okeh, it has never been handled wisely enough to make it a contender for real national popularity. Hudson takes his band into Ohio this month before returning to New York for a possible location job this winter. The James aggregation, which was helped financially by Benny Goodman, may also improve its position under the new Dorsey setup. Goodman no longer has an interest in the band, it was said.

Tommy's Plunged Before

Bartha's band has been a favorite in and near Atlantic City's Steel Pier for many years. Bartha also is expected to get a national buildup via the new management setup. Aloma's band is a typically Hawaiian-styled outfit, with enough distinctive traits to impress Tommy as being ready for bigger things. Dorsey, unlike brother Jimmy, has on several occasions taken a flyer at investing. He dropped considerable money into an oil-well venture a couple of years ago, then lost more in an Ohio night club venture with Barney Rapp. Dorsey also placed money into Dick Barrie's band in 1939. Adding it all up, Tommy now lists as his interests trombone playing, leading his own band, running three music publishing firms, conducting a large personal management office, acting as a talent scout for additional attractions he can supervise, and still daddy to his two children.

Miller Biggest Rival

Dorsey's closest competitor is Glenn Miller. Miller plays trombone, writes arrangements, leads a band, operates the Mutual Music Society, Inc., and lends financial and "brains" assistance to the new personal management offices recently opened by Don Haynes which supervises the activities of the Charlie Spivak, Claude Thornhill and new Hal McIntyre orchestras. Latter three bands are closely allied with Miller in more ways than one. The year 1941 has been Tommy Dorsey's year. His band has fared better than in any year since 1937 —when he first hit—and he has reestablished himself not only as a leader, but in all the new activities he has undertaken. To top it all off, Tommy will have a new radio commercial within a few weeks. A sponsor has been found and details are being completed, according to attaches of the Dorsey office.¹⁷⁵

¹⁷⁵ Down Beat, October 15, 1941, p. 1

Record Reviews

Tommy Dorsey

Like Woody Herman, Dorsey goes off on a versatility riff this time out with six sides showing his band's assets. Best of the entire batch is a big 12-inch Sy Oliver arrangement of *For You* in which the Lunceford style gets the best imitation any white band has yet achieved. And Jo Stafford's singing is top drawer — beautifully done. Backer is *Swing Low, Sweet Chariot*, arranged by Deane Kincaide and in a jazz groove, but not so well done as *For You*. Plenty of good solos, however. Dorsey's most unusual record pairs *None But the Lonely Heart* with *Eli, Eli*, latter spotting Zig Elman's heartfelt but simple trumpeting. Arranged by blond Axel Stordahl, both are without rhythm, Tommy's most moving trombone solo in years—yes, years—is on *Heart*, Vic. 27597 And the final two are *Pale Moon*, dullest of the six, and *Hallelujah*, in which Don Lodice, tenor; Joe Bushkin, piano, and Ziggy all go wild at fast tempo. Bushkin's piano steals the show; off on a Basie kick with enough of his own ideas to make it a thriller. Vic. 27591. All six are well done and a far cry from TD's recent pop outpourings. The number on that *For You* masterpiece is Vic. 36399—and don't miss it.¹⁷⁶

SKUNK SONG' IS LATEST T. DORSEY JUKE BOX DISC

New York – Tommy Dorsey expects his 2-sided version of The Skunk Song to be his next big hit in the coin machines. Trumpeter Chuck Peterson makes his debut on records as a vocalist on it. It'll soon be out on the Victor label. Other tunes recorded by Tommy's band on the last session were *Violets for Your Furs*, *Somebody Loves Me*, *Sunshine of Your Smile*, *Anniversary Waltz*, *Embraceable You*, *It Isn't a Dream Anymore* and *Love Sends a Little Gift of Roses*. Ken Curtis sings *Anniversary Waltz*.¹⁷⁷

DANCE CARAVAN' LO TEE OFF WITH TWO BANDS IN DETROIT

New York – RCA Victor's mammoth promotion stunt, utilizing the orchestras of Tommy Dorsey and Shep Fields in a "Dance Caravan" playing different city auditoriums, starts Nov. 3 in Detroit. After two days there it shifts to Cleveland for five days at the Cleveland Auditorium. Idea is to promote interest in Victor - Bluebird records. Milton Pickman is managing the caravan, which will be similar to the Madison Square Garden Carnival of last spring in which tall palm trees, a blue silk ceiling, waterfalls and other spectacular props are used to decorate places where the two bands will appear. The caravan was originally slated to unveil in Cleveland, but a last-minute change will unveil it in Detroit. Other cities also will see it after the Cleveland

¹⁷⁶ Down Beat, October 15, 1941, p. 14

¹⁷⁷ Down Beat, October 15, 1941, p. 15

October 19, 1941 (Sun)
11:30 pm - Midnight
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

Partial listing –

Swanee River - Sy Oliver arrangement
Who Can I Turn To? - Jo Stafford, vocal
I GUESS I'LL HAVE TO DREAM THE REST - Frank Sinatra and the Pied Pipers, vocal
- Axel Stordahl arrangement
Swing High - Sy Oliver arrangement

Issues

I GUESS I'LL HAVE TO DREAM THE REST

CD: Voice VCD1103 (USA?), Masters of Jazz MJCD175 (France)

TOMMY DORSEY, KRUPA SET FOR PENDING FILMS

Two more name bands were signed for picture work last week. Tommy Dorsey heads coastward Dec. 1 with his band to go into Metro's 'I'll Take Manila,' with Eleanor Powell, and Gene Krupa's band has been set for Samuel Goldwyn's production of 'Ball of Fire' with Barbara Stanwyck. Krupa is already in the Hollywood area, having recently finished a stay there at the Palladium Ballroom. Glenn Miller and his band report at 20th-Fox Feb. 1 to play in the Sonja Henie picture, 'Iceland'.¹⁷⁸

October 24, 1941 (Fri)
11:30 pm - Midnight
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

G M C

October 25, 1941 (Sat)
5:00 - 5:55 pm
"Matinee at the Meadowbrook"
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

Partial listing –

On The Alamo – Sy Oliver arrangement
Who Can I Turn To? - Jo Stafford, vocal
I May Be Wrong
It's So Peaceful In The Country
Hallelujah - Sy Oliver arrangement

¹⁷⁸ Variety, October 29, 1941, p. 1

October 26, 1941 (Sun)
1:00 - 1:30 am
Meadowbrook Ballroom
Cedar Grove, New Jersey
(Mutual) (WOR) Sustaining broadcast

October 26, 1941 (Sun)
11:30 pm - Midnight
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC) Sustaining broadcast

Partial listing –

Yes Indeed – J Stafford an ensemble vocal; Sy Oliver arrangement
That Solid Old Man Is here Again – Connie Haines vocal, Sy Oliver arrangement
Back Stage At The Ballet - Sy Oliver arrangement
Loose Lid Special - Sy Oliver arrangement

October 28, 1941 (Tue)
Unidentified time
Meadowbrook Ballroom
Cedar Grove, New Jersey
Unidentified network

G M C

Partial listing -

I Think Of You - Frank Sinatra, vocal; Axel Stordahl arrangement
Swingin' On Nothin' – Jo Stafford and Chuck Peterson, vocal; Sy Oliver arrangement
BLUE SKIES – Frank Sinatra and the band, vocal; Sy Oliver arrangement

Issues

BLUE SKIES

CD: Voice VCD1103 (USA), Masters of Jazz MJCD175 (France)

October 31, 1941 (Fri)
11:30 pm - Midnight
Meadowbrook Ballroom
Cedar Grove, New Jersey
(CBS) (WABC)
Harry Clark, announcer

Partial listing –

Two in Love – Frank Sinatra, vocal

ON THE RECORDS

Tommy Dorsey (Victor 27617)

