

TOMMY DORSEY

“DIG DOWN DEEP”

1 9 4 2



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**CHRONOLOGY
CHAPTER 8**

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January 1942

January 1, 1942 (Thu)

12:30 - 1:00 am

"NBC's New Year's Dance Parade"

Hollywood Palladium

Hollywood, California

(NBC) (KFI) Sustaining broadcast

16" 33

RCA MT (-)

GMA

NBC-194, NBC-463

I'M GETTIN' SENTIMENTAL OVER YOU - opening theme

WHAT IS THIS THING CALLED LOVE? – Connie Haines, vocal

LANA TURNER SPEAKS FOR THE USO

SOMEBODY LOVES ME – The Pied Pipers, vocal

SWING HIGH

I'M GETTIN' SENTIMENTAL OVER YOU -closing theme

Issues

I'M GETTIN' SENTIMENTAL OVER YOU - opening theme

CD Jazz Hour JH-1052 (USA)

WHAT IS THIS THING CALLED LOVE? – Connie Haines, vocal

CD Collectors Choice CCM-241 (USA), Jazz Hour JH-1052 (USA)

LANA TURNER SPEAKS FOR THE USO

CD Jazz Hour JH-1052 (USA)

SOMEBODY LOVES ME – The Pied Pipers, vocal

CD Jazz Hour JH-1052 (USA)

SWING HIGH

CD Jazz Hour JH-1052 (USA)

I'M GETTIN' SENTIMENTAL OVER YOU -closing theme

CD Jazz Hour JH-1052 (USA)

The closing remarks point out that the dance parade concludes with Wingy Manone's orchestra from the Streets of Paris nightclub in Hollywood. This broadcast was heard over NBC-Red in Chicago over WMAQ at 2:30 - 3:00 am and in New York over WEAJ at 3:30 - 4:00 am New Year's Eve Dancing Party programs that moved from band to band and venue to venue were broadcast as follows for New Year's Eve 1941-1942, which occurred only three weeks after the United States was attacked and formally went to war. The news on all fronts was grim and the future uncertain.

New York	(EST)	WABC	(CBS)	11:00 pm – 4:00 am
		WEAF	(NBC)	12:03 am – 4:00 am
		WJZ	(Blue)	11:05 pm - 4:00 am
		WOR	(MBS)	11:30 pm – 4:00 am

January 1, 1942 (Thu)

The National Broadcasting Company started the process of divesting its Blue Network to comply with a lengthy Federal Anti-Trust initiative. To begin, the network identification became simply "The Blue Network." Facilities, equipment, personnel and standards remained with NBC until a sale of the operation could be completed. From this point forward, all former NBC Blue notations in the catalog become simply "Blue" to accurately describe programs.

NBC CONTINUES WITH SEPARATION OF BLUE HOLD CHICAGO HUDDLE WITH STATIONS DESPITE D. J. SUIT

"NBC will proceed with the setting up of the Blue as a separate operating unit and hold a scheduled meeting in Chicago of Blue Network affiliates Jan. 15, despite the antitrust suit which the U. S. department of justice filed against NBC and CBS in the same town last Wednesday (31). NBC figures that the divorcement steps that it has taken with the Blue cover in part the very things that the Government's complaint seeks to accomplish. The impression at NBC is that Thurman Arnold, assistant U. S. attorney general is mainly desirous of getting the indicted webs to accept a consent decree, and it was said that the position taken in either quarter that there will be no yielding on that design so long as a decree would require the networks to give up the practice of optioning time on affiliated stations. Action on the filing of incorporation for the Blue in Albany will come the latter part of this week. Suggestions for a new tag for the network now totals 20-odd. The Blue will operate as a subsidiary directly of RCA until a buyer for the network comes along. The Government in its suit asks that a receiver be appointed to the same purpose. There are no indications when the Mutual Network will file its own triple damage action against NBC. The papers in this proposed litigation have been in the works for several weeks."¹

January 3, 1942 (Sat)
7:15 – 7:45 pm
"Coca Cola Spotlight Bands"
KHJ Studios, Hollywood
(MBS) (KHJ) Broadcast

NEWS NOTES

"Ship Ahoy" will be the new title of the Tommy Dorsey pic formerly titled "I'll Take Manila."²

January 4, 1942 (Sun)
10:00 - 10:30 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

¹ Variety, January 7, 1942, p. 114

² The Billboard, January 3, 1942, p. 65

January 5, 1942 (Mon)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

January 6, 1942 (Tue)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

January 7, 1942 (Wed)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

January 8, 1942 (Thu)
7:15 – 7:45 pm
“Coca Cola Spotlight Bands”
Unidentified Southern California Location
(MBS) (KHJ) broadcast

January 9, 1942 (Fri)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

SWING LOW, SWEET CHARIOT
BLUES IN THE NIGHT (MY MAMA DONE TOL' ME) – Frank Sinatra, vocal

Issues

BLUES IN THE NIGHT (MY MAMA DONE TOL' ME)
CD Jazz Hour JH-1013 (USA), Acrobat 9028 (England),
 Masters of Jazz MJCD93 (France)

This release is spliced with the January 17, 1942, performance.

January 10, 1942 (Sat)
7:15 – 7:45 pm
“Coca Cola Spotlight Bands”
Unidentified Southern California Location
(MBS) (KHJ) broadcast

Swing Low, Sweet Chariot

January 10, 1942 (Sat)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

JAPANESE CRAMP T. D.

HOLLYWOOD, Jan. 3. - Defense regulations prohibiting use of spotlights cheated Tommy Dorsey and his orchestra out of a real Hollywood opening at the Palladium Tuesday night, December 30. Spots in front of the ballroom were conspicuous by their absence. Dorsey set a record for Tuesday night openings. with 4.800 passing through the turnstiles. Complimentaries were dropped and doorman honored only press passes. Spot charges 05 cents per person.³

VICTOR HAS SQUATTER'S RIGHTS ON 'COKE' SHOWL WINS 'EM ALL

NEW YORK, Jan. 3.- Not only are the bluebirds over the White Cliffs of Dover. but the Victor-Bluebirds have taken over the Coca-Cola show and 'be look as if they'll in command for several weeks to come. Since the Inception of the show nine weeks ago, the Saturday night "honor" band has, in every case, been either a Victor or Bluebird outfit, Freddy Martin carted off the "Coke" plaque four times with *Piano Concerto*, Glenn Miller won twice with *Chattanooga Choo Choo* and Tommy Dorsey's *This Love of Mine* got the noel twice, with every probability that it will grab the cake a third time tonight.

Columbia and Decca have been given is fighting chance to squeeze into the Saturday spotlight vamp day by the balky attitude recently adopted by Glenn Miller's Chesterfield radio sponsors. Miller, whose *Chattanooga Choo Choo* and *Elmer's Tune* have been the two top retail record tellers in the country for several weeks, was yanked out of the picture by Chesterfield, which striven to "satisfy," but 'apparently doesn't want to have Miller associated with a soft drink. Result is that Miller has been unavailable for the past two weeks, and Tommy Dorsey has been getting the Saturday play.

The Coca-Cola people hope to reach an understanding with Chesterfield in order that Miller may win some more plaques. They point out that Camel Cigarettes have shown no reluctance to let them use Xavier Cugat, and they Insist that Miller is the only major band currently denied to them. Only non-Victor-Bluebird orks conceded a fighting chance to break the lee during the next few weeks are. Harry James and Horace Heidt, who record for Columbia. James's disk of *You Made Me Love You* has been showing some life in the Coke survey, and so has Heidt's *Shepherd Serenade*.⁴

January 12, 1942 (Mon)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

East of the Sun (And West Of The Moon) (FS-Band)

January 16, 1942 (Fri)

10:30-11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

³ The Billboard, January 10, 1942, p. 10

⁴ The Billboard, January 10, 1942, p. 10

TOMMY DORSEY MAYBE DISKING FOR COLUMBIA; VICTOR PACT ENDS FEB. 14

"Hollywood, Jan. 13 - Negotiations are underway which may move Tommy Dorsey's band from Victor recording label to Columbia Records. Dorsey's contract with Victor expires Feb. 14 and because he has been long dissatisfied with its terms, which call for a reported \$750-a-side guarantee against a royalty, he is currently talking to Columbia exec Mannie Sachs, here from New York to attempt to close a deal and put the outfit on his label. Leonard Joy, Victor's New York recording director, was out here last week but went back east without Dorsey's renewal. If Dorsey decides to switch over to Columbia it will mark the most outstanding shift of a major band from one company to another since Benny Goodman changed from Victor to Columbia several years ago. Dorsey last year was Victor's top band in sales, on both its Victor and Bluebird labels, accounting for more than 3,000,000 platters."⁵

BENNY GOODMAN, GLENN MILLER VOTED CHAMPS!

Benny Goodman again reigns as the King of Swing and Glenn Miller is voted to have the greatest "sweet band" in America, according to the final count of ballots sent to Down Beat by thousands of American musicians who voted in this most important of band polls. Tommy Dorsey's band placed second in both divisions. Duke Ellington's orchestra was third and Glenn Miller fourth in the swing band division.⁶

Personnel

Milt Raskin (piano) replaces Bushkin

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 (clarinet), Fred Stulce (alto saxophone), Mannie Gershamann (clarinet & alto saxophone), Don Lodice and Bruce Snyder (tenor saxophones)
Rhythm: Milt Raskin (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

⁵ Variety, January 14, 1942, p. 39

⁶ Down Beat, January 1, 1942, p. 1

January 17, 1942 (Sat)

6:30- 7:00 pm

"Coca Cola Spotlight Bands"

KHJ Studios, Hollywood

(MBS) (KHJ)

World Transcription Series

Spotlight Bands

Ken Niles, announcer

GMA: B-D11-1, MBS-29

COCA COLA SIGNATURE - program open

I'M GETTIN' SENTIMENTAL OVER YOU - theme

HALLELUJAH

PRESENTATION TO TOMMY DORSEY

BLUES IN THE NIGHT (MY MAMA DONE TOL' ME) – Frank Sinatra, vocal

NONE BUT THE LONELY HEART – Tommy Dorsey trombone solo

FREE FOR ALL – Frank Sinatra and the Pied Pipers, vocal

COCA COLA COMMERCIAL

I'LL GET BY – Connie Haines, vocal

QUIET, PLEASE (IT'S THE DRUMMER IN ME)

THIS LOVE OF MINE –m Frank Sinatra, vocal

I'M GETTIN' SENTIMENTAL OVER YOU - theme)

COCA COLA SIGNATURE - program close

Issues

D M S

COCA COLA SIGNATURE

12" 33 World Coca Cola 4 (USA)

I'M GETTIN' SENTIMENTAL OVER YOU (theme)

12" 33 World Coca Cola 4 (USA)

HALLELUJAH

12" 33 World Coca Cola 4 (USA)

PRESENTATION TO TOMMY DORSEY

12" 33 World Coca Cola 4 (USA)

BLUES IN THE NIGHT (MY MAMA DONE TOL' ME)12

12" 33 World Coca Cola 4 (USA)

CD Jazz Hour JH-1013 (spliced with the January 9, 1942, performance)

NONE BUT THE LONELY HEART

12" 33 World Coca Cola 4 (USA)

FREE FOR ALL

12" 33 World Coca Cola 4 (USA)

COCA COLA COMMERCIAL

12" 33 World Coca Cola 4 (USA)

I'LL GET BY

12" 33 World Coca Cola 4 (USA)

QUIET, PLEASE (IT'S THE DRUMMER IN ME)

12" 33 World Coca Cola 4 (USA)

THIS LOVE OF MINE

12" 33 World Coca Cola 4 (USA)

I'M GETTIN' SENTIMENTAL OVER YOU (theme)

12" 33 World Coca Cola 4 (USA)

COCA COLA SIGNATURE

12" 33 World Coca Cola 4 (USA)

Tommy Dorsey was presented with a silver platter for his fifth consecutive appearance on "Spotlight Bands" as "band of the week" with the best-selling tune "This Love of Mine." In reality, the top tune in the nation was Glenn Miller's "Chattanooga Choo Choo." Miller's commercial sponsor and ad agency declined to allow Miller to appear on the Coca Cola program since his second appearance as "band of the week" December 6, 1941.

This program was # 4 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 (see also December 20, 1941).

January 17, 1942 (Sat)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

D M S

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, in a chartered United Air Lines plane, was forced down by bad weather at Moline, Illinois. The Fremont engagement had to be cancelled. After Xmas dinner at the LeClaire hotel, Tommy and his gang boarded a bus for Cincinnati, their next night's session.⁷

January 19, 1942 (Mon)

2:00 -5:15 pm

Bluebird Recording Session

Victor Studios

1016 North Sycamore Avenue

Hollywood, California

⁷ Down Beat, January 15, 1942, p. 8

FRANK SINATRA STUDIO RECORDING ORCHESTRA

Conductor: Axel Stordahl
Reeds: Charles Strickfaden (oboe), Ann Mason (harp), Manny Gershman (clarinet & alto saxophone), Fred Stulce (alto saxophone), Don Lodice (tenor saxophone), Henie Beau (clarinet)
Strings: Harry Bluestone, Mischa Russell, Nick Pisani and Sam Freed, Jr. (violins) Sy Bernard (cello);
Rhythm: Skitch Henderson (piano), Hank Stern (string bass), Clark Yocum (guitar)
Vocalist: Frank Sinatra

PBS 072042-1

THE NIGHT WE CALLED IT A DAY

(Tom Adair-Matt Dennis)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Issues

10" 78 Bluebird 11463 (USA)
7" 45 RCA Victor 447-0928 (USA)
12" 33 RCA Victor LPM-1632 (USA), RCA AFL1-4741 (USA)
CD RCA 07863-66353-2/4 (USA), RCA 2269-R (USA),
RCA Victor 09026 68701 2 (USA)

VP 709 – D4TC 204

Mastered May 31, 1944

Tests recorded June 8 and 12, 1944

THE NIGHT WE CALLED IT A DAY

Issues

12" 78 Unissued

PBS 072043-1

THE LAMPLIGHTER'S SERENADE

(Paul Francis Webster-Hoagy Carmichael)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Issues

10" 78 Bluebird 11515 (USA), RCA Victor 20-1589 (USA),
HMV EA 3381 (Australia)
7" 45 RCA Victor 447-0408 (USA), RCA Victor 447-0929 (USA)
10" 33 RCA Victor LPT-3963 (USA)
12" 33 RCA Victor LPM-1632 (USA), RCA AFL1-4741 (USA)
CD RCA 07863-66353-2/4 (USA), RCA 2269-R (USA),
RCA Victor 09026 68701 2 (USA)

VP 762 - D4TC 229

THE LAMPLIGHTER'S SERENADE

Issues

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

PBS 072044-1

THE SONG IS YOU

(Oscar Hammerstein II-Jerome Kern)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Issues