Fifty Million Sweethearts Can't Be Wrong – That Solid Old Man

Mask and Wig, drama group of the University of Pennsylvania, provides this pairing. Show this year is called *Out of This World*, which these songs are not, with Bickley (newspaperman) Reichner and Clay (dentist) Boland again fashioning the score. *Sweethearts* is a lively enough number, but strictly of musical comedy genre, with little or no popular appeal. Connie Haines makes the opening chorus appealing enough. Muted trumpet and Dorsey's trombone split half of the second chorus, and Miss Haines picks it up again at the bridge to take it out. More commercial and getting more from the band is *That Solid Old Man*, slow and on the solid side for the sentimental gentlemen. With the rhythm rocking as it kicks along in a groove similar to that which Dorsey created for *Yes, Indeed*, band hits with a sharp beat for the opening refrain. Miss Haines handles the jive lyrics, replete with Harlem gutterals, for a second refrain, and the band boys pick it up for a half chorus, giving it even a greater kick, to carry it out. As a sequel to Dorsey's *Yes, Indeed* the solid and rocking rhythms of *That Solid Old Man* make the kind of jive music that keeps the youngsters hopping around the music boxes. Attention is also directed to the fact that the side, as well as the weaker companion piece, are from the U. of P. school show that opens in Philadelphia during Thanksgiving Week. As in previous years, the show will tour halfway across the country, and there will be special interest in the tunes when the show hits your territory.¹⁷⁹

DORSEY DIVORCE IS MADE FINAL

New York—A preliminary divorce decree obtained three months ago by Mrs. Tommy (Toots) Dorsey against her trombone playing husband was made final Oct. 10 in Trenton, N. J. They have two children.¹⁸⁰

G M C

¹⁷⁹ The Billboard, October 25, 1941, p. 68

¹⁸⁰ Down Beat, November 1, 1941, p. 1

November 1941



Everybody Seemed Happy as radio made its peace with ASCAP last Wednesday in New York, with the signing of contracts for return of ASCAP music to NBC and CBS networks after a 10-month absence. Signatories are (l to r) Mark Woods, NBC vice-president; Gene Buck, ASCAP President and Mefford R. Runyon, CBS vice-president. President Niles Trammel also signed for NBC.

PEACE AGAIN REIGNS IN COPYRIGHT FIELD ASCAP Catalog Returns After 10 Months

THE music -radio war is over. True, the majority of individual broadcasting stations have not yet taken out ASCAP licenses and there are a few details still to be worked out, such as a per program plan for regional networks and the way in which clearance at the source for commercial transcriptions is to be handled, but the contracts enabling the return of ASCAP music to CBS and NBC were signed last Wednesday and at midnight ASCAP music again was broadcast on those networks after an absence of 10 months. Signing of the contracts, which included those for the individual use of ASCAP music by NBC and CBS M & O stations as well as by the networks themselves, might have taken place several weeks sooner had the networks not required ratifications of affiliates, whom the networks asked to agree to rebate 2% % of their income from network commercial programs as their share of the networks' payment to ASCAP. Officials of both networks reported that "better than 90 %" of their stations had so agreed before the contracts were signed.

Contracts Mailed

Since Mutual had signed with ASCAP May 11, returning the Society's music to its network programs two days later, all nationwide networks are now broadcasting this music, in addition to 300 individual stations, 295 of which have blanket licenses and 5 per program licenses, ASCAP reports. Immediately following the signing of the NBC and CBS contracts, ASCAP began mailing out contracts to all stations, sending to each forms covering blanket and per program arrangements for both commercial and sustaining programs.

Present licensees as well as stations not now licensed by ASCAP received the forms, ASCAP stated, as the former, who signed up on the basis of 3% for blanket licenses and 10% fees under the per program plan, are now entitled to switch to the new contracts and reduce their fees 2 3/4% and 8% respectively, under a most-favored nation clause in the contracts negotiated by Mutual. MBS is also entitled to a reduction on its network programs, to the 2 3/4% blanket license fees negotiated by NBC and CBS in place of the 3% which MBS now pays. Application of this reduction may occasion further friction between broadcasters and ASCAP, as Mutual announced it "will enjoy any reduced rate that ASCAP effects with other broadcasting networks retroactive to May 19," while ASCAP maintains the reductions did not go into effect until Oct. 30, when the NBC and CBS contracts became effective. Since the individual stations had not received their license forms from ASCAP, the Society's board of directors on Thursday voted to extend again its blanket permission for use of ASCAP music at football games during the weekend. Reason the forms were not sent to stations until NBC and CBS had signed was that they constitute offers by ASCAP of reduced fees which the Society did not want to make to stations until it had achieved the network deal, of which the lowered station fees is a part.

Monopoly Broken

For radio, the new contracts mark a major victory, achieved through an industry solidarity which, although since broken, persisted long enough to break the music monopoly which had formerly appeared invincible. On the financial side, radio has reduced its annual payments for ASCAP music from \$5,100,000 paid in 1940 to an estimated \$3,000,000 for each year through 1949, in contrast to the estimated \$9,000,000 which ASCAP would have received under the terms it first offered to broadcasters. But the major victory for radio is the achievement of a competitive market for music, assured by the successful establishment of BMI as an alternative source of music for radio. For ASCAP, the new contracts bring back what is still the Society's best customer, and on a basis of sound business relationship which should avert most of the difficulties which were inherent in the old scheme. Immediately following the signing, a joint NBC-CBS-ASCAP statement was issued: "Solution of the music problem is welcomed equally by radio and ASCAP. Never before has there existed such complete understanding and friendly relations between ASCAP and broadcasters as is the case today. We believe that the contracts entered into today between radio and ASCAP will result in years of useful implementation in the fulfillment of that duty and that cause."

BMI Statement

No ASCAP numbers were included among the 10 winners on the *Hit Parade* on Saturday, as there were no ASCAP tunes among the 10 most popular during the previous week, but the three "extra" selections on the program were all ASCAP numbers. BMI's official reaction to the completion of the contracts of NBC and CBS with ASCAP is expressed in a statement made the day of the signing by Sydney M. Kaye, BMI executive vice-president. "BMI is glad to see ASCAP music return to a wider audience. That ASCAP music should be available has always been part of BMI's ultimate hopes for the music business. It is important that active competition between publishers, licensing agencies and writers should exist in the field of music, just as competition exists in all other artistic and business fields. BMI will continue to serve the broadcasting industry and other music users. We are proud of the fact that the establishment of BMI has resulted in the entry into the music field of many publishing firms which were previously unable to gain access to the American public, and, more important, that there have been created scores of solid musical hits written by young composers who were previously unknown. It has been proved that there is musical talent in every corner of our country."¹⁸¹

¹⁸¹ Broadcasting, November 3, 1941, p. 12

PEACE BUT NOT VICTORY

ASCAP Still Has Comeback Trail To Travel; NAB Sessions Show Continued Support For BMI

NEW YORK, Nov. 1 - Wind-up of contract negotiations between the American Society of Composers, Authors and Publishers and the two major chains Wednesday threw an aura of peace around the bitter radio-music struggle; but beneath the surface the radio music situation remains full of imponderables and loaded with dynamite as far as the future of the Society is concerned. With blanket contracts for chain music concluded, Society figures it now has about 300 radio contracts all told. This means the bulk of local programming throughout the country is still unlicensed by ASCAP and must be licensed before the Society can realize the estimated \$3,000,000 annually it figures it can take from radio under the present royalty rate of 2 3/4 per cent of commercial network business and 2 3/4 per cent on local business. This \$3,000,000 figure compares with approximately \$5,000,000 ASCAP received from radio in 1940, the last year of the 6 percent pact, and compares to about \$8,500,000 which ASCAP might have received annually if it had been successful in licensing the chains and major stations at the 7 1/2 per cent rate-first broached toward the conclusion of the old pact. ASCAP execs are optimistic about signing the entire industry. And there is some reason for the belief that when the chains popularize ASCAP music, stations will be forced into contracts for local programming. John Paine, ASCAP general manager, says that contracts for local use of ASCAP music will be sent out this week. E. C. Mills, chairman of ASCAP's administrative committee, stated he expected the bulk of the network affiliates to sign for ASCAP music on local programming within two weeks.¹⁸²

PEACE – IS IT WONDERFUL?