10" 78 Bluebird 11515 (USA)
7" 45 RCA Victor 447-0929 (USA)
12" 33 RCA Victor LPM-1632 (USA), RCA AFL1-4741 (USA)
CD RCA 07863-66353-2/4 (USA), RCA 2269-R (USA),
 RCA Victor 09026 68701 2 (USA)

VP 74 - D3MC 137

THE SONG IS YOU

Issues

12" 78 V-Disc 25-B (A Release) (USA)

PBS-072045-1

NIGHT AND DAY

(Cole Porter)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Issues

10" 78 Bluebird 11463 (USA), RCA Victor 20-1589 (USA),
 HMV EA 3381 (Australia)
10" 33 RCA Victor LPT-3963 (USA)
7" 45 RCA Victor 447-0408 (USA), RCA Victor 447-0928 (USA)
12" 33 RCA Victor LPM-1632 (USA), RCA AFL1-4741 (USA)
CD RCA 07863-66353-2/4 (USA), RCA 2269-R (USA),
 RCA Victor 09026 68701 2 (USA)

VP 65 - D3MC 128

NIGHT AND DAY

Issues

12" 78 V-Disc 25-A (A Release) (USA)



"This Is The Beginning Of The End"
The TD-sanctioned "solo" Frank Sinatra Bluebird Session with Axel Stordahl

January 19, 1942 (Mon)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

January 20, 1942 (Tue)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

VICTOR HOLDS TOMMY DORSEY WITH UNPRECEDENTED GUARANTEE CONTRACT

"Tommy Dorsey's band will be paid the highest recording salary ever handed a pop dance band under the terms of a new contract signed, or agreed to, but definitely set, with RCA-Victor last week. His pay will be \$1,250 a side (\$2,500 a record) against a royalty of 5% of the retail purchase price of a 50c platter, computed on an individual release basis. He's to make 60 sides a year. This means that Dorsey is assured of a salary equal to a 100,000 sale of every "record" by his band released by Victor. And it's virtually impossible for any band to maintain a 100,000-sale average. , Prior to renewing with Victor, Dorsey was on the verge of shifting to Columbia Records. His original contract with Victor, which called for \$750 a side against the same royalty arrangement, expires Feb. 14 and Victor apparently was at first reluctant to meet his new terms. Once before Dorsey came near jumping to another label. He had an unsigned agreement with Ell Oberstein to record for the latter's short-lived U.S. Record Co. a while back, but the deal was mutually cancelled when Victor, offered better terms. Highest previous salary ever paid a band was \$1,000 a side to Artie Shaw, also by Victor, when he was riding high with his old jump combo."⁸

ON THE UPBEAT

"Joe Bushkin, Tommy Dorsey pianist, another musician to debut in khaki. Milt Raskin, from Gene Krupa, replaces."⁹

January 21, 1942 (Wed)
10:30-11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

January 23, 1942 (Fri)
10:30-11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

NEWS NOTES

⁸ Variety, January 21, 1942, p. 37

⁹ Variety, January 21, 1942, p. 39

Rumor factories were working overtime this week over the possibility of Tommy Dorsey switching from Victor to Columbia. It is known that one of the reasons Columbia executive Manic Sacks hopped off for the Coast last week was to talk with Dorsey.¹⁰

January 24, 1942 (Sat)
10:30-11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

January 26, 1942 (Mon)
10:30-11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

January 27, 1942 (Tue)
10:30-11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

DORSEY BROS; OWN STORY AS MGM FILM

"Negotiations are on which may put brothers Tommy and Jimmy Dorsey and their bands together in a film based-on their lives. If the idea jells it will be filmed by Metro next fall. Tommy Dorsey is now on the Coast at the Palladium Ballroom after finishing 'Ship Ahoy' for MGM, and Jimmy recently completed 'The Fleet's In' for Paramount. Jimmy possibly will make another solo before hooking up with Tommy. Dorsey Brothers orchestra split up during a date, at Glen Island Casino in 1935. Since then their respective bands have become two of the most outstanding in the business."¹¹

¹⁰ The Billboard, January 24, 1942, p. 59

¹¹ Variety, January 28, 1942, p. 1

January 28, 1942 (Wed) 10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

January 31, 1942 (Sat) 10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

ON THE RECORDS

TOMMY DORSEY (Victor 27749)
Winter Weather - How About You?

THE picture success, *Babes On Broadway*, has already started the public humming *How About You?* It's a sugar tune for the Dorsey style and he gives it that sort of treatment. The Dorsey trombones dominate the opening chorus, Frank Sinatra provides the romantic vocal coloring. And for a touch of contrast to lake It out, the band beats it solid for a third inning. Fred Shapiro's rhythmic pop, *Winter Weather*, gets is more heated application of the Dorsey stamp of syncopation. Paced at a lively clip, the band takes two choruses to warm up and then gives way to the Pied Pipers for some of their rhythm singing. And It's all the horns solid for the final stretch. From the Mickey Rooney-Judy Garland screen success, It's practically a must to reserve a phono sticker for "How About You?" and Dorsey's entry makes it all the more complete for a profitable spin in the music boxes.¹²

THREE DORSEYMEN – ALL DOWN BEAT STARS



Hollywood – Here are three of the four Dorsey men who made the grade with *Down Beat* readers by nabbing players on the *Beat's* All-Star Band. From left to right are Ziggy Elman on trumpet; Buddy Rich, lube, and Tommy Dorsey himself on sliphorn. This may be the last photo you'll see of them together for some time as Elman and Rich are reported due for the army soon. Tommy's band is currently at the Palladium Ballroom here.¹³

¹² The Billboard, January 31, 1942, p. 12

¹³ Down Beat, February 1, 1942, p. 13

February 1942

T. DORSEY TO GET \$1,250 A DISC SIDE?

"New York – Only a few days after he was reported to have signed a new recording binder with Columbia, Tommy Dorsey resigned with Victor at a price said to be the highest ever paid a dance band for recording work. Dorsey's contract was to end this month. Close friends said he would receive \$1,250 a side under his new agreement. If that figure is correct, then it means that the spectacled trombonist will be paid more money per side than Glenn Miller, Art Shaw or Jimmy Dorsey. The band has been playing the Palladium in Hollywood and doubling on movie sets in a new pic starring Eleanor Powell. Dorsey has recorded for Victor exclusively since he organized his own band in 1935."¹⁴

FRANK SINATRA IS SET AS NEW RECORDING STAR

"Los Angeles – Frank Sinatra, Tommy Dorsey's featured songster and winner of 'Down Beat's' all-star band poll for 1941, 'goes on his own' as a recording star shortly but still under the wing of the bandleader with whom he climbed to the top – Tommy Dorsey. Sinatra was scheduled to cut four sides for Victor at their Hollywood studios late last month. Frank draws star billing on the labels, and it is accompanied by a 14-piece combo consisting of the reed and rhythm sections of the Tommy Dorsey band augmented by strings. Tommy conducts but will not be mentioned on the labels. Titles were not announced but Harry Myerson, Victor's Hollywood recording director, said that they included two standards and two pops."¹⁵

February 1, 1942 (Sun)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

16" 33 RCA MT (-) (1), RCA MT (-) (2)

QUIET PLEASE (IT'S THE DRUMMER IN ME)

Issues

QUIET PLEASE (IT'S THE DRUMMER IN ME)

7" 45	RCA Victor EPA-836 (G2PH-3497) (USA)
12" 33	RCA Victor LPM 6003-3 (F2PP-4956) (USA), RCA Camden CXS-9027 (e) (USA), RCA NL-89780 (Germany), RCA RJL 2005 (Japan)
CD	RCA 74321 36401-2 (Germany), Collectables COL-2813 (USA)

¹⁴ Down Beat, February 1, 1942, p. 1

¹⁵ Down Beat, February 1, 1942

T. DORSEY TO GET \$1,250 A DISC SIDE?

New York—Only a few days after he was reported to have signed a new recording binder with\ Columbia, Tommy Dorsey resigned with Victor at a price said to be the highest ever paid a dance band for recording work. Dorsey's contract was to end this month. Close friends said he would receive \$1,250 a side under his new agreement. If that figure is correct, then it means that the spectacled trombonist will be paid more money per side than Glenn Miller, Art Shaw or Jimmy Dorsey. The band has been playing the Palladium in Hollywood and doubling on movie sets in a new pic starring Eleanor Powell. Dorsey has recorded for Victor exclusively ever since he organized his own band in 1935.¹⁶

ARMY GRABS JOEY BUSHKIN

New York—A New York draft board last month collared Joey Bushkin, pianist with Tommy Dorsey's band, and inducted him into the army after tracing him 3,090 miles away to the Palladium Ballroom in Hollywood. Bushkin, one of Dorsey's best-known sidemen, was the first Dorsey man to heed the call to arms since Johnny Mince. His home is here, and it was ironical that he was ordered into service while working all the way across the nation, about as far from his home as he could get. Dorsey was looking for a successor.¹⁷

FRANK SINATRA IS SET AS NEW RECORDING STAR

Los Angeles — Frank Sinatra, Tommy Dorsey's featured songster and winner of Down Beat's All-Star band poll for 1941, got "on his own" as a recording star shortly but still under the wing of the bandleader with whom he climbed to the top—Tommy Dorsey. Sinatra was scheduled to cut four sides for Victor at their Hollywood studios late last month Frank draws star billing on the labels and is accompanied by a 14-piece combo consisting of the reed and rhythm sections of the Tommy Dorsey band augmented by strings. Tommy conducts but will not be mentioned on the labels. Titles were not announced, but Harry Meyerson, Victor's Hollywood recording director, said that they included two standards and two pops.¹⁸

February 2, 1942 (Mon)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

February 4, 1942 (Wed)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

¹⁶ Down Beat, February 1, 1942, p. 1

¹⁷ Down Beat, February 1, 1942, p. 1

¹⁸ Down Beat, February 1, 1942, p. 15

METRO MAY GO INTO DISC BIZ

"Hollywood, Feb. 3. Metro will branch out into the record business if Nicholas M. Schenck okays the venture. Louis B. Mayer, headman at M-G studios, has been making a thorough study of platter making and is said to be fully convinced that such an enterprise would be an invaluable adjunct to picture production, distribution and exhibition. It is believed that Mayer got the idea from Tommy Dorsey, who now at the studio appearing in 'Ship Ahoy.' The bandsman ends his association with Victor March 31 for a tie-in with Metro, if Schenck gives the green light. It is reported that Metro is ready to earmark \$500,000 for the record-making venture, with Dorsey cut in for an interest. Mayer's interest was further whetted by two illuminating facts: that two other studios, Warners and RKO, are interested in record firms, and that more records were sold in 1941 than in any previous year. Warners has a small interest in Decca Records, and RKO is associated with RCA-Victor, but without voice in its operation. Mayer last week dispatched Harry Link, identified with the Metro music affiliates and studio biz head of music, to N. Y. in an effort to interest Eli Oberstein in joining the projected Metro pancake outfit. Latter is veteran of the disc business and now heads Classic Record Co. Covering all angles before making his report to Schenck, Mayer has been assured that record making will not be affected by priorities and that needed materials will be available. Oberstein was to have flown here from New York early this week for huddles but hasn't arrived. Frank Walker, prez of Victor, is here, however, getting nowhere in trying to induce Dorsey to renew. Dorsey recently told friends that he had made up his mind to go back with that outfit, but with the Metro thing getting hot, changed his mind. In checking over the list of recording talent at Metro, it is revealed that Judy Garland is under contract to Decca; Katherine Grayson and Jeanette MacDonald with Victor; Nelson Eddy and Rise Stevens with Columbia. Contracts are for one year, with options and are studio approved. If Dorsey goes into the Metro venture, which he inspired, he may curtail his band work to take 'active part in its operation.'"¹⁹

February 7, 1942 (Sat)
9:30 - 10:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

February 8, 1942 (Sun)
5:00 - 5:30 pm
"Tommy Dorsey's Variety Show"
NBC Hollywood
(BLUE) (KECA) Broadcast

This was the pilot program for a new series. See review following.

¹⁹ Variety, February 4, 1942, p. 1

February 8, 1942 (Sun) 10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

MILLER IS TOPS ON WNEW'S POLL

NEW YORK. Jan. 31.-WISEW's 14th semi-annual "Make-Believe Ballroom Band" Popularity Poll has been won by Glenn Miller, according to a check-up on ballots by the station's execs. Second position was taken by Tommy Dorsey, who was in first spot on the previous new poll. Harry James landed in third position, with a score very close to Tommy Dorsey. Runners-up were Jimmy Dorsey, 4th; Vaughn Monroe, 5th; Sammy Kaye, 6th; Benny Goodman, 7th; Artie Shaw, 8th; Johnny Long, 9th, and Count Basie, 10th. Runners-up to the above, in order, were Claude Thornhill, Charlie Spivak, Gene Krupa, Woody Herman, Charlie Barnet, Alvino Rey, Xavier Cugat, Kay Kyser, Guy Lombardo, Bob Chester. Les Brown, Eddy Duchin, Freddie Martin, Tony Pastor and Shop Fields.²⁰

TOMMY DORSEY GIVING CHILL TO VICTOR AND COLUMBIA; HAS MGM HITTING THE PIPE ON DISK DEAL

HOLLYWOOD, Jan. 31.-Tommy Dorsey has Metro-Goldwyn-Mayer and the Loews interests lending attentive ears to conversation about a new disk venture, designed to compete with Columbia, Decca and Victor. Although no papers have been inked, MGM is plenty excited over the picture Dorsey paints, and close observers think the deal is more likely to go thru than not. Dorsey, whose various enterprises have stamped him as the original Bet-a-Million Gates of the band biz, is enabled to talk about new record companies because his contract with Victor expires during February. Columbia and Victor have had Manie Sacks and Leonard Joy out here to sign the maestro, but T. D. is expected to stall until he knows his MGM deal is out. It was erroneously reported in another publication that Dorsey had succumbed to Victor's offer of \$2,500 per disk, against 5 per cent of retail gross, with a guarantee of 60 sides per year. This would have meant \$1,000 increase per disc over Dorsey's current contract. Those close to the situation say, tho, that even should the maestro be using the MGM gag as a club over Victor and Columbia, neither firm would dare make such a fancy offer, for fear of being held up by their other bands when contract time comes. There is little inclination here to laugh off the idea of an MGM disk firm, with Dorsey as No. 1 attraction and partner. If the deal falls thru it will be only because MGM decides the returns will not be worth the trouble, not because they feel unequal to the task. Only drawback would be difficulty in distribution of new firm's records. Columbia, Victor and Decca have record stores pretty well tied up. From standpoint of production and talent, MGM has little to fear, as they have the kind of coin it takes to handle such problems. They probably figure, too, that they can purchase distribution facilities. It has been reported that Dorsey owns a string of coin phonos, and it is known he has long kept close ties with important operators all over the country. Observers intimate that T. D. plans to exceed his music-box holdings and also capitalize on his friendships with ops in order to pave the way for the new company's phono success. Warners, it is remembered, owned the Brunswick label during the early depression days, but never did much with it.²¹

²⁰ The Billboard, February 7, 1942, p. 4

²¹ The Billboard, February 7, 1942, p. 5



March Field, California, Early 1942



TD, Buddy Rich and Connie Haines

ORCHESTRA NOTES

TOMMY DORSEY opens at the Golden Gate in San Francisco February 25 and then heads east, playing Phoenix, El Paso and San Antonio.²²

February 9, 1942

The United States Bureau of Standards mandated year-round daylight savings time or "war time" for the duration of the war.

February 9, 1942 (Mon)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

February 10, 1942 (Tue)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

February 11, 1942 (Wed)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

February 14, 1942 (Sat)

10:30 - 11:00 pm

Hollywood Palladium

(BLUE) (KECA) Sustaining broadcast

D M S

INSIDE STUFF - ORCHESTRAS

"There may not be a resumption of the RCA-Victor Dance Caravan of last summer, which was supposed to resume road' work' late this month or early in March. Several bands, including Glenn Miller, have been approached on the idea of taking part in a new tour, to promote Victor and Bluebird record labels, but it's understood they turned it down. Reluctance to play in opposition to one-night ballroom promoters is said to have influenced decisions. Milton Pickman, gm. of last year's short tour with Tommy Dorsey and Shep Fields' bands, is in California with Dorsey with whom he's supposed to be involved in MGM's plans for a new record company."²³

²² The Billboard, February 7, 1942, p. 25

²³ Variety, February 11, 1942, p. 35

RADIO MREVIEWS

Tommy Dorsey

Reviewed Sunday (ed. note: February 8, 1942) 8-8:30 p.m. Style-Music.
Station-Sustaining on WJZ New York
The Blue Network, Inc.,

This is not much of a show, Titled An Evening at Tommy Dorsey's, or something to that effect, it is nothing more nor less than the music of the maestro and his band, plus a brief bit of narrative telling the story of one of Dorsey's top record sellers-in this case *Marie*. Well - it's an old story in the band business that a band, in itself, is no longer a good attraction for a radio commercial. The band, in other words, must be dressed up with a gimmick or slant that will set the show up as something better than an ordinary band show. On this sustainer, an attempt to do this is indicated by the technique of giving an "inside story" each week-the story telling the tale of a sensational arrangement; record, etc. Doesn't seem like much of an attraction to this reviewer, as judged by the *Marie* story on the first program. As for Dorsey's music, it's still very good, and so are his vocalists, Frank Sinatra, Connie Haines and the Pled Pipers - but the program has no structure or appealing central idea. Show was evidently hurriedly put together in Hollywood for a quickie trial on the Blue. Paul Ackerman.

MILT RASKIN INTO TOMMY DORSEY ORK

Los Angeles – Milt Raskin, formerly with Gene Krupa, has taken over the piano department in Tommy Dorsey's crew, taking the place formerly held by Joe Buskin, who got the call from Uncle Sam while Tommy was at the Palladium here. Buskin was drafted but succeeded in enlisting in the Air Corps just before he was to be inducted. Also new in the band was Phil Stevens, bass, who gets the spot formerly held down by Sid Weiss, who did not come west with the band. During the interim, Tommy has been using temporary substitutes. The band closes at the Palladium Feb. 23 to be followed by

February 15, 1942 (Sun)
5:00 - 5:30 pm
"Tommy Dorsey's Variety Show"
NBC Hollywood
(BLUE) (KECA) Broadcast

February 16, 1942 (Mon)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

February 17, 1942 (Tue)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

JIMMY, TOM DORSEY IN FILM TOGETHER?

"New York – Metro is attempting to sign a pact with Jimmy and Tommy Dorsey which will star the two noted leaders and their bands in a flicker musical slated to start next fall on the coast. While Tommy has already performed in films for the studio, Jimmy's work on the screen has been strictly for Paramount and Metro is reportedly doing some fast and fancy dickering to bring the sax playing Dorsey's signature on the line. The plan would not only star the colorful brother pair in a gigantic picture, but also send both Dorseys and the two bands out on the road in the summer to do benefits for the Navy and Army in auditoriums in larger American cities. Thus the pic would be well promoted months before its actual release. Such a tour would probably get under way in May when Jimmy closes at the Pennsylvania Hotel here, his current stand, and when Tommy leaves the Paramount Theatre, New York. Both wind up their respective engagements at about the same time. Bill Burton, Jimmy Dorsey manager, flew to the coast two weeks ago to huddle with Metro big shots but has not yet signed. Tommy, it was said, is ready. The idea is a natural, the studio believes, in as much as a reunion of the two would be news in itself. Probably the only stumbling block now standing is Jimmy's demand for money. He was paid more than \$85,000 for his Paramount work in 'The Fleets' In', to be released shortly, and Burton is demanding more for the Metro appearance."²⁴

ORCHESTRA NOTES

TOMMY DORSEY will play a series of one-nighters around Chi in March. Sherman Hotel wanted him to fill the Artie Shaw date, but lie couldn't get there in time, so GENE KRUPA will follow JAN SAVITT into the spot.²⁵

MGM DISC DEAL SET?

NEW YORK, Feb. 14.-It was learned here that the much-discussed question of whether Metro-Goldwyn-Mayer Pictures would enter the phonograph record business was headed toward decision, with Nicholas M. Schenck, M-G-M exec, heading for New York to conduct final discussions on the deal. It is said that M-G-M is past the talking stage and is now considering the production and distributing problems. The news first broke when it was learned that Tommy Dorsey would either sign up with Columbia or M-G-M. It is said that the M-G-M deal was suggested by Dorsey, who has been following it thru all the way. Eli Oberstein, one-time head of U. S. Record Corporation and now head of Classic Record Company (Elite and Concertone labels), is mentioned as the probable head of the new disc firm. Big deals are seen hatching thru Metro's affiliated music publishers and movie talent; also, thru expectation of rush to get on M-G-M's artist roster and an inside track on possible movie contracts. Merchandising natural for the movie-disc firm would be the release of records featured in musical films.²⁶

February 18, 1942 (Wed)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

²⁴ Down Beat, February 15, 1941, p. 5

²⁵ The Billboard, February 14, 1942, p. 23

²⁶ The Billboard, February 21, 1942, p. 61

Why Tommy Wouldn't Sign

MOVIE DOUGH EYES BIG WAX PROFITS; NEW FIRM IN OUTING

By Charlie Emge

Los Angeles—The “trouble” between the RCA Manufacturing Co. (Victor and Bluebird records) and Tommy Dorsey has finally been uncovered and behind it lies a tale that has set the whole music business literally buzzing like a hive of bees. First inkling that something was wrong between Tommy and the Victor record people came as Victor’s Leonard Joy flew to the coast last month to sign a new contract with Tommy (the present pact expires March 31) and went back to New York without it. It was said that Tommy was simply “terribly busy” and had failed to get together with Joy. There had been a “misunderstanding.” Everything was okay now and Tommy would sign the new contract just as soon as the lawyers had checked a few details.

MGM Into Record Business?

But now it comes out. Seems Tommy in the course of his picture work at MGM got chatting with MGM’s Louis B Mayer, and he talked about the platter business. Mr. Mayer was surprised to learn of the profits accumulated from phonograph records. He was more than surprised — he was downright interested — when he learned that some of the biggest selling record artists were under contract to MGM as actors, singers or musicians. There was, to start with, Tommy Dorsey, followed by Judy Garland (Decca), Nelson Eddy (Columbia), and a flock of musical stars currently on the MGM roster. If a motion picture studio found it advantageous to own or control its own music publishing houses, why not, mullied Mr. Mayer, also own its own recording company? What a tie-up!

Well the chat went so far that Mr. Mayer persuaded Tommy not to sign up with Victor. He’s definitely interested in putting MGM cash into a new recording firm and if he does, a partner and principal recording artist in this new firm will be Tommy Dorsey! The above report is well authenticated. Tommy Dorsey has not signed with Victor and will not sign as long as there is any chance of Mayer’s new firm going through. If it does not, he will sign with Victor—if the terms are right. He was in a sulky mood with Down Beat’s L.A. reporter as this was written and wouldn’t talk—but the above facts were verified

"Crawling with Rumors"

Vine Street was crawling with rumors and gossip about the “new MGM record company” when the first hints got out. Here were some: Eli Oberstein, who did amazing things for Victor and even more amazing things but in a different way for the defunct American Record Co., would be boss of the new firm. Tommy Dorsey would be “supervising director” of its dance band department. Mayer himself would personally invest \$1,000,000. Meanwhile, 10,000 relatives of MGM executives had heard about the new company and were en-route to Hollywood.²⁷

²⁷ Down Beat, February 15, 1942, p. 12

TOMMY DORSEY DUE TO JOIN EDDIE CANTOR

"Negotiations are under way which will put Tommy Dorsey's orchestra on Eddie Cantor's* NBC program for Ipana-Sal Hepatica. If it goes through Cantor will not dispense with the services of Edgar (Cookie) Fairchild, conductor, who has been with him for seasons. Dorsey rather would work alone, and possibly would become the summer replacement for Cantor. Dorsey would join the show sometime in April, when he comes east to play the Paramount Theatre. New York and open his annual stay at Astor Hotel." ²⁸

NO DORSEY BROTHERS PIC

"Hollywood, Feb. 17 - Deal for Tommy and Jimmy Dorsey to do a picture at Metro is reported off due to Jimmy Dorsey's coin demands. It is understood he asked \$100,000." ²⁹

METRO EARMARKS \$500,000 FOR ITS NEW RECORD BIZ; T. DORSEY A PARTNER

"Hollywood, Feb. 17 - Metro has an okay from Nick Schenck to go into the record business, and David Bernstein, vice-president and treasurer of Loew's, Inc, has been delegated to work out the financial setup. The studio hopes to have a catalog and the first batch of pressings on the market by early autumn. Initial outlay of \$500,000 has been earmarked for the new enterprise. Tommy Dorsey and Jack Cummings, latter a Metro producer and nephew of Louis B. Mayer, each receive a 20% stock interest and also participate in the profits. Dorsey will get \$2,500 for every record he makes (plus royalties). On that basis he should net around \$100,000 annually for the 30 platters he is scheduled to wax. Cummings' new duties will not interfere with his production activities at the studio. Milton Pickman, former business manager for Ted Lewis, who looked after Dorsey's RCA tour, will scout new talent and handle band contacts. Platters will be pressed at plants to be erected in Culver City and New York. Studio singers not tied up by other recording companies putting a plug on wax for thousands of jukeboxes around the country. Since Warner Bros, has a directorial interest in Decca; and the RCA affinity gives RKO Pictures an in with Victor records, this at first interested Metro." ³⁰

STOKI GETS HAPPY

"Hollywood, Feb. 17. A lean-looking, bushy-haired gent strode across the dance floor of the Palladium, home of the hepcats and mitted maestro Tommy Dorsey. That's a great outfit you have there,' the gent remarked. Dorsey gave him a fast take and then beamed. His congratulator was Leopold Stokowski, out for an evening among the Mainstreeters." ³¹

²⁸ Variety, February 18, 1942, p. 3

²⁹ Variety, February 18, 1942, p. 3

³⁰ Variety, February 18, 1942, p. 5

³¹ Variety, February 18, 1942, p. 5

BATTING 1,000 on the **Coca-Cola Saturday Spotlight Show**

VICTOR and BLUEBIRD RECORDS



TOMMY DORSEY
3-time winner, with "This Love of Mine"
Victor Record No. 27508



GLENN MILLER
2-time winner, with "Chattanooga Choo Choo"
Bluebird Record No. B11239



SAMMY KAYE
2-time winner, with "Remember Pearl Harbor"
Victor Record No. 27738



FREDDY MARTIN
4-time winner, with Tchaikovsky's "Piano Concerto"
Bluebird Record No. B11211

14 Wins out of 14 Programs

MORAL:
The World's Greatest Artists are on Victor and Bluebird Records

A SERVICE OF THE RADIO CORPORATION OF AMERICA
In Canada: RCA Victor Company, Ltd., Montreal

February 19, 1942 (Thu)
11:00 am – 4:00 pm
Victor Recording Session
Victor Studios
1016 North Sycamore Avenue
Hollywood, California

Personnel same as January 17, 1942.

PBS 072107-1
SNOOTIE LITTLE CUTIE
(Bobby Troup)
Vocal refrain by Frank Sinatra, Connie Haines and the Pied Pipers

10" 78 Unknown

PBS 072107-(1)1R
Dubbed February 27, 1942
SNOOTIE LITTLE CUTIE

10" 78 Unknown

PBS 072107-(1)4R
Dubbed March 6, 1942
SNOOTIE LITTLE CUTIE

10": 78 Unknown
Dub (1)2R was not made and accidentally labeled (1)4R

PBS 072107-(1)5R
Dubbed March 13, 1942
SNOOTIE LITTLE CUTIE

Issues

10" 78	Victor 27876-A (USA), RCA Victor 20-2116-B (USA), Victor 27876-A (Canada), RCA Victor (Black Label) 20-2116-B (Canada)
16" 33	AFRS BML P-714 (USA)
7" 45	RCA Victor EPBT 3005 (USA)
10" 33	RCA Victor LPT 3005 (USA)
12" 33	HMV LP 1123, RCA Camden CAL-800/CAS-800 (e) (USA), RCA SD 1000 (England)
CD	RCA 9679-2-R, RCA 07863-66353-2/3 (USA), RCA PD 89810-3 (003562 89810-28) (Germany)

PBS 072108-1
POOR YOU
(E. Y. Harburg-Burton Lane)
(From the MGM film "Ship Ahoy")
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

10" 78 Unknown

PBS 072108-(1)1R
Dubbed February 27, 1942
POOR YOU

10" 78 Unknown

PBS 072108-(1)4R
Dubbed March 6, 1942
POOR YOU

Issues

10" 78 Victor 27849-B (USA), HMV EA 3036 (Australia)
12" 33 RCA SD 1000 (England)
CD RCA 2269-2-R, RCA 07863-66353-2/4 (USA)

PBS 072109-1
I'LL TAKE TALLULAH
(E. Y. Harburg-Burton Lane)
(From the MGM film "Ship Ahoy")
Vocal refrain by Frank Sinatra, Connie Haines, Tommy Dorsey and the Pied Pipers

10" 78 Hold

PBS 072109-(1)3R
Dubbed February 27, 1942
I'LL TAKE TALLULAH

Issues

10" 78 Victor 27869-A (USA), HMV EA 3036 (Australia)
12" 33 RCA SD 1000 (England)
CD RCA 07863-66353-2/4 (USA)

PBS 072110-1
THE LAST CALL FOR LOVE
(E. Y. Harburg-Burton Lane-Margery S. Wolpin)
(From the MGM film "Ship Ahoy")
Vocal refrain by Frank Sinatra and the Pied Pipers