ASCAP Web Accord Leaves Local Deals Largely Unsettled

Elements within radio feel that many of the clauses of the ASCAP-radio deal will be open to interpretation as time goes on, and it will be to broadcasters' interests to maintain support of all non-ASCAP music sources so as to prevent ASCAP from squeezing too much out of the present pacts. And BMI is radio's own baby. Coincident with the probable support of BMI with long-term pacts at the expiration of current pacts on March 12, 1942, industry is showing terrific support of SESAC, that company now holding 803 licenses and therefore blanketing the industry. Additionally, network executives, who refuse to be quoted, maintain that an effort will be made to keep BMI in the running on chain programs, both commercial and sustaining. One programming exec of NBC late this week said that an attempt would be made to keep BMI running at about 80 per cent its present strength on programs. This figure is regarded as abnormally high but shows the temper of some of the radio execs. At NAB district meetings, radio execs indicated that the plan of, the networks, unofficially, was to use somewhat less than 50 per cent ASCAP music on all programs, commercial and sustaining. Some execs placed the probable figure at 30 per cent. An NBC exec, queried late this week in New York, said the percentage would be much higher than this on sustaining programs. Whether or not agencies could be prevailed upon to continue large use of non-ASCAP material on commercials is a moot question, however. Just how much ASCAP and BMI music will be used on local programming has also come in for much behind-the-scenes discussion at the NAB district meetings. Feeling of observers is that ASCAP will not be able to sign a substantial amount of this business until a year goes by, that most stations will sign on a per program basis, so as to pay for only what they play, and that stations will continue to give a heavy play to BMI and SESAC. Plenty of evidence is present that the affiliates are still embittered.¹⁸³

¹⁸² The Billboard, November 8, 1941, p. 3

¹⁸³ The Billboard, November 8, 1941, p. 6

THE COCA-COLA COMPANY
presents



PUTTING THE
SPOTLIGHT ON
A DIFFERENT
BAND EACH
WEEK NIGHT

This week's line-up . . .

- MON** Kay KYSER
- TUE** Guy LOMBARDO
- WED** Sammy KAYE
- THU** Tommy DORSEY
- FRI** Eddy DUCHIN
- SAT** ? ? ? ?

Saturday night, for a full half hour,
Coca-Cola puts the spotlight on the
band which,--according to our lat-
est weekly tabulation,--made the
recording that outsold any other.

EVERY NIGHT EXCEPT SUNDAY
Mutual Network

10:15 P.M. E.S.T.

COCA-COLA LINEUP

Kyser, Lombardo, Duchin, Dorsey, Kaye Are Lead-Off Names

"Coca-Cola begins its new radio program Nov. 3 with Kay Kyser's orchestra and so far has its first week of bands lined up. Guy Lombardo follows Kyser and in turn is trailed by Eddy Duchin, Tommy Dorsey, Sammy Kaye. Sponsors of the program have set up a budget of approximately \$10,000 weekly for the show, which is to cover three bands weekly at \$500, three at a cost of \$1,000 and the Saturday night group at \$1,500. Rest is spread through line charges, scripts, and to underwrite the survey—via which the Saturday band will be selected. Dorsey's shot, Nov. 8, will be picked up from the Cleveland Aud., where he will be playing with the RCA-Victor Dance Caravan."¹⁸⁴

November 1, 1941 (Sat)

5:00 - 5:55 pm

Meadowbrook Ballroom

Cedar Grove, New Jersey

(CBS) Sustaining broadcast

Tommy Dorsey and his orchestra completed their engagement at Frank Dailey's Meadowbrook Ballroom and traveled to Detroit, Michigan

November 2, 1941 (Sun)

10:45 - 11:00 pm

Unidentified Location

(WBBM) Sustaining broadcast¹⁸⁵

SHEP, TOM OPEN IN DETROIT

Cleveland, Oct. 4.-The Tommy Dorsey-Shep Fields -RCA -Victor "Dance Caravan" will not open here as scheduled, but instead will make its bow in Detroit's Masonic Temple November 3 and 4. The Caravan will then come to Cleveland and open Wednesday (5).¹⁸⁶

November 3, 1941 (Mon)

"RCA Victor Dance Caravan"

State Fair Grounds

Detroit, Michigan

(Concert)

November 4, 1941 (Tue)

"RCA Victor Dance Caravan"

State Fair Grounds

Detroit, Michigan

(Concert)

November 4, 1941 (Tue)

Masonic Temple

Detroit, Michigan

(Dance)

¹⁸⁴ Variety, October 29, 1941, p. 3

¹⁸⁵ This broadcast listing requires further verification.

¹⁸⁶ The Billboard, October 11, 1941, p. 9

INSIDE STUFF – ORCHESTRAS

“One date that might have stymied, for a couple weeks anyway. Tommy Dorsey's Dec. 1 date with and at Metro's film studios in Hollywood, has been called off until Dorsey or an equally big band is available. Dorsey had been set for a British War Relief hop at the Baltimore Armory, Dec. 5, which leading British diplomats were to have attended. Film the band will make, with Eleanor Powell, is titled 'I'll Take Manila'.”¹⁸⁷



¹⁸⁷ Variety, November 5, 1941, p. 43

MEN BEHIND THE BANDS

Axel Stordahl

Axel Stordahl would a hell of a lot rather race his 41-foot sloop than sit around his home making arrangements of songs for Tommy Dorsey's band to play. But Stordahl's arrangements, despite his interest in sailing, are as great as his love of the water. Axel is blonde, baldish and shy. He is the only man in Dorsey's band who started with Tommy six years ago. All the others have drifted away. Stordahl's most successful arrangement for the trombone-sliding leader, from the commercial standpoint, was a thing called *Once in a While*. Tommy's Victor record sold by the thousands. Stordahl not only arranged the song but also sang the vocal with the Three Esquires. Since then his most noted scores for Tommy have included *Stardust* (the second TD version with the Pied Pipers vocal); *Everything Happens to Me*, *You're a Sweetheart*, *Heaven Can Wait*, *Fools Rush In*, *I Hadn't Anyone 'Til You*, *All I Remember is You* and later songs like *This Love of Mine*, *Will You Still Be Mine*, *I Guess I'll Have to Dream the Rest*, *Imagination and Neiani*. Axel averages about two arrangements a week. He's never made a stock and is restricted by Tommy from arranging for any other band or artist. Born August 8, 1913, on Staten Island, N. Y., Axel still lives there. He's unmarried and makes his home with his parents. He didn't study music until he was 15, attending Port Richmond High School. Then he started on trumpet. A year later he was messing with his first manuscript paper. "My first full arrangement was *Nobody's Sweetheart*," he recalls. "It was a little bit jumbled, I guess." Axel worked with kid bands for a time and then joined Bert Block's band. Jack Leonard was Bert's vocalist. And another trumpeter, Joe Bauer, teamed with Axel and Jack to form a male trio When Tommy Dorsey heard Axel's arrangements with the Block band (that was before Bert turned to "bell tones" and the like) Dorsey hired Stordahl. But Axel refused to go with Tommy unless he hired Jack and Joe. So Leonard and Bauer and Stordahl all started out with Tommy and formed the "Esquires" vocal trio—the trio which recorded *Once in a While* and other bestselling records. Bauer left the band later. So did Leonard, to go out on his own. But Axel remains with Dorsey, turning out most all the pops Tommy's gang performs. Stordahl was in Europe when the war broke out. He spent two months in England, Norway and Denmark in the fall of 1939. But he'd rather sail his boat than travel. Photography and golf run second and third to his love for sailing. At his Staten Island home Stordahl has 35 albums of classical records and over a hundred single sides Wagner and Tchaikovsky are his favorites, along with Ravel on the modern side. Stordahl writes with a piano. "Sometimes I can start and finish a score in a couple of hours," he says. "Other times I don't feel the song and it takes several days." But whether it's a fast or a slow, painful job, Stordahl turns out fine arrangements. Axel is too shy to say so, but Dorsey considers him the best arranger of pop tunes in the business. Many fellow arrangers agree. - Dave Dexter, Jr.¹⁸⁸