10" 78 Unknown

PBS 072110-(1)1R
Dubbed February 27, 1942
THE LAST CALL FOR LOVE

10" 78 Unknown

PBS 072110-(1)4R
Dubbed made March 6, 1942
THE LAST CALL FOR LOVE

Issues

10" 78 Victor 27849-A (USA)
12" 33 RCA SD 1000 (England), Victor RJL-5630 (Japan)
CD RCA 07863-66353-2/4 (USA)

PBS 072111-1
NOT SO QUIET PLEASE
(Sy Oliver)
Sy Oliver Arrangement

10" 78 Unknown

PBS 072111-2
NOT SO QUIET PLEASE

10" 78 Unknown

PBS 072111-(2)1R
Dubbed February 27, 1942
NOT SO QUIET PLEASE

10" 78 Unknown

PBS 072111-(2)4R
Dubbed March 6, 1942
NOT SO QUIET PLEASE

Issues

10" 78 Victor 27869-B, Victor 20-1579-B (USA), Victor P-150 (USA),
 Victor 20-1579-B (Canada)
7" 45 RCA Victor 420-0004 (dub D2VB-0015) (USA),
 RCA Victor 447-0004 (USA)

All of the pressings released from this session are dubbed masters, as detailed per Victor ledgers. Harry Myerson, RCA West Coast recoding manager, was present at the session

TALKING WITH DEUTSCH

"New York, Feb. 17 - Counsel for Metro has been negotiating during the past week for a pressing plant in Scranton, Pa., in connection with the film company's contemplated plans for going into the phonograph record business. There have also been discussions with Percy Deutsch, of the World Studio about using the latter's cutting facilities for this project. Tommy Dorsey sold the idea of Metro extending its interests to the phonograph record field to Louis B. Mayer. Mayer later had Harry Link, professional manager of Leo Feist, Inc. fly out to the Coast so that he (Mayer) could get Link's viewpoint on the proposition. Final decision on the matter will be made by Loews-Metro Prexy Nick Schenck."³²

February 21, 1942 (Sat)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

February 23, 1942 (Mon)

The band closed their record-breaking eight-week engagement at the Hollywood Palladium with a gala closing night party. Claude Thornhill and his Orchestra opened at the Palladium Tuesday, February 24, 1942.³³

February 23, 1942 (Mon)
10:30 - 11:00 pm
Hollywood Palladium
(BLUE) (KECA) Sustaining broadcast

February 25, 1942 (Wed)

The band opened at the Golden Gate Theatre, San Francisco, for a one-week engagement through Tuesday, March 3, 1942.³⁴

T. DORSEY, CUMMINGS 24^{1/2}% EACH IN NEW METRO RECORDING CORP.

"Metro's impending stab into the record business was confirmed yesterday (Tuesday) by Charles C. Moskowitz, speaking for prez Nicholas M. Schenck. Moskowitz declared, however, that nothing definite is set yet on the proposition and he's not certain how long it will take to get preliminary details worked out. Affiliation of Tommy Dorsey as a partner in the Metro pressing affiliate was meantime cleared. He is to get 24^{1/2}% of the company. Similar block of stock goes to Jack Cummings, Metro producer and nephew of Louis B. Mayer, but he will continue his present activities at Metro. Company during the past week continued it's prospecting for talent and execs for the new setup. One of its principal sources of supply, of course, will be Dorsey, who washed up his recording pact with Victor last Thursday (19). He'll hereafter record exclusively for the Metro wax outfit."³⁵

³² Variety, February 18, 1942, p. 41

³³ Variety, February 18, 1942, p. 32 and February 25, 1942, p. 34

³⁴ The Billboard, March 28, 1942, p. 27

³⁵ Variety, February 25, 1942, p. 35

DORSEY BROS. FILM BLOCKED BY JIMMY

HOLLYWOOD, Feb. 21.-Negotiations to put the two Dorsey brothers, Jimmy and Tommy, into an MGM production based on their rise to fame was reported right back where the idea started about five weeks ago. According to Ralph Wonders, local representative of General Amusement Corporation, the deal has been balked by Jimmy Dorsey's refusal to take the money offered. Wonders would give no inkling as to the amount but said that it was "a lot of money." Press representatives of MGM refused to talk further than to say, "We have only one of them signed," meaning Tommy Dorsey, currently at the Hollywood Palladium, who recently completed *Ship Ahoy* on the MGM lot.

NEW YORK, Feb. 21. - Bill Burton, personal manager of Jimmy Dorsey, could not be reached here for comment on the reported failure of MGM to meet his terms for a picture to co-feature brother Tommy.³⁶

ORCHESTRA NOTES

TOMMY DORSEY and, his Orchestra doubled from the Hollywood Palladium bandstand to March Field recently to give Joe Bushkin a big send-off on the occasion of his entrance into the army. Bushkin, pianist with Dorsey, plays trumpet in the post band.³⁷

ON THE RECORDS

TOMMY DORSEY (Victor 27782)

What Is This Thing Called Love? - Love Sends a Little Gift of Roses

THIS disk is going to rate high among the year's best waxes. The Cole Porter opus on the A side packs the punch. Arranger Sy Oliver has taken the lush love ballad and has given it a lift setting. The Dorsey lads uncork a terrific sock that rocks and jumps from the record's edge. Massed horns open the side, with Dorsey's sweet horn cutting in for the tail end of the opening refrain. Second refrain goes to Connie Haines for sultry chanting, with the band pounding heavily behind. Final refrain finds the band building it big for the all-out. Ziggy Elman gets in some of his heated trumpeting during this last chorus. Thru it all, kudos go to Buddy Rich for his unfaltering and driving punch at the drums. Plattermate, a standard love song, is sugary all the way. Soft and sweet and taken at a slow tempo, Ken Curtis (now with Shep Fields' band) tenors verse and chorus, with the Pied Pipers on the vocal assist. With Dorsey's trombone opening a second refrain, voices return to carry it out. *What Is This Thing Called Love?* is the answer to whatever ails any music box. Side is designed perfectly for phono spinning. Musically, it's more exciting than Dorsey's *Yes Indeed* and should build even bigger in the boxes.³⁸

³⁶ The Billboard, February 28, 1942, p. 20

³⁷ The Billboard, February 28, 1942, p. 23

³⁸ The Billboard, February 28, 1942, p. 25

March 1942

March 1, 1942 (Sun)

5:00 - 5:30 pm

"Tommy Dorsey's Variety Show"

NBC Studios

San Francisco, California

(BLUE) (KGO) Broadcast

DORSEY FOR SKELTON IN JUNE, VOIDS CANTOR DEAL

"Hollywood, March 3 - Tommy Dorsey has been set for the summer stanza after Red Skelton drops off June 16 for 13-week layoff. That kills the deal for the band to go on the Eddie Cantor program, which has been in negotiation. Understood that another Brown & Williamson tobacco product will be made available for Dorsey after he concludes the Raleigh hitch. Although it is reported that Skelton has been tiffing with the agency (Russell Seeds), it is not likely that he'll make a new association despite persistent rumors. Seeds has him tied to a long contract."³⁹

HENRY DUNN RESIGNS AGVA POSTS, PUTTING GRIFFIN PROBE UP IN THE AIR

"Henry Dunn (Cross &), currently appearing in Miami at the Beachcomber nltery, has again resigned as national treasurer and member of the board of the American 'Guild of Variety Artists. This time Dunn insists that the resignation be effective immediately. A few months ago Dunn tendered his first resignation. He was not too sure about it, however, and the national board tabled it indefinitely. Resignation of Dunn puts the investigation of Gerald Griffin up in the air again. Dunn was chairman of a special committee that probed the national executive secretary's part in a brawl early last fall in Tommy Dorsey's music publishing offices in N. Y. Others on the committee are Walter Greaza, assistant executive secretary of Equity; Ms. Florence Marston, eastern rep of Screen Actors Guild, and Joe Smith (& Dale), AGVA national board member. Latter three have been awaiting a report from Dunn, who reputedly has much evidence that's necessary before a full report can be filed."⁴⁰

ON THE UPBEAT

"Connie Haines forced out of the Tommy Dorsey band by illness, She may rejoin the band later."⁴¹

"Tommy Dorsey's orchestra doing a series of one nighters in California prior to a cross-country tour ending at the Paramount, New York, April 1."⁴²

³⁹ Variety, March 4, 1942, p. 25

⁴⁰ Variety, March 4, 1942, p. 44

⁴¹ Variety, March 4, 1942, p. 52

⁴² Variety, March 4, 1942, p. 52

WELL, IT LOOKS LIKE TOMMY'S BIG YEAR

Hollywood – The Tommy Dorsey-MGM proposed record firm was declared virtually “in the bag” by observers here at press time. It was learned that financial kinks were being ironed out, preparatory to final drawing up of the papers. First pressings will be on the market by early autumn. Tommy Dorsey and Jack Cummings, an MGM producer, will each receive 20 percent interest in the stock. Tommy will receive \$2,500 a disc for his own pressings. In addition, the Russell M. Seeds agency was reported to be lining up a new sponsor for a Tommy Dorsey radio show.⁴³

MGM DISC DREAM IS STILL MISTY BUT PUFFING

Los Angeles—Story that Metro-Goldwyn-Mayer film studio dough would back a new platter factory which would be* stabled with musical luminaries now under contract to MGM, such as Tommy Dorsey, Jeanette MacDonald, Nelson Eddy, Judy Garland not to mention flock of big shot composers and the Robins, Feist and Miller publishing interests, all controlled by MGM, was still bandied about as this was written but there had been no further developments to indicate whether the plan would actually be carried out. MGM execs had no comment to make on the situation other than to confirm that the idea was still very much under discussion. Tommy Dorsey also declined to discuss the matter but did not deny that he was interested. Feeling in the trade is that the MGM moguls were carried away with their first enthusiasm for the idea of dabbling lightly in the recording business but will give it a lot of sober thought when they discover that the big problem will not be to turn out records, but to build a distributing organization that can compete with the crack sales organizations built by Victor, Columbia and Decca.⁴⁴

WHO'S LANA'S SWEETIE NOW?

Los Angeles - Buddy Rich, the Tommy Dorsey drummer boy, who took first place in Down Beat's All-Star Band of 1941, is the latest musician to be linked romantically with movie actress Lana Turner, an interesting situation inasmuch as Lana's favorite boyfriend prior to Buddy's entry to this scene was none other than Buddy's boss—Tommy Dorsey. Lana, whose name has been mentioned as the heart interest of several musicians since she divorced Artie Shaw, has been seen mostly in the company of Buddy recently, according to the local gossip gassers. Asked if his friendship for Lana indicated “anything serious,” Buddy replied: “Well—kind of.”⁴⁵

⁴³ Down Beat, March 1, 1942, p. 1

⁴⁴ Down Beat, March 1, 1942, p. 13

⁴⁵ Down Beat, March 1, 1942, p. 12

T. DORSEY'S ORK OFFICE FLUFFED FOR BIGGER GAME

New York, Feb. 28. -With Dean Hudson's induction into the army and the ensuing break-up of his ork, Personal Management, Inc., Tommy Dorsey's elaborate band venture, is now a management office without any bands to manage. Harry James, the other Dorsey property, took a powder from the firm last month on the ground that nothing had been clone for him. It is not known what has become of Alex Bertha. And Harold Aloma, Dorsey's two minor league orks. Calls to the Dorsey office produce only the information that "nobody around here knows anything about Personal Management, Inc." General feeling along the street is that Dorsey and his manager, Leonard Vannerson, had the best intentions when they made their loud splash into the management field last year, but that succeeding events, which included a fat movie contract for Dorsey and, more recently, talk of T. D. becoming a record exec, made the band management biz look anemic by contrast. When Dorsey and Vannerson went to California a couple or months ago. Phil Borut No. 3 men in Personal Management, Inc. was left here to hold the fort. When the disk firm chatter with MGM began warming up, however, Borut left town, too. Pee-Wee Monte, manager of Harry James, declares that the separation from the Dorsey office was most amicable, with both parties agreeing that there was no sense in continuing the arrangement. The elaborate penthouse offices in the Brill Building here continue to function as headquarters for Dorsey's various publishing houses, EIS well as to contain the offices of Dorsey, Vannerson and Borut.⁴⁶

ON THE RECORDS

FRANK SINATRA (Bluebird 11463)
The Night We Called It a Day - Night and Day

TOMMY DORSEY'S song star steps out for Inc first time for a label of his own, and he has an easy time of it. While Frank Sinatra takes these two ballads in stride, much of their appeal comes from the musical weavings in the background. The accompanying orchestra, directed by Axel Stordahl, overflows with muted strings and instrumental color in harp and oboe. all of which makes the platter add up to a sparkling example of song, Sinatra, sings both In soulful fashion that rubs so well against fem. ears. Taking both In the slow tempo called. for, he gives thorn ample romantic expression. The A side is a ballad of newer vintage, Sinatra breaking up his song to provide for an orchestral interlude that heightens the appeal. 'slipover is Cole Porter's evergreen from Gay Divorce, Sinatra singing it for a chorus and a half from scratch to finish. That this record gives the first solo performance of Frank Sinatra makes it of special Interest to music machine operators. Considering the following he has built up with Tommy Dorsey's' band, the name alone Is a magnet for coins. And Sinatra gives more than a nickel's worth on either side. The nod goes to the newer song, "The Night We Called it a Day."⁴⁷

ORCHESTRA NOTES

CONNIE HAINES out of the Tommy Dorsey band. She is ill. Not known whether she will be back with the ork.⁴⁸

⁴⁶ The Billboard, March 7, 1942, p. 20

⁴⁷ The Billboard, March 7, 1942, p. 21

⁴⁸ The Billboard, March 7, 1942, p. 25

House Reviews

GOLDEN GATE, S. F.