DISC REVIEWS

Tommy Dorsey
Skunk Song (Two Sides) (Vic, 27621)

A brainstorm. Instead of smash novelty, tune is overdone to a point where it's almost boring. Why the two sides? Tune will undoubtedly sell, first because of Dorsey's name, secondly because it still retains enough of the original idea to get by, but there's little of the infectious humor and lifting tempo it needed. Speed it bit too fast, making vocals sound awkward. In short, it doesn't quite come off. . Chuck Peterson and Pled Pipers on vocal. Second side is best for boxes.¹⁸⁹

INSIDE STUFF - ORCHESTRAS

One date that might have stymied, for a couple weeks anyway. Tommy Dorsey's Dec. 1 date with and at Metro's film studios in Hollywood, has been called off until Dorsey or an equally big band is available. Dorsey had been set for a British War Relief hop at the Baltimore Armory, Dec. 5, which leading British diplomats were to have attended. Film the band will make, with Eleanor Powell, is titled *I'll Take Manila*.¹⁹⁰
November 5, 1941 (Wed)

¹⁸⁸ Down Beat, November 1, 1941, p. 17

¹⁸⁹ Variety, November 5, 1941, p. 42

¹⁹⁰ Variety, November 5, 1941, p. 43

"RCA Victor Dance Caravan"
Public Auditorium, Cleveland, Ohio
(Concert)

November 6, 1941 (Thu)
"RCA Victor Dance Caravan"
Public Auditorium, Cleveland, Ohio
(Concert)

"Today! For 5 big nights. In person, that sentimental gentleman, Tommy Dorsey and his Victor recording orchestra with Frank Sinatra, Connie Haines, Pied Pipers, Buddy Rich, Ziggy Elman, and at the same time, Shep Fields and his Bluebird recording orchestra with Ann Perry, Pat Foy, Fields Saxophone Choir. Extra added attractions! Wed. Nov. 5th - Lucy Monroe, Star-Spangled soprano. Thurs. Nov. 6 - Barry Wood, Hit Parade star. Hear RCA Victor Cleveland Press song queen winners, 2 local girls will sing with to great bands. RCA Victor Dance Caravan, Public Auditorium Nov. 5th to 9th. 65 cents including tax, Sat. Nite \$1.00. Doors open 7 pm"¹⁹¹

November 6, 1941 (Thu) 10:15 - 10:30 pm
"Coca Cola Spotlight Bands"
Public Auditorium
Cleveland, Ohio
Al Helfer, announcer
(Mutual) (WHK)

COCA COLA SPOLIGHT BANDS

The Coca-Cola Company launched its famous Spotlight Bands radio series Monday, November 3, 1941. The first series was broadcast over the Mutual network until May 2, 1942. The series then reorganized by the Blue Network (formerly NBC-Blue) and resumed on September 21, 1942. For the duration of the 1941-42 Mutual series, a different band was featured for fifteen minutes from Monday through Friday between 10:15 and 10:30 pm On Saturday night the most popular band of the week was featured for a full half-hour between 10:15 and 10:45 pm Starting with the broadcast of February 2, 1942, a time change was made with the weekday programs moving to 9:30-9:45 pm and the Saturday slot to 9:30-10:00 pm Tommy Dorsey appeared on "Spotlight Bands" a total of 59 times between 1941 and 1946.

November 7, 1941 (Fri)
Burt's Department Store Record Shop
Cleveland, Ohio
(Appearance)

"Exclusive! Tommy Dorsey and Shep Fields will appear in Burt's Record Dept. in person tomorrow (Friday) 3-4 pm Tommy Dorsey and Shep Fields are on Victor and Bluebird Records exclusively. Hear them at Burt's, 6th floor, Terminal Tower."¹⁹²

November 7, 1941 (Fri)
"RCA Victor Dance Caravan"
Public Auditorium, Cleveland, Ohio
(Concert)

November 8, 1941 (Sat)
"RCA Victor Dance Caravan"
Public Auditorium
Cleveland, Ohio
(Concert)

¹⁹¹ Cleveland Plain Dealer, November 5, 1941

¹⁹² Cleveland News, November 6, 1941

November 9, 1941 (Sun)
"RCA Victor Dance Caravan"
Public Auditorium
Cleveland, Ohio
(Concert)

November 10, 1941 (Mon)
"RCA Victor Dance Caravan"
Lakeside Ballroom
Dayton, Ohio
(Appearance)

November 10, 1941 (Mon)
11:30pm - Midnight
Lakeside Ballroom
Dayton, Ohio
(CBS) (WHIO) Sustaining broadcast

Partial listing –

On The Alamo; Sy Oliver arrangement
I Think Of You - Frank Sinatra, vocal; Axel Stordahl arrangement
I May Be Wrong
Embraceable You – Jo Stafford and the Pied Pipers, vocal
Hallelujah - Sy Oliver arrangement

November 12, 1941 (Wed)
"RCA Victor Dance Caravan"
Columbus Auditorium
Columbus, Ohio
(Concert)

G M C

November 12, 1941 (Wed)
10:00 - 10:30 pm
Unidentified Venue
Columbus, Ohio
(Mutual) (WHKC) Sustaining broadcast

RCA CARAVAN DRAWS 22,989 ADMISSIONS

"RCA-Victor Dance Caravan played to 22,989 admissions its first five performances in Detroit and Cleveland last week. With Tommy Dorsey- Shep Fields' bands on the stands, Caravan opened at Detroit's State Fair Grounds Nov. 3 to 1,900 matinee admissions and 3,682 at 99c at night. Matinee entree was the purchase of one defense bond or stamp at regular box office Tuesday eve drew 5,028; in Cleveland's Auditorium next two days (5-6) show played to 5,997 and 6,382 at 65c. Victor won't decide whether the Caravan will stay on the road longer than the initial two weeks as exploitation for its recording bands and talent (Barry Wood and Lucy Monroe sang in Detroit). It's waiting until all dates are played and returns are in before definitely deciding on the future."¹⁹³

November 13, 1941 (Thu)
"RCA Victor Dance Caravan"
Music Hall
Cincinnati, Ohio
(Concert)

¹⁹³ Variety, November 12, 1941, p. 42

November 14, 1941 (Fri)
Midnight - 12:30 am
Unidentified Venue
Cincinnati, Ohio
(Mutual) (WKRC) Sustaining broadcast

November 14, 1941 (Fri)
"RCA Victor Dance Caravan"
Music Hall
Cincinnati, Ohio
(Concert)

November 14, 1941 (Fri)
11:30 pm - Midnight
Unidentified Venue
Cincinnati, Ohio
(CBS) (WCKY) Sustaining broadcast

November 15, 1941 (Sat)
"RCA Victor Dance Caravan"
Indiana Roof Ballroom
Indianapolis, Indiana

November 16, 1941 (Sun)
"RCA Victor Dance Caravan"
The Armory
Louisville, Kentucky

ORCHESTRA NOTES

G M C

Dick Stabile may change managers soon. Reports say that Stabile and manager Bert Block have disagreed over expenses. Personal Management, Inc., the Tommy Dorsey outfit, denies rumor that Stabile will join Harry James. Dean Hudson and Dorsey under the Len Vannerson banner ... (meanwhile) Dorsey arrives on the coast December 1 for a part in *I'll Take Manila* and opens at the Hollywood Palladium December 22 for six weeks, with an option of two more.¹⁹⁴