Tommy Dorsey Orch (16) with Frank Sinatra, Pled Pipers (4); Buddy Rich; Ziggy Elman; Dick, Don and Dinah; 'Date with the Falcon' (RKO)

"Tommy Dorsey is playing his first Frisco date this week and will leave with a flock of new friends. With jivey juves hanging from chandeliers, mere mention of Dorsey's name in a screen trailer started a demonstration at the opener. As curtains parted with the leader tromboning the theme, hepsters split the joint wide open. Dorsey took it with quiet dignity. Orch goes from theme right into a hot 'Hallelujah' plus 'When It Hits You' with hot breaks and vocal stuff by Jo Stafford and Chuck Peterson, Ziggy Elman trumpet solos along the route for returns second only to Dorsey 'Song of India,' as per a past Dorsey recording, winds up the first set. Only outside specialty, Dick, Don and Dinah, moves in next; two boys and a looker do screwball knockabout that's new here and successfully sustains the pace. Pied Pipers resume with 'Embraceable You.' after which Elman takes over on 'When Angels Sing.' Lad figuratively blows his brains out. Elman and drummer Buddy Rich then monopolize 'Hawaiian War Chant' with their duet interlude. For no particular reason Elman then takes the sticks while Rich does a tap routine which gets by only because he can do no wrong. Frank Sinatra then baritones 'Without a Song' for smash returns. During' his second, 'This Love of Mine,' the Dorsey trombone quartet moves in (or some nice stuff). Following 'Beguine,' Dorsey's trombone works again in 'Never Smile Again' together with Sinatra and the Pipers. Sinatra finishes his stint with a deadpan version of 'South of the Border,' which pleased the mob although corny. Biz excellent."⁴⁹

March 8, 1942 (Sun)

5:00 -5:30 pm

"Tommy Dorsey's Variety Show"

NBC Hollywood

(BLUE) (KECA) Broadcast

March 1942

Unidentified Ballroom

Sacramento, California

(Dance)

"Tommy Dorsey walked away with all the laurels due to his terrific one-niter here recently. The crowd missed Connie Haines, but local cats were knocked out by Jo Stafford's brand of warbling. Milt Raskin, 88-man, tells that Buddy Rich is the most solid percussionist he has ever had the pleasure of playing with. This is interesting to note as Milt was Gene Krupa's piano man for a good long while."⁵⁰

⁴⁹ Variety, March 4, 1942, p. 46

⁵⁰ Down Beat, April 15, 1942, p. 9

Personnel

Manny Klein (trumpet) replaces Stearns
Phil Stevens (string bass) replaces Boehm
Connie Haines, vocalist, not present (illness)

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, **Manny Klein**
Trombones: Tommy Dorsey (leader), Dave Jacobs, George Arus, Jimmy Skiles
Reeds: Heinie Beau (clarinet & tenor saxophone), Fred Stulce (alto saxophone),
Mannie Gershmann (clarinet & alto saxophone), Don Lodice and
Bruce Snyder (tenor saxophones)
Rhythm: Milt Raskin (piano), Clark Yocum (guitar), **Phil Stevens** (string bass),
Buddy Rich (drums)
Vocalists: Frank Sinatra, Chuck Peterson, The Pied Pipes: Jo Stafford,
Clark Yocum, Chuck Lowry and John Huddleston

March 9, 1942 (Mon)

11:00 am – 4:15 pm

Victor Recording Session

Victor Studios

**1016 North Sycamore Avenue
Hollywood, California**

PBS 072169-1

MOONLIGHT ON THE GANGES

(Raymond Wallace-Henry B. Tinsley-Sherman Myers)

Bill Finegan arrangement

Issues

10" 78	Victor 27876-B (USA), Victor 27876 (Canada)
12" 33	Bluebird 9987-1-RB (USA)
CD	Bluebird 9987-2-RB (USA)

VP 424 D3MC 490

Mastered December 21, 1943

Test recorded January 6, 1944

MOONLIGHT ON THE GANGES

Issues

12" 78	V-Disc 134-B (E Release)
12" 33	Joyce 200A (USA)
CD	Collector's Choice 617742 35952 (USA)

PBS 072169-1A
MOONLIGHT ON THE GANGES

10" 78 Unknown

PBS 072170-1
BLUES IN THE NIGHT
(MY MAMA DONE TOL' ME)
(Johnny Mercer-Harold Arlen)
Vocal refrain by Jo Stafford

Issues

10" 78 Unissued
12" 33 Reader's Digest RD-616 (USA), RCA RJL 2580 (Japan)
CD RCA BVJC-37099 (Japan)

PBS 072171-1
SOMEWHERE A VOICE IS CALLING
(Eileen Newton-Arthur F. Tate)
Vocal refrain by Frank Sinatra
Sy Oliver arrangement

Issues

10" 78 Victor 27887-A, Victor 20-2006-A (USA), HMV JK 2299 (Switzerland),
 HMV NE 760 (India)
7" 45 RCA Victor 27-0095 (USA): RCA Victor EPBT 3030-1, RCA B 21030
 (USA), HMV 7EMF 18 (France)
10" 33 RCA Victor LPT 15 (USA)
12" 33 HMV DLP 1123 (England), RCA SD 1000 (England)
CD RCA 9679-2-R, RCA 07863-66353-2/4 (USA)

PBS 072171-1A
SOMEWHERE A VOICE IS CALLING

10" 78 Unknown

PBS 072172-1

WELL, GIT IT!

(Sy Oliver)

Sy Oliver arrangement

Issues

10" 78	Victor 27887-B, 20-2508-A, 420-0120 (USA), HMV B 9623 (England) HMV EA 3087 (Australia), HMV NE 760 (India) HMV JK 2299 (Switzerland), VdP HN 2357 (India)
7" 45	RCA Victor EPBT-3018, EPA-746, EPA-5045, RCA 21059 (in set B-21058) (USA)
10" 33	RCA Victor LPT-3018 (USA)
12" 33	Bluebird 9987-1-RB (USA), RCA Victor LPM-1234, RCA Victor LPM-1234 (Canada), RCA LPM-1234-C (Germany), Franklin Mint 10 (USA)
CD	Bluebird 9987-2-RB (USA), RCA PD 89810-3 (003562 89810-28) (Germany)

VP 260 - D3MC 283

Test Recorded December 15, 1944

WELL, GIT IT!

Issues

12" 78:	V-Disc 86-A (C release)
CD	Collector's Choice 617742 35952 (USA)

PBS 072172-1A

WELL, GIT IT!

10" 78	Unknown
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PBS 072173-1

SLEEPY LAGOON

(Jack Lawrence-Eric Coates)

David Rose arrangement

Issues

10" 78	Unissued
10" 33	RCA Victor LPM-3083 (USA)
12" 33	RCA Camden CXS-9027 (USA), Reader's Digest RD 616 (USA), RCA Camden CXS-9027 (Canada), Pickwick-Camden CXS 9027, Pickwick-Camden SPC-3168 (USA)
CD	RCA PD 89810-3 (003562 89810-28) (Germany)

PBS 072174-1

THE NIGHT WE CALLED IT A DAY

(Tom Adair-Matt Dennis)

Vocal refrain by Jo Safford and the Pied Pipers

Issues

10" 78 Victor 20-1553-A (USA)

12" 33 RCA RJL 2580 (Japan)

CD RCA BVJC-37099 (Japan), Razor & Tie 7930 182200-2 (USA)

All the releases of master PBS 072173-1 (Sleepy Lagoon) have the recording date of the "Red Seal" version of the tune in error (see recording session of June 17, 1942).

METRO RECORD DEAL STILL PENDS

"Though it was reported as having gone cold during last week, Metro's recording company plans are still alive, according to David Bernstein, vice-president and treasurer of Loew's Inc. It's understood that Tommy Dorsey, who is to be involved in the new company if it's set up, has set a deadline of 10 days hence and if plans don't materialize by then he will re-sign his band with RCA-Victor. Word from Metro's coast studios Monday (9) stated that everything hung on the decision of Bernstein and Nicholas M. Schenck, company prez, both in New York. Government curtailment of radio and phonograph production as of April 22 has little to do with the delay in getting going, according to the same sources, but, conversely, the Government's action was supposed to be a hindering factor in reports from the N. Y. end. Eli Oberstein, head of the new Classic Record Co., is said to have the inside track as recording manager because of his wide experience in the field and his connection with Scranton Manufacturing Co., pressing plant which turned out his defunct U. S. Record discs and is now making his Classic sides. However, the Scranton plant, already loaded with Oberstein's and its own line, has a limited production capability and can't look forward to additional machines to handle MGM's line."⁵¹

March 13, 1942 (Fri)

9:00 pm – 1:00 am

University of Texas

Gregory Gymnasium

Austin, Texas

(Dance)

March 14, 1942 (Sat)

9:00 pm – 1:00 am

University of Texas

Gregory Gymnasium

Austin, Texas

(Dance)

⁵¹ Variety, March 11, 1942, p. 40

March 15, 1942 (Sun)
7:00 - 7:30 pm
"Tommy Dorsey's Variety Show"
Lake Worth Casino
Fort Worth, Texas
(BLUE) (KGKO) Broadcast

March 15, 1942 (Sun)
Lake Worth Casino
Fort Worth, Texas
(Dance)

"Fort Worth, March 21 – Tommy Dorsey's one-night stand at Lake Worth Casino Sunday (15) attracted 3,600 persons, 800 more than Kay Kyser drew at same spot last spring. Admission was \$1.50 per person. Band's broadcast on a national radio hook-up at 7 p.m. CWT was given for an audience of soldiers exclusively. Tickets were distributed thru headquarters in Fort Worth and free busses transported the 350 men to the broadcast."⁵²

MGM EXECS COME OUT OF DREAM?

Los Angeles -The Metro-Goldwyn Mayer studio execs who thought it would be swell fun to have a phonograph record company as a little side-line are beginning to come out of the dream—or at least the dream isn't quite as rosy as at first glance. A survey of the practical angles of starting a new disc plant revealed quickly that recording and processing machinery were very much subject to the well-known priorities situation. The companies now in business are supposedly pretty well fixed but production of new equipment to outfit a new plant is very doubtful in the near future.

Contact Record Company

A Hollywood trade paper reported that MGM tops had contacted the Allied Phonograph and Record Co. here with view to purchasing Allied's plant and equipment but no confirmation of this was forthcoming from either MGM or Allied. If and when the MGM interests overcome the obstacle of securing necessary equipment they will look into the matter of distribution and find out what it is that makes a record company's sales machine function — able distributors and their field agents. To create a distributing organization under present conditions that could compete with those now handling Victor, Columbia and Decca records would be a difficult and very costly enterprise. Tommy Dorsey, who refused to re-sign with Victor because he saw a possibility of tying up with the new MGM firm, was in San Francisco and could be reached for comment.⁵³

⁵² The Billboard, March 28, 1942, p. 13

⁵³ Down Beat, March 15, 1942, p. 13

MORE LAURELS FOR MILLER AND MONROE



New York – Chatting with Bruce Wendell, emcee of the WHN show “The Music Shop,” are Vaughn Monroe, left and Glenn Miller, right, who took second and first place respectively in Wendell’s band poll. The two guested on a Wendell broadcast. Oh, yes, the photo of Tommy Dorsey? He won third place but was unable to attend the broadcast in person due to commitments on the West Coast.⁵⁴

METRO DISC FIRM JUST NOT NOW SAYS LOEW’S VP

“Metro is not going into the recording business at the present time,” David Bernstein, v.p. and treasurer of Loew’s, Inc., made that statement in New York Monday (16). He would not say that the idea, which Metro has been mulling for weeks, was definitely cold, confining himself to the assertion that a ‘question of supplies’ had forced the sidetracking of the issue. Ever since Metro’s plans first were rumored responsible persons in the recording and orchestra fields have wondered where Metro expected to secure the pressing equipment and materials needed to manufacture discs. Companies already in the business have assertedly been bothered by war priorities on essentials to production. Tommy Dorsey’s band; which completed a contract with RCA-Victor recently, was to have been one of Metro’s recording names, along with talent tied to the company via film contracts. Dorsey was also to become a stockholder and executive of the new company. He will likely return to Victor but also has an offer from Columbia Records.”⁵⁵

⁵⁴ Down Beat, March 15, 1942, p. 23

⁵⁵ Variety, March 18, 1942, p. 3

TOM DORSEY TO NEW YORK

"New York – Tommy Dorsey returns to the big town on April Fool's Day to start a three-week stint at the Paramount Theatre. It will be Tee Dee's eighth engagement at the Times Square house. The band has completed work in the Metro pic 'Ship Ahoy' and is now on the road headed east. Pert Connie Haines, chirper, has recovered from her recent illness and is expected to be back at the mike at the Paramount. Tommy and crew open at the Hotel Astor May 19 for the third consecutive season. Meantime, the band probably will cut records for the new MGM recording firm in which Dorsey himself has an interest. Tommy's Victor contract expired last month."⁵⁶

Circa March 16-18, 1942
Unidentified Ballroom
Houston, Texas
(Dance)

"Houston, Tex. - Naturally the first thing Tommy Dorsey wanted to do when he finished his recent one-niter here was to hear Peck Kelly and his piano. Tommy dropped by the Plantation to hear George Wald first and also have a tune-up session before talking to the mighty Peck. After helping the very popular Wald close the doors, Tommy, Wald, Ziggy Elman and Buddy Rich joined Peck for one of the grooviest sessions ever heard in this neck of the woods."⁵⁷

WEIL GETS BACK SUN (T. DORSEY) MUSIC FIRM INCLUDING 'SMILE AGAIN'

"Chicago, March 17 - Mrs. Milton Weil takes back from Tommy Dorsey the Sun Music Co. catalog, willed her by her husband, and which she sold to the bandleader about three years ago. According to the terms of the sale Dorsey was to have made periodic payments to her and since none have been made recently she is to resume control. Sun is separate and apart from the Embassy Music Co., non-ASCAP firm that" Dorsey also operates, and which he retains under general and professional manager Jack Johnstone. One of the tunes that Ms. Weil gets with the take-back of Sun catalog is 'I'll Never Smile Again,' Dorsey's biggest hit as a music publisher and one of his biggest as a bandleader."⁵⁸

March 19, 1942 (Thu)
Pla-Mor Ballroom
Kansas City, Missouri
(Dance)

March 20, 1942 (Fri)
Turnpike Casino
Lincoln, Nebraska
(Dance)

⁵⁶ Down Beat, March 15, 1942, p. 2

⁵⁷ Down Beat, April 15, 1942, p. 9

⁵⁸ Variety, March 18, 1942, p. 39

March 21, 1942 (Sat)
Tromar Ballroom
Des Moines, Iowa
(Dance)

March 22, 1942 (Sun)
7:00 - 7:30 pm
"Tommy Dorsey's Variety Show
Unidentified Location
Sioux City, Iowa
(BLUE) (KSCJ) Broadcast

March 22, 1942 (Sun)
Skylou Ballroom
Sioux City, Iowa
(Dance)

March 23, 1942 (Mon)
Arkota Ballroom
Sioux Falls, South Dakota
(Dance)

March 24, 1942 (Tue)
Terp Ballroom
Austin, Minnesota
(Dance)

D M S

March 25, 1942 (Wed)
Prom Ballroom
St. Paul, Minnesota
(Dance)

March 26, 1942 (Thu)
Danceland Ballroom
Cedar Rapids, Iowa

March 27, 1942 (Fri)
9:30 – 9:45 p.m.
"Coca Cola Spotlight Bands"
University of Indiana
Bloomington, Indiana
(MBS) (WIBC) Broadcast

March 27, 1942 (Fri)
University of Indiana
Bloomington, Indiana
(Dance)

March 28, 1942 (Sat)
Hall of Music
Purdue University
West Lafayette, Indiana
(Concert)

March 28, 1942 (Sat)
University Radio Station Broadcast
Hall of Music
Purdue University
West Lafayette, Indiana
(WBBA)

March 28, 1942 (Sat)
Memorial Union Building
Purdue University
West Lafayette, Indiana
(Dance)⁵⁹