ON THE RECORDS

Tommy Dorsey (Victor 27578)
Swingin' on Nothin' – On the Alamo

Dorsey gets in a righteous groove to re-create the two-beat excitement of *Yes, Indeed* for the *Swingin'* side. Also penned by Sy Oliver, with William Moore on the collaboration, it's a sock sequel to the *Indeed* click. Follows the same musical pattern and creates an equal amount of excitement. It's the same intoxicating emphasis on a riff with the same singers – Jo Stafford and Sy Oliver – dishing out the Harlem jive. For the Gus Kahn-Isham Jones oldie, Tommy takes it for a brilliant instrumental ride with the emphasis on the rhythm unfortunately instead of the inherent melodic qualities of *Alamo*. Dorsey's horn sets the melody, later joined by the three other trombones, but the lush blowing is subjugated by the heavy punch of the ensemble. For greater commercial appeal and chances for making a real revival, *Alamo* rated a sweeter setting with vocal embellishment by Frank Sinatra and/or the Pied Pipers, particularly potent for either. To carry on where *Yes, Indeed* leaves off, the *Swingin'* side is a likely candidate.¹⁹⁵

¹⁹⁴ [The Billboard](#), November 15, 1941, p. 13

¹⁹⁵ [The Billboard](#), November 15, 1941, p. 18



BRAIN TRUST BASH

"Shep Fields, Barry Wood and Tom Dorsey, who were featured attractions in the RCA Victor Dance Caravan last month, are shown as they broke it up and prepared to head in different directions. Tommy and band make a picture this month in Hollywood. All three gents pictured here record for Victor. The tour was a smashing success and probably the greatest record exploitation stunt ever conducted."¹⁹⁶

SPLIT LIP STOPS ZIGGY; TD TAKES UP TRUMPET

"Louisville, Ky. – When the Tommy Dorsey-Shep Fields carnival played here recently, Ziggy Elman had been laid up for six weeks with a split lip. The mob was very surprised to see Tommy playing Ziggy's horn and even more surprised to see him take off on the solos. Dorsey left for Hollywood the first part of this month to start on MGM's "I'll Take Manila" with Eleanor Powell and Red Skelton."¹⁹⁷

¹⁹⁶ Down Beat, December 1, 1941, p. 14

¹⁹⁷ Down Beat, December 15, 1941, p. 3

BALLROOM OPS SQUAWK TO MCA THAT COMPETITION SET UP BY RCA VICTOR S DORSEY-FIELDS CARAVAN HURT THEIR BIZ

“Cleveland, Nov. 18 - Dance promoters in the area touched by the RCA-Victor Dance Caravan squawked last week that the opposition set up by the combination, which used Tommy Dorsey and Shep Field's bands, had put a sizeable dent in their business. Lloyd Meyers, operator of the Aragon Ballroom, Cleveland, for one, said that the four-day stand of the Caravan at Cleveland ruined his take all that week. It played Cleveland Aud., Nov. 5-9. Most of the squawks were directed at MCA's Cleveland office, which booked Dorsey and Fields and also services promotions in that area. Beefs were based on the Caravan's low admission (65 cents) for Dorsey and Fields, plus the flooding with paper of each town the Caravan touched, given to. Record distributors, dealers, etc. Dance men complained that Dorsey, who is a high-powered draw on the road, wasn't available to them often and on this trip through their territory was in opposition to them, hence the complaints to MCA, which books him. Often the booking of a name like Dorsey by a ballroom spells the difference between a profit and loss during a season. RCA, however, made every effort in booking the Caravan to avoid injuring any regular promoters. They were taken into consideration at each opportunity. In one instance the Caravan played the spot of an established promoter, at Lakeside Park, Dayton. Caravan drew 7,629 Friday (7) at Cleveland Auditorium, 5,806 next night and 5,300 Sunday, its last date of 'Cleveland, all at 65 cents. Next night (10) 3,682 crowded Lakeside Park, Dayton, O. at \$1.10. At Columbus Auditorium, next stand, it drew 3,245 and 3,987 at \$1.10 advance/\$1.35 door; Thursday at Music Hall, Cincinnati, it played to 2,337 and Friday, at same spot, pulled 4,329. Saturday at Indiana Roof, Indianapolis, there were 4,200 at \$1.10 and \$1.35, Final show at Armory, Louisville, Ky., Sunday, drew 4,788.”¹⁹⁸

November 20, 1941 (Thu) through November 23, 1941 (Sun)
Palace Theater
Akron, Ohio

The band played a four-day engagement at the Palace Theater.¹⁹⁹

November 24, 1941 (Mon) and November 25, 1941 (Tue)
Palace Theater
Youngstown, Ohio

The band played a two-day engagement at the Palace Theater.²⁰⁰

November 26, 1941 (Wed)
Palace Theater
South Bend, Indiana

SURPRISE! AND A HALF A GEE FOR TD'S BIRTHDAY

“South Bend, Ind. – Tommy Dorsey's band staged a mutiny here recently when the band played a on nighter at the Palace Theatre. It happened on the third show, but TD was the guy who carried off the bounty. After the old familiar theme song Tommy gave out with the down bat for the next tune but Ziggy Elman was in there pitching ahead of him and the band blasted into 'Happy Birthday' for a surprise that left even the great TD flustered. From then on the show was a mad house that ended only when Frank Sinatra made the presentation of a \$500 defense bond from the entire personnel of the band.”²⁰¹

¹⁹⁸ Variety, November 19, 1941, p. 45

¹⁹⁹ Variety, October 1, 1941, p. 70

²⁰⁰ Variety, October 1, 1941, p. 70

²⁰¹ Down Beat, December 15, 1941, p. 33

LONG RCA TOUR PROBABLE - VICTOR ENTHUSIASTIC

"RCA-Victor expects to continue its Dance Caravan, which recently completed a two-week test stretch at a fair profit. If present plans materialize the troupe will take to the road again, under Milton Pickman, around Feb. 1 and remain in circulation from nine months to a year. Tommy Dorsey's band may be with it for a great deal of that time. Caravan would have its own leased trucks and buses for transportation and operate along the lines of a travelling carnival. Instead of hewing strictly to key cities, as it did on the past tour, portions of each week would be devoted to treks into smaller towns, but without the props that were used on the past tour. The palm trees, waterfall, etc., that RCA acquired from last, summer's short-lived Monte Proser Dance Carnival at Madison Square Garden, N. Y., would be set up only on weekends, Friday to Sunday, in key stands. Monday to Thursday it would travel bare of the equipment into the hinterland. That's because few of the smaller stopovers would be of sufficient size to permit use of the tall palms, etc. RCA looks upon the Caravan as the greatest piece of promotion for its records that has ever been devised. It claims that the effect of the layout, and the reams of exploitation it got, and the cooperation of record dealers in each of the cities it played, practically sold the latter out of Dorsey and Shep Fields platters, not to mention the good-will it generated."²⁰²

November 27, 1941 (Thu) to November 30, 1941 (Sun)

Tommy Dorsey and his Orchestra traveled to Southern California.

Record Reviews

Tommy Dorsey

Six sides this month, with the oldie, On the Alamo, getting the nod as the best because of Sy Oliver's scoring and a nicely interpreted performance by the band. No vocal. The tune just rocks. Fine stuff from the first to the final groove. Backer Swingin' on Nothin' is another Oliver job with Sy and Jo Stafford chirping a duet a la Yes, Indeed. Novelty stuff. The Sunshine of Your Smile is Frank Sinatra's showcase and he's never recorded better – a grand old pop tune with that Oliver touch again, and at a bright tempo. Embraceable You would have fared better had Ms. Stafford had it all to herself, rather than share it with the Pied Pipers. As it is, it's third to Bob Crosby's and Jimmy Dorsey's Deccas and way behind Bobby Hackett's old Vocalion, still the best of all versions. Violets For Your Furs is a new pop. Aply sung by Sinatra, while Somebody Loves Me again shows the Pipers, at up tempo, in another Oliver arrangement which swings mightily. All on Victor.²⁰³

²⁰² Variety, November 26, 1941, p. 45

²⁰³ Down Beat, December 1, 1941, p. 14

M-G-M's SMASH MUSICAL COMEDY HIT!