TD GETS 6000 KIDS ON FIRST PURDUE CONCERT

"West Lafayette, Ind. - The appearance of Tommy Dorsey here on the Purdue University campus last week broke all existing attendance records for name bands. Dorsey packed over 6,000 persons in the million-dollar Hall of Music with his hour and half concert of swing. Students were admitted to the concert by showing a purchase of at least fifty cents worth of Defense Saving Stamps. The total amount of stamps sold was well over the three-thousand-dollar mark. The Dorsey crew seemed dwarfed on the mammoth stage of the Hall of Music, but they handled the concert perfectly. Highlights of the concert were Ziggy Elman's terrific solos and Buddy Rich's 'Quiet Please.' Although many of the nation's leading symphonies have given concerts at the Purdue, Dorsey's concert of swing is the first for the University. Half an hour after the concert Dorsey played for a regular dance in the Memorial Union building. Jamming the twin ballrooms, he shattered his old 1940 record by playing for more than 4,500 dancers. During the dance, the band played for a half hour broadcast over the university station."⁶⁰

March 29, 1942 (Sun)
8:00 – 8:30 pm
"Tommy Dorsey's Variety Show"
Rainbow Gardens
Fremont, Ohio
(BLUE)

March 29, 1942 (Sun)
Rainbow Gardens
Fremont, Ohio
(Dance)⁶¹

⁵⁹ Indianapolis Star, February 22, 1942, p. 4

⁶⁰ Down Beat, April 15, 1942, p. 9

⁶¹ Variety, April 1, 1942, p. 39

T. DORSEY NOT SIGNED YET

"New York, March 21 – RCA-Victor, who should know, denies printed reports that it has re-signed Tommy Dorsey at a fat increase. Dorsey, who has been trying to talk MGM into forming a new record firm with himself as partner and chief attraction, will probably give up on the picture outfit within the next couple of days unless action is forthcoming. Should this happen, he is expected to drive a hard bargain, playing Columbia against Victor and vice versa, before signing any new disk contract."⁶²

INSIDE STUFF – ORCHESTRAS

"Whether Tommy Dorsey will continue with RCA-Victor will not be settled until the leader gets back to New York. He is working his way east to open at the Paramount theatre, N. Y., April 1. Beside quarrel with Victor which prompted his steaming up the Metro proposition Dorsey is assertedly burned additionally at the company for releasing against his wishes the version he made of 'Love Sends a Little Gift of Roses,' out recently Before the Metro Idea started Dorsey had been talking to Columbia Records about a shift to that outfit's 60 cent label."⁶³

"Mutual network will begin on March 29 a definite schedule of orchestra remote exchanges between WOR, New York; WGN, Chicago, and KHJ Los Angeles. Whereas the present coverage of one station's pickups by the others is more or less haphazard due to news programs and other interruptions, the new schedule will set aside periods during which the bands picked up are to be "Certain of outlet in each territory. From 12 midnight to 12:30 am, WOR will carry Chicago bands serviced by WGN; 12:36 to 1 am, WOR's pickups will be carried by WGN and KHJ, Los Angeles; at 1:15 am, KHJ remotes will come through to the others. Plan is to be carried out seven nights a week."⁶⁴

RICHMAN ALL SET TO RESIGN AS AGVA VP. UNLESS GRIFFIN QUILTS MEANTIME

"Miami, March 24 - Harry Richman, current, at the Royal Palm here, says he has his resignation from the vice presidency of the American Guild of Variety Artists already written out. However, he won't send it through 'if AGVA gets rid of Gerald Griffin, national executive secretary, and sets up death benefits, relief and sick funds.' Richman says AGVA right now is hardly operating to the actors' good. Its administration is chaotic and working at cross-purposes, plus the fact that it has been discredited to a great extent,' Richman adds, 'and only my great friendship for Morton Downey, president of AGVA, has stopped me from resigning up to now.' As he put it, he didn't want to leave Downey holding the bag. According to Richman, he spoke to Harry Goodman, brother of Benny Goodman and Rocco Vocco, music publisher, immediately after the brawl at Tommy Dorsey's N. Y. offices last fall, and that he gleaned from them that Griffin's part in the fracas was 'deplorable.' Committee of AGVA members probing Griffin's alleged part in the Dorsey brawl met Monday (23) in N. Y. but failed to reach a decision. The committee, headed by Morton Downey, will probably have a verdict when it meets again next Monday (30)."⁶⁵

⁶² The Billboard, March 28, 1942, p. 15

⁶³ Variety, March 25, 1942, p. 42

⁶⁴ Variety, March 25, 1942, p. 42

⁶⁵ Variety, March 25, 1942, p. 43

\$HIP AHOY

Box-office *Box-office* *Box-office* *Box-office* *Box-office* *Box-office*

HAS *Box-office* WRITTEN ALL OVER IT!

Eleanor Powell · Red Skelton
'SHIP AHOY'
BERT LAHR · VIRGINIA O'BRIEN
TOMMY DORSEY and his ORCHESTRA

Screen Play by Harry Clark · Directed by EDWARD BUZZELL
 Produced by JACK CUMMINGS · A Metro-Goldwyn-Mayer Picture

"Five!"

(Above) Red Skelton, Eleanor Powell, Tommy Dorsey

Riotous is the word for "Ship Ahoy"! The M-G-M studio has previewed numberless pictures in its history but seldom such hysterics, such howls, such complete enjoyment of a musical comedy as was registered by the audience. Teeming with talent: Eleanor Powell's brilliant new routines; Red Skelton's devastating antics; Bert Lahr and Virginia O'Brien at their funniest; and none other than Tommy Dorsey and his Orchestra flooding the screen with music. And ship-shape beauties! Tell the folks fast!

MGM Trade Press Advertising, April 1, 1942

April 1942

April 1, 1942 (Wed)
8:30 am

Tommy Dorsey and his Orchestra opened at the Paramount Theatre, Times Square, New York. The band closed at the Paramount theatre Wednesday April 28, 1942. The film was "My Favorite Blonde" featuring Bob Hope and Madeleine Carroll.⁶⁶

Reviews

PARAMOUNT, N. Y.

Tommy Dorsey Orch with Frank Sinatra, Jo Stafford, Pied Pipers, Buddy Rich, Ziggy Elman and Chuck Peterson; Allen, Burns & Cody, Paul Regan; Film, "My Favorite Blonde" (Paramount)

"It's laugh and fun at the Paramount this session right through the entire bill from shorts, to feature to Tommy Dorsey. It's a show that rates anybody's money, and the Paramount seems to be getting it despite the Holy Week start Bob Hope and Tommy Dorsey are too much of a combo for even Good Friday an Army day parade to beat. Credit must go to Dorsey and his outfit for the good nature of the stage entertainment. They refuse to take themselves or their music too seriously. Which is exactly as it should be. Dorsey kids everything and anything for a laugh. Such as when trumpeter Ziggy Elman and trapster Buddy Rich finish a hot stanza of improvisation and he introduces them as Harry James and Gene Krupa. Or when vocalist Frank Sinatra is in the midst of a ballad and shrimp trumpeter Chuck Peterson suddenly stands up and whistles. It's slapstick - and showmanship. Piped Piper quartet comprises femme chirp Jo Stafford and three boys provide best of the Dorsey vocal work. Ms. Stafford and Sinatra on their own are mild. Sinatra hasn't much voice but gets the best out of it through smart use of the mike. Ms. Stafford might copy. Only two turns have been added by the Par to fill out the hour's show. They are tumbler-balancers Allen, Burns and Cody (New Acts) and mimic Paul Regan. Equally good for theatres or niteries, Regan has a long list of characters he capably cartoons and has a pretty good line to hang them on. Only thing he might well skip are some of those corny gags he uses, which virtually every theatre audiences must have heard by now. Otherwise the patter is good."⁶⁷

ORCHESTRA NOTES

CONNIE HAINES, until recently vocalist with Tommy Dorsey's orchestra, is now featured vocalist in Hollywood on the *Music By Dant* program over the Blue Network.⁶⁸

⁶⁶ Down Beat, April 1, 1942, p. 27

⁶⁷ Variety, April 8, 1942, p. 49

⁶⁸ The Billboard, April 4, 1942, p. 23

DORSEY – METRO DISC FIRM PLAN FLOPS

New York—Tommy Dorsey's deal with Metro-Goldwyn- Mayer to start a new recording firm, with Dorsey's band to be one of the firm's chief recording artists, has fallen flat. After several months of dickering, investigation and speculation, it was announced here last week by David Bernstein, vice-president and treasurer of Loew's, Inc., which controls the picture company, that the plan was stymied, at least "for the time being," and that MGM had no immediate plans for starting the new waxworks.

Cuts Five Victor Sides

Dorsey, meantime, cut five new sides for Victor in California. Unusual fact about the date was that Victor paid Dorsey off on a pro-rata basis, in keeping with his 1941 contract which has since expired. At press time Tommy was expected to sign again with Victor, although there was a definite possibility that Manie Sacks of Columbia—who nearly signed Dorsey in December—would crash through and pact the band for Columbia. The proposed MGM recording company faced several difficulties, among them, a shortage of material, plants to press the discs, machinery, labor and distribution. Dorsey would have owned a big piece of the company had their plans matured. Tommy and his band have been on tour, heading East, and will open today (1) at the Paramount Theater on Times Square for a 3-weeker following Les Brown's band. Later Dorsey goes into Hotel Astor.⁶⁹

CONNIE HAINES STAYS ON COAST AS DORSEY BAND HEADS EAST

Los Angeles – Connie Haines, who left Tommy Dorsey here in order to take a rest and recover from a nervous disorder which caused severe headaches, did not go east with the band when it left. She will remain in Hollywood until she is completely recovered. Friends of the singer said that they doubted if she would be able to stand an arduous road tour with a band for a long time. Connie will probably do a series of sustaining radio shows from here.⁷⁰

⁶⁹ Down Beat, April 1, 1942, p. 1

⁷⁰ Down Beat, April 1, 1942, p. 2

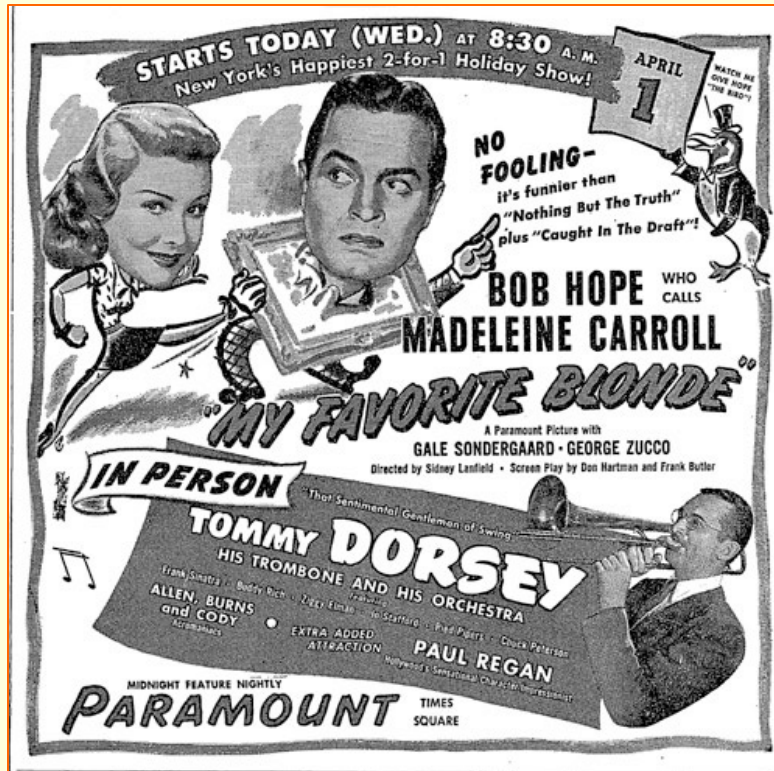
TOMMY DORSEY RECONCILED TO VICTOR

"Tommy Dorsey' continues on RCA-Victor's 50 cent label. This is finis on a drawn-out argument with the company. Dorsey signed and mailed to Victor the contract he's been carrying around for several months. It called for a guarantee of \$1,250 a side for 90 sides (24 records a year) or \$120,000 minimum' over two-year run of the agreement. This is against a royalty. Dorsey band flew into New York Monday (30) afternoon to start rehearsals for it's opening at Paramount Theatre today (Wed.). Band played at Rainbow Gardens, Fremont, Ohio Sunday (29) a date that was owed that promoter since last December."

VICTOR SIGNS DORSEY, BUT DISK BIZ STILL BUZZING WITH PLANS ABOUT NEW COMPETISH IN OFFING

New York – March 28 – Tommy Dorsey signed a new long-term contract with his alma-mater, Victor, this week, and the event uncorked another flood of rumors around the entire disk biz. Many in the trade felt that Dorsey's move confirmed the talk that Metro-Goldwyn-Mayer had decided to junk any plans it had for starting a disk venture. Another school of dopesters, however, had it figured that Dorsey's end of the proposed deal was the only thing that was cold, and that the studio was still playing around with the idea. Proponents of the latter rumoring were chewing over info that a large Eastern distributor for coin phones was already clearing the decks to handle distribution in this territory for Metro's new wax label. Another wrinkle was added by the report that a big band agency (not MCA) was also interested and had recently been in huddles with the phono distributor. A. E. Middleman, a partner in the Classic Record Company, which is headed by Eli Oberstein, sent out 'letters to distributors last week explaining that Oberstein had no intention of severing connections with Classic. Letter was gotten out in order to squelch rumors that Oberstein was going in on the Metro deal. Oberstein was out of the city when efforts were made to contact him this week, and no one at Loew's, Inc. (which controls Metro), was giving out any statements on the situation. Imminent material shortage was the reason being bandied about for Metro's reported decision to shun the wax field at present, but, according to some experts in the disk biz, materials are not the headache at this point that they are rumored to be. Several new pop disk ventures are being discussed here and on the coast, besides the recent huddles held at Metro. A large manufacturer and distributor, which does not want its name revealed at this time, is surveying the wax situation here at present with a view toward entering the field. Firm's own product has been nipped by priorities, but it wants to keep its clistrlba operating and feels the disk biz is one outlet. A spokesman for the outfit said last week that getting materials was one of the lesser problems. Bigger problem seems to be that of getting enough production facilities to keep up with the ever-expanding consumption of disks. Diskers are now concentrating their wax pressing on their top-name artists, where the sales turnover is heaviest, leaving the so-so sellers to scramble for what space is left on tits presses. It is understood that Dorsey's new Victor contract is for two years and at a hefty price. Decca this week expanded its special 50-cent label to take into a new series such names as Deanna Ourbin, Kenny Baker, Raymond Scott, Lionel Hampton and others. Observers point to such moves as definite proof that the major wax outfits are not contemplating going out of business for awhile yet.⁷¹

⁷¹ The Billboard, April 4, 1942, p. 20



TOMMY DORSEY SETS MIDWEST BR MARKS

Des Moines, March 28 – Smashing all-time house records at three Tom Archer ballrooms on successive nights, Tommy Dorsey pulled in a total gross of over \$10,000 while jumping from the west to the east coasts Playing the Tromar here Saturday (21) Dorsey broke his own record with 3,600 dancers. Four years ago Dorsey established the previous house record with 2,900, which stood until his present stop. New record was remarkable in that four years ago Dorsey broadcast from the Tromar, while this time there was no radio program. Jumping to the Chermot, Omaha. Sunday night, Dopey pulled in 3,200. which beet anything previous by any other band. On a Monday night at the Arkota, Sioux Falls, S. D., Dorsey had 2,400 dancers, which beat the previous record set by Horace Heidt. Admission at all three stops was \$1 plus taxes.