Eleanor
POWELL SKELTON
Red
SHIP AHOY



with
BERT LAHR • VIRGINIA O'BRIEN
TOMMY DORSEY AND HIS ORCHESTRA

Directed by EDWARD BUZZELL • Produced by JACK CUMMINGS

A Metro-Goldwyn-Mayer PICTURE

42 x 72 (1935)



Tommy Dorsey, Frank Sinatra and the Pied Pipers
"The Last Call For Love"
"M-G-M Production Still



Virginia O'Brien and Tommy Dorsey
"I'm In Love With The Leader Of The Band" (Cut From Film)
M-G-M Production Still



Tommy Dorsey, Eleanor Powell, Red Skelton
"I'll Take Tallulah"
M-G-M Publicity Photo



Tommy Dorsey and Eleanor Powell,
"Hawaiian War Chant"
M-G-M Production Still



Red Skelton and Admirers – “I’ll Take Tallulah”



Bert Lahr



"I'll Take Tallulah" MGM Production Still



Hawaiian War Chant Set

Eleanor POWELL *Red* SKELTON

M-G-M'S
SMASH
MUSICAL
COMEDY
HIT!

SHIP AHoy



with
BERT LAHR
VIRGINIA
O'BRIEN

and
TOMMY DORSEY ORCHESTRA and his

DIRECTED BY EDWARD BUZZELL PRODUCED BY JACK CUMMINGS

SCREEN PLAY BY HARRY CLORK
A Metro-Goldwyn-Mayer PICTURE

December 1941

GRIFFIN FRACAS TO GET NEW HEARING

“A call is being made this week for a special meeting of the national board of the American Guild of Variety Artists, when a new Internal AGVA crisis will be brought to a head. At the meeting, probably to be held next Wednesday (Dec. 3), Alan Corelli, member of the board and Theatre Authority's executive secretary, will demand that a full hearing be held on Gerald Griffin's participation in the brawl attending the recent opening of new music publishing offices by Tommy Dorsey in N. Y. Hearing, it is presumed, will attempt to include all witnesses and participants in the fight, which has become a whisper-scandal in the trade. Griffin, executive secretary of AGVA, is alleged to have made serious remarks in an argument with Harry Goodman (brother of Benny) that resulted in spreading fist fights involving Griffin and his brother, Alexis, on one side, and Tommy Dorsey, Frank Sinatra and others against them. That the Dorsey party affair has not been forgotten in the trade was brought home sharply a few weeks ago, when Willie Feinberg, official of musicians' union N. Y. local 602, refused to 'sit in the same room' with Griffin at a meeting with the 'Combined Theatrical Crafts Council. A committee from the latter, including Griffin, had called on Local 802 to support AGVA in its dispute with the Park Central hotel. The growing antagonism towards Griffin is prompting Corelli, among others on AGVA's national board, to bring the matter to a head for a full airing. The variety performers' union has been, having an uphill battle as it is, and it's conceded that the Dorsey party affair is making things tougher. Griffin has constantly labeled the various versions of the brawl as fabrications and distortions of an argument in which only personalities figured.”²⁰⁴

December 1, 1941 (Mon)
Metro-Goldwyn-Mayer Studios
Culver City, California

The band reported for work on the M-G-M musical production “I'll Take Manila.” The main actors were Eleanor Powell, Red Skelton, Virginia O'Brien and Bert Lahr. The film was directed by Edward Buzzell with an ultimate running time of 95 minutes. It was renamed “Ship Ahoy” following the December 8, 1941, Japanese attack on the United States Commonwealth of the Philippines and released June 25, 1942. The script was altered to portray an ocean cruise to Puerto Rico.

December 7, 1941 (Sun)

Japan attacked the United States in Hawaii, the Philippines, Guam, Wake and Midway Islands.

December 8, 1941 (Mon)

The United States of America declared war on the Empire of Japan.

Records

Tommy Dorsey

Jo Stafford singing a new Alec Wilder song. That's a mean combination, and the results are not disappointing. *Who Can I Turn To?* is a really great pop tune, so unlike most of the malarkey being ground out by Tin Pan Alley penmen these days. And Miss Stafford does a bang-up job all the way. Frank Sinatra solos the reverse, *I Think of You*, in okay style with good material to work with and an Axel Stordahl score to set off his lyric delivery. No complaints here. Victor 27701.²⁰⁵

²⁰⁴ Variety, November 26, 1941, p. 49

²⁰⁵ Down Beat, December 15, 1941, p. 15

ON THE RECORDS

TOMMY DORSEY (Victor 27701)
I Think of You - Who Can I Turn To?

Tchaikovsky being drained almost dry by Tin Pan Alley, the brain-busters have now turned their attention to Serge Rachmaninoff, who is very much alive and may resent it to make for a front-page controversy. In any event, Jack Elliot and Don Marcotte have adopted the theme melody of Sergie's Piano Concerto No. 2 in C Minor to come out as *I Think of You*. The transition is much greater than that accomplished with Peter Ilych's Piano Concerto, but it adds nothing to the glory of Rachmaninoff, being just another song ballad lacking in the warmth and depth of many of its classical contemporaries. Tommy Dorsey gives it all that he has at his command, which means a little of his lush trombone sliding and much of Frank Sinatra's singing. More in the ballad range and taken at a slower tempo that makes it more inviting for cheek-to-cheeking. is the Alex Wilder -Bill Engvick ballad beauty Who Can. I Turn To? The influence of maestro Claude Thornhill is strongly felt in the one-finger piano rambling for the opening chorus and Jo Stafford asks the musical question in most engaging fashion that's going to find many fans flocking around her vocal banner. It's a toss of the coin to determine which of the sides will mean catching the coins in the music boxes. However, the "Turn To?" ballad falls easier on the ears than the attempt to cash in on the piano concerto market that has been until now Tschaikowsky's all the way.²⁰⁶

December 10, 1941 (Wed)
M-G-M Studios
10202 West Washington Boulevard
Culver City, California
Soundtrack Recording Session

The band personnel is probably the same as for the December 22, 1941, Victor Recording Session.

I'M IN LOVE WITH THE LEADER OF THE BAND

(Herb Magidson-Jule Styne)
Vocal refrain by Virginia O'Brien
Axel Stordahl arrangement

Issues

12" 33: Hollywood Soundstage HS 5011 (USA)
CD: Rhino R2 72721 (USA)

This tune was filmed but edited from "Ship Ahoy." It was used by M-G-M in the 1946 feature "The Great Morgan" along with other musical segments, some of which had been edited from their originally intended productions.

December 11, 1941 (Thu)

Germany and Italy honored their Axis Powers treaty with Japan and declared war on the United States of America. Congress replied in kind within hours. America was now directly at war globally.

²⁰⁶ The Billboard, December 6, 1941, p. 13

December 15, 1941 (Mon)
M-G-M Studios
10202 West Washington Boulevard
Culver City, California
Soundtrack Recording Session

The band personnel is probably the same as for the December 22, 1941, Victor Recording Session.

BLUE SKIES
(Irving Berlin)
Vocal refrain by Frank Sinatra and the Band
Sy Oliver arrangement

Issues

CD: Rhino R2 72721 (USA), Rhino R2-78285 (USA), Masters of Jazz MJCD175 (France)

December 16, 1941 (Tue)
M-G-M Studios
10202 West Washington Boulevard
Culver City, California
Soundtrack Recording Session

POOR YOU
(Burton Lane-E. Y. Harburg)
vocal refrain by Frank Sinatra, Virginia O'Brien and Eleanor Powell
Axel Stordahl arrangement

G M C

Issues

12" 33: Hollywood Soundstage HS 5011 (USA)
CD: Hollywood Soundstage HS-4006 (USA), Rhino R2 72721 (USA), Rhino R2-78285 (USA),
Masters of Jazz MJCD93 (France)

THE LAST CALL FOR LOVE
(Burton Lane-Margery Cummings-E. Y. Harburg)
Frank Sinatra and the Pied Pipers, vocal
Axel Stordahl arrangement

Issues

12" 33: Hollywood Soundstage HS 5011 (USA)
CD: Hollywood Soundstage HS-4006 (USA), Rhino R2-78285 (USA),
Masters of Jazz MJCD93 (France)

December 18, 1941 (Thu)
M-G-M Studios
10202 West Washington Boulevard
Culver City, California
Soundtrack Recording Session

The band personnel is probably the same as for the December 22, 1941, Victor Recording Session (see following).

HAWAIIAN WAR CHANT
(TA-HU-WA-HU-WAI)
(Ralph Freed-Johnny Noble-Prince Leleiohoku)
Deane Kincaide arrangement

Issues:

12" 33: Hollywood Soundstage HS 5011 (USA), Joyce 3006 (USA)
CD: Rhino R2 72721 (USA), Rhino R2 75283 (USA)

MOONLIGHT BAY
(Edward Madden-Percy Wenrich)
Vocal refrain by Frank Sinatra and the Pied Pipers

Issues:

12" 33: Hollywood Soundstage HS 5011 (USA)
CD: Hollywood Palladium HS-4006 (USA), Rhino R2-78285 (USA),
Masters of Jazz MJCD93 (France)

December 20, 1941 (Sat)
7:15 - 7:45 pm
"Coca Cola Spotlight Bands"
(Mutual) (KHJ)
Gil Newsome, announcer

16" 33 World Transcription Series - Spotlight Bands 3 (US)
GMA B-S4-1, MBS-50

COCA-COLA SIGNATURE – program open
I'M GETTIN' SENTIMENTAL OVER YOU - theme
FREE FOR ALL - Frank Sinatra and the Pied Pipers, vocal; Sy Oliver arrangement
EMBRACEABLE YOU – Jo Stafford and the Pied Pipers, vocal
THAT SOLID OLD MAN (IS HERE AGAIN) - Connie Haines, vocal; Sy Oliver arrangement
THE SUNSHINE OF YOUR SMILE - Frank Sinatra, vocal; Sy Oliver arrangement
YES INDEED! – Jo Stafford and Sy Oliver, vocal; Sy Oliver arrangement
SWING HIGH – Sy Oliver arrangement
THIS LOVE OF MINE - Frank Sinatra, vocal; Axel Stordahl arrangement
I'M GETTIN' SENTIMENTAL OVER YOU - theme
COCA-COLA SIGNATURE – program close

Gil Newsome accidentally introduces TD as Jimmy Dorsey at the beginning of the program.

This program was # 3 in a set of thirteen 12" 33 1/3 rpm standard groove discs of the Saturday night "Spotlight Champion of Champions" bands, pressed by the World Broadcasting System at the request of the United States War Department. The numbering system refers to the World issues of 1941-42 Mutual programs only. Different numbering systems were later used for the Blue Network (1942-1945) and Mutual (1945-46) Coca-Cola "Victory Parade of Spotlight Bands" series and for the Special Service Division (SSD) and Armed Forces Radio Service (AFRS) versions of these programs.

INSIDE STUFF – ORCHESTRAS

"Announcer (Editor's note: Gil Newsome) on the Coca-Cola 'Spotlight Bands' program past Saturday night (20) pulled a faux pas at the beginning of the show that had him in a tailspin for the remainder of the half hour. Introducing the winner of the week (Tommy Dorsey) he went through an impressive spiel about, the band then announced 'Jimmy Dorsey.' Tommy grabbed the mike to correct things. Trade got a big howl out of the slip,"²⁰⁷

Personnel

George Boehm (string bass) replaces Weiss

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, Al Stearns
Trombones: Tommy Dorsey (leader), Dave Jacobs, George Arus, Jimmy Skiles
Reeds: Heinie Beau and Mannie Gershmenn (clarinet and alto saxophone),
Fred Stulce (alto saxophone), Don Lodice and Bruce Snyder (tenor saxophone)
Rhythm: Joe Bushkin (piano), Clark Yocum (guitar), **George Boehm** (string bass),
Buddy Rich (drums);
Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers: Jo Stafford, Clark Yocum, Chuck Lowry,
John Huddleston

²⁰⁷ Variety, December 24, 1941, p. 26

December 22, 1941 (Mon)
8:30 – 11:30 pm
Victor Recording Session
Victor Studios
1016 North Sycamore Avenue
Hollywood, California

PBS 061989-1

WHAT IS THIS THING CALLED LOVE?

(Cole Porter)

Vocal refrain by Connie Haines

Sy Oliver arrangement

Issues

10" 78: Victor 27782-A (USA), HMV BD 5791 (England), HMV EA 3322 (Australia),
VdP HN 2298 (Italy)
7" 45: RCA Victor 947-0050 (USA), RCA Victor EPBT 3005 (USA),
RCA Victor SPD 3005 (USA)
10" 33: RCA Victor LPT 3005 (USA)
12" 33: RCA Victor LPM 1433 (USA), RCA Victor VPM 6064 (USA), RCA 741.079 (France),
RCA PD89810 (Germany), Reader's Digest RD-76 (USA), Reader's Digest RD-92 (USA),
Giants of Jazz LPJT18 (Italy)
CD: RCA PD 89810-3 (003562 89810-28) (Germany), Avid AMSC680 (England)

PBS 061990-1

WINTER WEATHER

(Ted Shapiro)

Vocal refrain by The Pied Pipers

G M C

Issues

10" 78: Victor 27749-A (USA), HMV EA 3191 (Australia)
7" 45 RCA Victor SPD 25 (USA)
CD: Razor & Tie 7930 182200-2 (USA)

PBS 061991-1

HOW ABOUT YOU?

(From the M-G-M film "Babes On Broadway")

(Ralph Freed-Burton Lane)

Vocal refrain by Frank Sinatra

Paul Weston arrangement

Issues

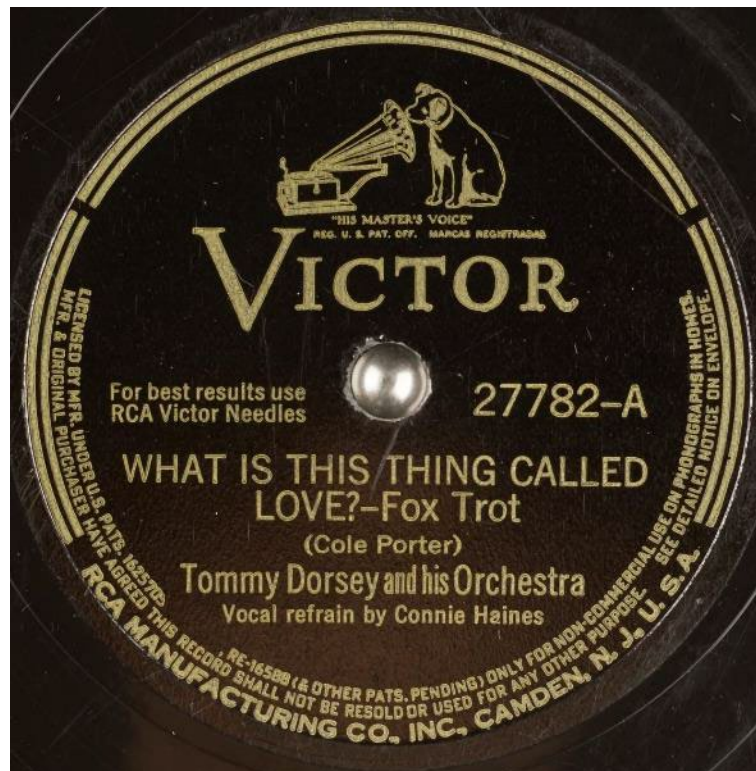
10" 78: Victor 27749-B (USA)
12" 33: RCA Victor LPM 1569 (USA), RCA Victor LPV 583 (USA), RCA CPL2-4336 (USA),
RCA SD 1000 (England), RCA PM 43685 (France), RCA NL 89102 (France),
Reader's Digest RD-92 (USA)
CD: RCA 8554-2-R (USA), RCA15094-2 (USA), RCA 07863-66353-2/3 (USA),
Pair PDC2-1008 (USA), Masters of Jazz MJCD93 (France)