Lincoln, Neh., March 28.-Playing before the largest crowd Reon Pauley, Turnpike Casino manager, has had in years. Tommy Dorsey carted away \$1,575.10 with him from Lincoln. Dorsey drew 800 couples at \$1.15, \$1.40 and \$1.65. Due to the jammed ballroom, it was practically impossible to dance, but greater percentage of the crowd was made up of students who preferred to watch Tommy anyhow.⁷²

⁷² The Billboard, April 4, 1942, p. 25

"BULLETS" BACK WITH TD; CATCHES UP ON HIS SLEEP

"Los Angeles – "Bullets" Durgom (also spelled Durgan, Dorgan, Durgen – and one mag recently gave it as Durgham), the irrepressible promotion man who quit his job with Tommy Dorsey here because he "wanted to catch up on his sleep" went back to work for Tommy a week later, but this time "Bullets" will stay in Hollywood as Western emissary of the Tommy Dorsey interests. "Bullets" will hold forth in a penthouse suite at 8946 Sunset Boulevard and will oversee Tommy Dorsey's publicity, record promotions and western activities of Dorsey's publishing firm, Embassy. The Dorsey office here will also be interested in personal management, and, of course, if the heralded MGM recording firm goes into operation, there will be a lot to look after in that connection."⁷³

April 8, 1942 (Wed)

7:30 - 8:00 pm

"Schaffer Review"

Tommy Dorsey, guest

(NBC) (WEAF) Broadcast⁷⁴

April 15, 1942 (Wed)

9:00 - 9:30 pm

"Eddie Cantor's Time To Smile"

NBC Radio City, New York

(NBC) (WEAF) Broadcast

Guests: Tommy Dorsey and Phil Baker.

Partial listing: Introduction of Tommy Dorsey to the radio audience; Sleepy Lagoon, Tommy Dorsey, trombone soloist, accompanied by Edgar "Cookie" Fairchild's orchestra.

Reviews

"SHIP AHOY"

(MGM)

AN elaborately staged musical, with good songs, top notch dancing, first-rate comedy and just enough of a plot to make it timely, "Ship Ahoy" should spell box-office in any situation. Verve and pace have been provided by the direction of Edward Buzzell, and the film moves swiftly. Tommy Dorsey's popular orchestra provides the music, which includes "Last Call for Love," "Cape Dance" and "Tampico." Eleanor Powell has some of the best dancing of her career, while Red Skelton and Bert Lahr do some expert clowning. Virginia O'Brien's "deadpan" singing is one of the film's highlights. Ms. Powell, nightclub dancer, signs for an engagement in Puerto Rico. She is asked to deliver a secret magnetic mine as a service for the Government but does not know she really is in the employ of enemy agents. Meanwhile, Skelton, as a prolific writer of adventure stories, suffers a nervous breakdown. All four, Ms. Powell and Skelton, and Ms. O'Brien and Lahr, meet on shipboard and there ensues a hilarious mix-up of romance and spy chasing. Others in the cast include William Post, Jr., James Cross, Eddie Hartman (the latter two in a good dance routine), Stuart Crawford, John Emery and Bernard Nedell. Jack Cummings produced. Running time, 95 minutes; 'G'."⁷⁵

⁷³ Down Beat, April 1, 1942, p. 3

⁷⁴ Variety, April 8, 1942, p. 28

⁷⁵ Motion Picture Daily, April 17, 1942, p. 7

SHRIBMAN SUES TOMMY DORSEY

American Federation of Musicians gave- permission to both Tommy Dorsey and Sy Shribman to take a dispute between them into civil courts. Accordingly a suit has been started by Shribman in Supreme Court, New York, asking \$50,000. Dorsey was served with papers in the action, but no complaint was handed him. It's figured, however, that the complaint will be the same as the one that had been handed the union. In this Shribman claimed that he loaned Dorsey 92,500 in 1937 In return for which he was to get 5% of Dorsey's earnings on one-nighters for five years. He asserts he hasn't been paid. Shribman first filed his claim with the Executive Board of the American Federation of Musicians, as required by union regulations. The okay to take the case into civil court was then given. It was rumored last week that Shribman had attempted to attach Dorsey's salary at the Paramount Theatre, N. Y., where he's current, but couldn't make it stick. It was denied.⁷⁶

GRIFFIN DEPOSED AS AGVA EXEC SEC AS 4A'S TAKES OVER OPERATIONS; TOM PHILLIPS TEMPORARY SUCCESSOR

Gerald Griffin, under fire for some time, on Monday (6) was deposed as national executive secretary of the American Guild of Variety Artists by vote of the board of the Associated Actors and Artistes of America, which last Thursday (2) took over the operation of AGVA and suspended the letter's national offices and national board. Griffin was asked to stay on for two weeks to help Tom Phillips, who has been given the temporary title of national organizer, learn the AGVA office routine and become familiar with the variety union's outstanding business. While it was not officially noted in the resolution on the AGVA takeover, the widespread criticism of Griffin's part in the Tommy Dorsey music publishing office brawl last fall was also greatly responsible for the Four A's action. Griffin was supposed to have aimed political insults at Harry Goodman, brother of Benny Goodman, which resulted in fist fights involving AGVA's executive secretary, his brother Alexis, and several guests at the Dorsey party.⁷⁷

April 28, 1942 (Tue)

The band closed at the Paramount Theater, Times Square, New York. As they had earlier in 1942 at the Hollywood Palladium, Claude Thornhill and his Orchestra followed the band into the Paramount.⁷⁸

April 29, 1942 (Wed)

9:00 pm - 2:00 am

Town Hall

Philadelphia, Pennsylvania

(Concert)

April 30, 1942 (Thu)

Mosque Auditorium

Harrisburg, Pennsylvania

(Dance)

⁷⁶ Variety, April 15, 1942, p. 39

⁷⁷ Variety, April 8, 1942, p. 45

⁷⁸ The Billboard, April 11, 1942, p. 18

Film Reviews

SHIP AHOY (Musical)

"Metro-Goldwyn-Mayer release of Jack Cummings production. Stars Eleanor Powell, Red Skelton; features Bert Lahr, Virginia O'Brien, Tommy Dorsey and his Orchestra. Directed by Edward N. Buzzell, screenplay by Harry Clark; story, Matt Brooks, Bradford Ropes and Bert Kalmar; musical presentation by Merrill Pye; camera, Leonard Smith and Robert Planck; editor, Blanche Sewell. Tradeshow in N. Y. April 16, '42. Running time 94 min; Tallulah Winters: Eleanor Powell, Morton K. Kibbler: Red Skelton, Skip Owens: Bert Lahr, Fran Evans: Virginia O'Brien; Tommy Dorsey and his Orchestra."

"The names on the marquee will mean a fair amount of business for this musical, though the asinine story and treatment plodding direction and some rather poor performances would ordinarily scuttle a film like 'Ship Ahoy,' If ever a picture in recent years looked as though it was shot off the director's cuff, this is it. Fortunately for the investment picture includes Red Skelton, Tommy Dorsey's orch and Eleanor Powell in the billing, though Dorsey is only featured while the other two are starred, Bert Lahr, also featured. Is another marquee asset and, incidentally, the laugh mainstay of the film, his comedy overshadowing Skelton's by a wide margin. Metro, in fact doesn't treat Skelton too well in this opus. He mouths a lot of unfunny material as a neurotic pup-hack, plus being handicapped by his casting as both a buffoon and a romantic lead. There's too wide a gap between clown and leading man for even a clever performer like Skelton to bridge—especially with no help from the writers and extremely stilted direction from Edward Buzzell. As the film unfolds with its ridiculous libretto, which includes virtually every musical and patriotic cliché, it becomes an obvious exercise for Ms. Powell, who has four production dancing routines—all good, of course, but too much of the same thing. This film, incidentally, presents a strange coincidence in relation to Ms. Powell. In her last Metro musical 'Lady Be Good,' Ms. Powell's dancing was overshadowed by the work of the colored Berry Brothers (3). Same thing happens in 'Ship Ahoy,' the click comedy dance routine by Stump and Stumpy taking the edge off her hoofery. Dorsey's band is also given plenty of latitude, and at times the film looks like a full-length juke-pic. However, considering Dorsey's popularity with the jitterbugs and the poor quality of the story, perhaps it's just as well for the box office that the band gets all that prominence and staging. Dorsey's own tromboning, Ziggy Elman's trumpet, Buddy Rich's drum work and Frank Sinatra's singing, latter doing 90% of the vocalizing in the film and doing it well, stand out. Best song is 'Last Call for Love,' by Burton Lane, Margery Cummins and E. Y. Harburg. Other tunes are 'Who Are You,' by Lane and Harburg, 'Cape Dance' and 'Tampico,' by Walter Ruick, latter two serving as dance numbers for Ms. Powell. The story is a musical spy yarn, but in hodge-podge. At the finish there's a scene outside a naval recruiting station, but it doesn't tie up with any portion of the picture. Ms. Powell, star of a picture theatre show including Dorsey's orch, is used as a dupe by foreign spies, posing as American agent, to tote a model of a secret magnetic mine to Puerto Rico. In order to get her there, the spies arrange for the booking of the entire show at a floating cafe, operated by another foreign agent

"On the same luxury liner carrying the troupe to Puerto Rico goes Skelton, taking the sea voyage for his nerves, and Lahr, his stooge, who promoted the trip in order to be close to Virginia O'Brien, who is Ms. Powell's pal. FBI men are also on board, suspecting dirty work, yet they can't locate the mine-carrier. Skelton goes for Ms. Powell, but they tiff when near P. R. In a bag mix-up, Skelton walks off with the suitcase holding the mine, and his experiences of trying to get the bag off the ship's metal deck plates result in Skelton's few strong laughs in the entire film. Later Ms. Powell recovers the bag and innocently delivers it to the foreign agents, but the FBI men, with help of the suddenly hep Skelton and Lahr, manage to capture the lot. Out of nowhere, while Skelton and Lahr are making their escape in a rowboat from the floating nitery, appears an American submarine whose commander, also by some miracle, knows about the mine. It's all grandiose silliness. Film moves tediously through its 94 minutes. It doesn't seem probable that four writers—Harry Clark, on the screenplay, Matt Brooks, Bradford Ropes and Bert Kalmar on the original story, could have come up with something so hare brained and so lacking in even the bare essentials of a smooth-running plot. This may have been Buzzell's chief handicap, but the direction doesn't show any Ingenuity, regardless, and the cutter appears to have whacked out pieces of film without regard to their relation to subsequent busing. Performances, with the exception of Lahr, the restraint of Dorsey, Sinatra's singing and the swell playing and delivery of Buddy Rich at the traps, are hardly flattering to anybody in the cast. Ms. Powell continues stilted in dialog and unflattered in coiffure; Skelton is chiefly handicapped by his material; John Emery and Bernard Nedell overplay the spy characters.' Ms. O'Brien, with one deadpan song delivery, does nicely, but her talking portions are weak. Production is expensive."⁷⁹

'AT HOME WITH DORSEY'

Series to Succeed Present 'For America We Sing' Series on Blue

"For-America We Sing,' Frank Black orchestra series on the Blue network Monday nights for the Treasury Department, goes off with the May 4 broadcast. In its place, the Tommy Dorsey swing stanza 8-8:30 Sunday nights on the same network, will take over the Treasury plugs with its May 3 edition. Dorsey show is currently being picked up from the band's N. Y. location, but will presently remote each week from the bandleader's home at Bernardsville, N. J. It will originate indoors or in the garden, depending on the weather; will then be titled 'Home at Tommy Dorsey's.'"⁸⁰

TOMMY'S BOYS

New York, April 18.-Tommy Dorsey's band, famous for hi-jinks during performances, reached a new high at the Paramount Wednesday (15) during the last performance. After Ziggy Elmer). (trumpet) and Buddy Rich (drums) came out of a coma following a riff session, they began to ham the stage with never ending bows. Dorsey, trying to introduce the next number, thought he'd squelch them by saying, "Thank you, Harry James and Gene Krupa." Rich popped back, "Oh, that's all right, Glenn." Tommy, with his 'tongue still on the trigger, shot back, "My name isn't Glenn Miller - it's Jimmy Dorsey."⁸¹

⁷⁹ Variety, April 22, 1942, p. 8

⁸⁰ Variety, April 22, 1942, p. 24

⁸¹ The Billboard, April 25, 1942, p. 11

ADOLESCENT BEHAVIOR

"Performances by Tommy Dorsey's band on the stage of the New York Paramount have been food for conversation for the trade the past week or two. Consensus is that the outfit is 'having a party' on stage each show for its own benefit. Caught one-night last week the men in the band, particularly Dorsey, Ziggy Elman and Buddy Rich, were having so much fun that every effort with the exception of one, by singers, soloists, was 'broken up.' At one point during a long instrumental break by Elman and Rich, the former stopped trumpeting completely while he changed horns deliberately and with no thought that an audience was watching and waiting. Rich also stopped and since the band was laying out during that passage nothing was going on but the giggles of the musicians and the cracks being tossed back and forth between them. At other times Dorsey reached up and belabored Elman with a drumstick; or Rich would lean over and bat him on the noggin. When Frank Sinatra came on for vocals Elman and Rich broke up every song but one, 'Ol' Man River,' and Elman did his best to interrupt that.

"It's no wonder that the band's lame attempts at 'screwball showmanship' brought forth disparaging remarks from exiting patrons. If Dorsey could have stood in the inside lobby after the show in question he would have had no trouble realizing the number of new 'friends' he made. Some of the remarks were too pointed to be misunderstood.

"Egotism that swells to this size would be outside the realm of trade comment if it were private or merely a case of a few over-prosperous musicians forgetting professional standard. Unfortunately, this sort of thing is both public and contagious. Other, lesser bands may imbibe false notions of what is permissible, what can be gotten away with. This in turn does no benefit to the future of dance bands or of theatre dates.