PBS 061992-1
BLUES IN THE NIGHT (MY MAMA DONE 'TOL ME)
(From the Warner Brothers film "Blues In The Night")
(Johnny Mercer-Harold Arlen)
Vocal refrain by Frank Sinatra

Unknown

PBS 061993-1
TELL IT TO A STAR
(Shirley Botwin)
Vocal refrain by Frank Sinatra and the Pied Pipers

Unknown



GRIFFIN INQUIRY TABLED BY AGVA PENDING ADDITIONAL TESTIMONY

Monday's Long Probe of Union's Exec Sec Hears Defendant Deny Racial Charges
Outgrowth of Dorsey Party That Wound Up in A Fight

"Hearing on charges, against Gerald Griffin, executive secretary of the American Guild of Variety Artists, reached no definite conclusion after a long session Monday (22), and the investigation was tabled pending the gathering of additional testimony, pro and con. While the session was considerably long and, at times, considerably confused, it was impossible to determine from the testimony on hand the credibility of the accusations leveled against Griffin for his participation in an altercation attendant to the opening last September of new music publishing offices on Broadway by Tommy Dorsey. ACVA's national board is holding the inquiry. Although letters and telegrams were sent to all supposed participants in the fight, only one accredited deposition, from Frank Sinatra, was produced and read. Another statement, reportedly from Leonard Vannerson, manager of Dorsey's band, was also read, but this had been phoned in from the West Coast, with the original supposedly in the mail, and therefore did not bear Vannerson's witnessed signature. Sinatra's deposition detailed his participation in the fight with Griffin and the latter's brother, Alexis. Sinatra stated that, he was in an inner office when told that there was trouble in the party, composed chiefly of music publishing and band personalities, and that he came out to find Gerald Griffin near the building's elevators and the center of a heated argument. As one of the self-appointed keepers-of-the-peace for the party, Sinatra stated that he tried to get Griffin to leave quietly. As Sinatra interceded, Alexis Griffin whirled him around; Sinatra stated, uttered a racial insult and made a motion as if to hit the singer, Sinatra said he then flattened Alexis Griffin and when Gerald Griffin came at him, he also flattened AGVA's executive secretary. Sinatra's statement said the Griffins came back for more fisticuffs by walking up 11 flights. Sinatra's deposition confirmed that Dorsey also hit Gerald Griffin when the latter waited in the office building's lobby for the bandleader and then repeated to him the racial insults. The 'two Griffin brothers were then allegedly dumped out on the sidewalk and Dorsey, Sinatra and Vannerson got into a taxicab to make a train. The statement, from Vannerson was much the same and both used similar language in describing Gerald Griffin 'as pretty bloody' after the fight."²⁰⁸

December 25, 1941 (Thu)
Le Claire Hotel, Moline, Illinois
Unscheduled Christmas Day Dinner

TEE DORSEY GROUNDED

"Davenport, Iowa – Tommy Dorsey and gang dropped in to pay the Tri-Cities an unexpected visit Christmas Day. The famous Dorsey crew, enroute from Hollywood to Fremont, Ohio aboard a chartered United Air Lines plane, was forced down by bad weather at Moline, Illinois airport. The Fremont engagement had to be canceled. After Christmas dinner at the Le Claire Hotel, Tommy and his gang board a bus for Cincinnati, their next nights' session."²⁰⁹

December 26, 1941 (Fri)
Netherland-Plaza Hotel
Cincinnati, Ohio
(Dance)²¹⁰

²⁰⁸ Variety, December 24, 1941, p. 43

²⁰⁹ Down Beat, January 15, 1942, p. 8

²¹⁰ Variety, December 31, 1941, p. 39

MCA UNABLE TO ARRANGE OUT ON SOCIETY HOP SO T. DORSEY FORCED EAST

"When Tommy Dorsey's, second Saturday broadcast (27) on Coca-Cola's 'Spotlight Bands' program unexpectedly came through from Flint, Michigan, it was disclosed that Music Corp. of America couldn't get a release from a Dec. 26 private party. It had booked him for before he was signed for a Metro film. The outfit has been in Hollywood since early December and is due to open Palladium Ballroom, Hollywood, tonight (Wed.), but was forced to fly east to play at Netherland-Plaza Hotel, Cincinnati, for society hop. Previously MCA had tried frantically to find a replacement band of equal name value, even offering more money than Dorsey was to be paid. Since band had finished its film work and had to come east anyway, MCA booked him at Rainbow Gardens, Fremont, Ohio, Christmas Day and scheduled the Coca-Cola pickup for Saturday one-nighter at IMA Auditorium, Flint, due to its plane being forced down at Moline, Illinois by foul weather Christmas afternoon the band never made the Fremont date, leaving some 5,100 admissions high and dry. Perry Shad operates Rainbow Gardens and Sy Connors the IMA date. Vocalist Connie Haines was shaken up and several instruments damaged by in flight turbulence and the forced landing."²¹¹

'AWARD' SHOW IS COCA-COLA DIFFICULTY

"Music publishers are watching the bookings on the Coca-Cola series (Mutual) with quizzical interest. It has already become evident that the naming of the 'hit' platter of the week is circumscribed, since leaders with other commercial obligations may find themselves barred from appearing on the beverage show. One such incident has already occurred. Chesterfield won't permit Glenn Miller to accept any Coca-Cola dates, and, as it happens, Miller's versions of 'Chattanooga Choo-Choo'. And 'Elmer's Tune' rate as No. 1 and 2 best disc sellers. The program's producers have for the past two weeks awarded the Saturday night spot to Tommy Dorsey for his record of 'This Love Of Mine.' Coca-Cola begins running lines into college proms next month for its 'Spotlight Bands' nightly programs on Mutual net. Heretofore sponsor has originated most of its broadcasts from broadcasting studios, with some done from location dates. First shot from a school will be done by Bob Chester from the University of Pittsburgh, January 16th. Charlie Barnet is also scheduled for a shot from Colgate University, January 30th."²¹²

December 27, 1941 (Sat)
9:15 - 9:45 pm
"Coca Cola Spotlight Bands"
IMA Auditorium
Flint, Michigan
(Mutual) (WXYZ)

December 28, 1941 (Sun)

Tommy Dorsey and his Orchestra returned to California via a charred United Airlines aircraft.

December 29, 1941 (Mon)
Hollywood Palladium
Hollywood, California

Tommy Dorsey and his Orchestra opened an extended return engagement at the Hollywood Palladium.

DORSEY PIC CHANGED

Los Angeles—Tommy Dorsey's new film, now in production on the Metro lot, has undergone a change of title from *I'll Take Manila* to *Ship, Ahoy*. The war has made the old title a touchy proposition.²¹³

²¹¹ Variety, December 31, 1941, p. 39

²¹² Variety, December 31, 1941, p. 39

²¹³ Down Beat, January 15, 1942, p. 3



G M C



Continued with Part 1, Chapter 8
Tommy Dorsey – 1942

Also of interest in this series:

Tommy Dorsey, Chapters 1-12, 1935-1946
Tommy Dorsey Index
Tommy Dorsey Radio Scripts
Sy Oliver arrangements

Tommy Dorsey is featured regularly on the Star-Spangled Radio Hour, streaming online from the GMA:.
You can listen or download current episodes and search archived episodes here:

Thank you to Bengt Olsson and David Fletcher for proofreading, additions and guidance.

<https://www.dennismspragg.com/star-spangled-radio-hour>

G M C