"There are a number of bands that are pretty consistently sloppy in their attitude toward the public. This is sometimes noted in cafe and hotel dates as well as theatres. The trade has perhaps been too indulgent, too easy-going about unprofessionalism. True enough the uncritical adoration of silly kids, and especially gushing girls, may seem to certain musicians a plausible basis for the idea that favorite bands can themselves behave like adolescents having the giggles. But when they do amuse themselves in this style they ought not to be allowed to imagine that they are witty or clever or cute to anybody above the mental I.Q. of a moron."⁸²

INSIDE STUFF - MUSIC

Before Metro changed the title of the Eleanor Powell-Tommy Dorsey 'Ship Ahoy' film from its former 'I'll Take Manila' designation, a title song had been written. Unwilling to discard the melody entirely, it was retained by switching the title and lyric to 'I'll Take Tallulah'. Likewise, the heroine, originally Kate, was re-dialogued 'Tallulah.' 'Last Call for Love,' considered the hit time in the pic, lists Marjorie Cummings as one of its writers. She's wife of Jack Cummings, producer of the film, and her participation in the melody' is because she suggested the title.⁸³

⁸² Variety, April 29, 1942, p. 39

⁸³ Variety, April 29, 1942, p. 42

Victor Record

REVIEW

THE MAGAZINE OF

VOL. 5, No. 1: 1942



TOMMY DORSEY

Featured in M-G-M Film "Ship Ahoy"—Page 12

M A Y



PRICE 10 CENTS

ADAM, MELDRUM & ANDERSON CO.
BUFFALO OWNED - BUFFALO OPERATED

May 1942

May 1, 1942 (Fri)

10:00 pm - 2:00 am

Gymnasium of Penn State College,
State College, Pennsylvania
(Dance)

TOMMY DORSEY ADDS STRINGS

"Tommy Dorsey is rehearsing a group of nine strings, which he intends adding to his band when it opens at the Astor Hotel, New York, May 10. It's been mentioned, too, that the leader has some ideas for a concert tour with the larger outfit later in the Fall. If the extra men are put on, Dorsey's band would be made up of 21 people—five sax, four trumpets, four trombones (with his own) four rhythm, and four singers. Harry James has four violins in his current group; Artie Shaw had 14 strings in the bunch he broke up recently. Other leaders have been mentioned as mulling the advisability of adding them. Shep Fields, for one, expects to do so if the all-sax band he now leads clicks."⁸⁴

May 2, 1942 (Sat)

9:00 pm - 1:00 am

Sunnybrook Ballroom
Pottstown, Pennsylvania
(Dance)

D M S

May 3, 1942 (Sun)

8:00 - 8:30 pm

"Sunday Evening with Tommy Dorsey"

Treasury Department Program 1

Civic Auditorium

Ashbury Park, New Jersey

(BLUE) (WJZ) Broadcast

16" 33 NBC MT (-) (1) (-) (2)

Issues

Medley:

MY MELANCHOLY BABY – Frank Sinatra, vocal

TIME ON MY HANDS – Ziggy Elman, trumpet

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY – Jo Stafford, vocal

7" 45 RCA Victor EPA 835-1 (G2PH-3494) (USA)

12" 33 RCA Victor LPM 6003-1 (F2PP-4954) (USA), RCA AFL1-4741 (USA),
RCA NL-89780 (Germany)

CD RCA 74321 36401-2 (Germany), Collectables 2813 (USA)

⁸⁴ Variety, May 6, 1942, p. 42

SPONSOR PAYS LINE COSTS FOR TD

New York – Tommy Dorsey has added another laurel in his reputation for being a shrewd businessman. In one of the few radio deals of its kind, Brown-Williamson, sponsors of Tommy's new NBC show, have agreed to pay all costs of broadcasts emanating from non-New York points. Other bands have clauses in their radio contracts which permit them to travel, but are obligated to shell out the expenses, which run anywhere from \$300 to \$1,700 depending on the distance from a basic station. Dorsey gets all this cost-free. On June 16th, TD takes over the time at present filled by the Red Skelton show, shifting to a different time when Skelton returns this fall. He is thus figured as being more than just another replacement show by sponsors. Exact nature of the program has not been revealed, with Brown-Williamson supposed to have some novel idea held under cover.⁸⁵

May 3, 1942 (Sun)
9:00 pm - 1:00 am
Civic Auditorium
Asbury Park, New Jersey
(Concert)

May 4, 1942 (Mon)
9:00 pm - 1:00 am
Sunset Park Ballroom
Carrolltown, Pennsylvania

May 5, 1942 (Tue)
9:00 - 9:15 pm
Loew's Theater
Rochester, New York
(WSAY) Broadcast

D M S

Mort Nussbaum interviewed Tommy Dorsey on the stage of the Loews Theater. The film was "Gone With The Wind."

May 5, 1942 (Tue)
10:00 pm - 2:30 am
Interfraternity Ball
Cutler Hall
University of Rochester
Rochester, NY
(Dance)

May 6, 1942 (Wed)
9:00 pm - 1:00 am
Forum
Montreal, Quebec
(Concert)

⁸⁵ Down Beat, May 1, 1942, p. 23

May 7, 1942 (Thu)
9:00 pm - 2:00 am
George F. Pavilion
Johnson City, New York
(Dance)

May 8, 1942 (Fri) to May 10, 1942 (Sun)
State Theater
Hartford, Connecticut
(Stage Shows)

May 9, 1942 (Sat)
Time to be Determined
Sign Up For Victory
Treasury Department Program
Connecticut Network
(WTIC) (Regional)

GMA WTIC-1

BLUE SKIES – Frank Sinatra and the band, vocal
SONG OF INDIA

May 10, 1942 (Sun)
8:00 - 8:30 pm
“Sunday Evening With Tommy Dorsey”
Treasury Department Program 2
State Theater
Hartford, Connecticut
(BLUE) (WJZ) Broadcast

May 11, 1942 (Mon) through May 16, 1942 (Sat)

The band was on vacation.

T. DORSEY ADDS NINE STRINGS FOR ASTOR

New York—As tipped in the last issue of the Beat, Tommy Dorsey has added nine strings, the complete Shaw string section, to his band, giving him a total of 31 musicians and singers. New version of the TD vaudeville show will be unfolded May 17 when Tommy opens at the Astor Roof (NY). He had a lucky break in that the Astor Roof is less than fifteen stories high, exempting it from the Army's strict dim-out order for lights above that level.⁸⁶

⁸⁶ Down Beat, May 15, 1941, p. 1

WHAT HAS HIT TOMMY DORSEY/ He's Still Finest Showman, However, Says Critic

By Mike Levin

What has hit Tommy Dorsey? No matter what cracks have been made about him personally, he's always been conceded to be one of the smartest showmen in music. His latest wax certainly is that of a show-off rather than a showman. *I'll Take Tallulah* starts out as a rumba with Buddy Rich beating his brains out on drums, so much so that the Pied Piper lyrics are lost, thence into a personal noise bash between Tommy, Ziggy Elman, and Buddy Rich. It's mighty fine screaming. Jack, but it ain't dance music. Tommy's been catching it proper for his corny stunts on the stage at New York's Paramount I thought he'd be smarter than to carry it to the extreme of slapping it on wax.⁸⁷

ON THE RECORDS

FRANK SINATRA (Bluebird 11515)
The Lamplighter's Serenade - The Song Is You

Again standing apart from the Tommy Dorsey crew, Frank Sinatra brings much lyrical delight to this disk. In slow tempo he sings the *Serenade* in honeyed fashion. And the singing is even more romantic, for the Oscar Hammerstein-Jerome Kern standard from *Music in the Air* on the B side. Takes it at a moderate tempo but doesn't confine himself to the strict beat in building up the vocal punches. Accompaniment, scored and directed by Axel Stordahl, emphasizing silky strings and woodwinds, is strictly top hat. While these sides are designed more for counter sales, operators cannot overlook the popularity of Tommy Dorsey's vocalist with the phono fans. "The Lamplighter's Serenade" shapes up as the more favored side.⁸⁸

TOMMY DORSEY (Victor 27869)
I'll Take Tallulah -- Not So Quiet Please

Another song from his picture, *Ship Ahoy*, is polished off by TD in *Tallulah*. It's a production number, with the entire vocal corps, including the Pled Pipers, Frank Sinatra and even maestro Tommy, swarming over the lyrics for verse and chorus to open the side. It's taken at a fast beat and, to make it even more complicated, in a rhythm that's a cross between the Latin conga and the fox trot. Band lays it on heavy for the rest of the side, and it's difficult to distinguish the sole interesting sequence, which has the trumpet and trombone exchanging riffs in the Bix-Tram manner of old. The orchestral blasts are carried over to the other side, Not So Quiet Please. Buddy Rich beats the skins fast and furiously right from the edge. Band is in for a drum spot chorus on the opener, and for the rest of the side it's the drummer on his own beating away to his heart's content. Solo drum music is about all there is to the side. There's little here for music ops to note. Appeal of "I'll Take Tallulah" depends primarily on tie-ins with Tommy Dorsey's movie, while the drum concerto on the Merrier is hardly suitable fare for the boxes.⁸⁹

⁸⁷ Down Beat, May 15, 1942, p. 14

⁸⁸ The Billboard, May 2, 1942, p. 72

⁸⁹ The Billboard, May 9, 1942, p. 23

T. D. PLANS TO USE STRINGS IN HIS ORK

New York, May 2.-When Tommy Dorsey opens at Hotel Astor here May 19 he will probably unveil a new fem chirper and is nine-piece string section. The contemplated additions have been conversation among Dorsey's brain trust for several weeks and, during the last days of his Paramount Theater run, he conducted several secret rehearsals with the fiddles. T. D. Is now on the road, minus fiddles, but when he returns May 12, and provided he has not changed his mind, the catgut will be tossed back onto the bandstand in time for the Astor opening. Girl singer, if any, will take place vacated by Connie Haines on the Coast. Jo Stafford has been doubling between the Pied Piper quartet and the fern sole chores.

May 17, 1942 (Sun)

8:00 - 8:30 pm

"Sunday Evening with Tommy Dorsey"

Treasury Program 3

Tall Oaks, Bernardsville, New Jersey

(BLUE) (WJZ) Broadcast

16" 33 RCA MT 354 (1), RCA MT (-) (2)
GMA BLUE-35

I'M GETTIN' SENTIMENTAL OVER YOU - opening theme

DIG DOWN DEEP - Frank Sinatra and the Pied Pipers, vocal

THE LAST CALL FOR LOVE – Frank Sinatra and the Pied Pipers, vocal

I'LL TAKE TALLULAH

– Frank Sinatra, Jo Stafford, Tommy Dorsey and the Pied Pipers, vocal

HAWAIIAN WAR CHANT (TA-HU-WA-HU-WAI)

Issues

I'M GETTIN' SENTIMENTAL OVER YOU (OPEN)

CD Bluebird 60283-2

DIG DOWN DEEP

CD Bluebird 60283-2

THE LAST CALL FOR LOVE

CD Bluebird 60283-2

I'LL TAKE TALLULAH

CD Bluebird 60283-2

HAWAIIAN WAR CHANT (TA-HU-WA-HU-WAI)

7" 45 RCA Victor EPA 835-1 (G2PH-3494)

12" 33 RCA Victor LPM 6003-1 (F2PP-4954), RCA Camden CXS-9027(e),
RCA NL-89780 (Germany), RCA RJL 2005 (Japan)

CD RCA 74321 36401-2 (Germany), Collectables 2813 (USA)

Personnel

Jimmy Zito (trumpet) replaces Klein
Harry Schuchmann (alto and baritone saxophone) replaces Gershmann
Irving Raymond, Bernard Tintertow, Leonard Posner, William Ehrenkranz and Alex Beller (violins) added
Leonard Atkins and Sam Ross (violas) added
Harold Bemke (cello) added
Ruth Hill (harp) added

Several members of the newly added string section came from the recently disbanded Artie Shaw orchestra

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, Al Stearns, **Jimmy Zito**
Trombones: TD, Dave Jacobs, George Arus, Jimmy Skiles
Reeds: Heinie Beau (clarinet & tenor saxophone), Fred Stulce (alto saxophone),
Harry Schuchmann (alto and baritone saxophone), Don Lodice and
Bruce Snyder (tenor saxophones)
Rhythm: Milt Raskin (piano), Clark Yocum (guitar), Phil Stevens (string bass),
Buddy Rich (drums)
Strings: **Irving Raymond, Bernard Tintertow, Leonard Posner,**
William Ehrenkranz and Alex Beller (violins),
Leonard Atkins and Sam Ross (violas), **Harold Bemke** (cello),
Ruth Hill (harp)
Vocalists: Frank Sinatra, The Pied Pipers: Jo Stafford, Clark Yocum, Chuck Lowry and John Huddleston

May 18, 1942 (Mon)
11:00 am – 2:00 pm
Victor Recording Session
Victor Studio #2
155 East 24th Street
New York

BS 075204-1

JUST AS THOUGH YOU WERE HERE

(Eddie De Lange-John Benson Brooks)
Vocal refrain by Frank Sinatra and the Pied Pipers
Axel Stordahl arrangement

10" 78	Victor 27903-A (USA), HMV EA 3066 (Australia)
12" 33	RCA Camden CAL-800 (USA), RCA SD 1000 (England)
CD	RCA 8554-2-R (USA), RCA 07863-66353-2/4 (USA), RCA Victor 09026 68701 2 (USA), Reader's Digest RC7-007-1/1 (USA)

BS 075204-1A

JUST AS THOUGH YOU WERE HERE

10" 78 Master

BS 075205-1

STREET OF DREAMS

(Sam Lewis-Victor Young)
Vocal refrain by Frank Sinatra and the Pied Pipers
Axel Stordahl arrangement

10" 78	Victor 27903-B (USA), HMV EA 3100 (Australia)
7" 45	RCA Victor EPBT 3063-2 (USA), RCA Victor 447-0445 (USA), HMV 7EG 8128 (England)
12" 33	RCA Victor LPT 3063 (USA), RCA Victor LPM-1433, RCA Victor VPM 6038 (USA), RCA Victor VPM-6038 (Australia), RCA Victor (Canada) VPM-6038, RCA Victor VPS-6038 (Germany), RCA SD 1000 (England)
CD	RCA 8324-2-R (USA), RCA 07863-66353-2/4 (USA), RCA PD 89810-3 (003562 89810-28) (Germany)

BS 075205-1A

STREET OF DREAMS

10" 78 Master

May 19, 1942 (Tue)

Here!  **ASTOR ROOF**
Hear!  **TOMMY DORSEY**
AND HIS ORCHESTRA
 **Opening Tonight**










Featuring
FRANK SINATRA
Jo Stafford • Ziggy Elman
Buddy Rich • The Pied Pipers

Nightly, except Sunday, at dinner and supper. De Luxe dinners from **\$2.25**. Cover charge **75¢** after 10 P. M. (\$1 Sat. & holiday eves). Air-Conditioned.

HOTEL ASTOR
TIMES SQUARE
 *Circle 6-6000*

Tommy Dorsey and his orchestra opened at the Hotel Astor Roof Garden, Times Square, New York and closed on June 29, 1942 (Sundays off).⁹⁰

May 19, 1942 (Tue)

10:00 - 10:30 pm

Hotel Astor Roof, New York

(BLUE) (WJZ) Sustaining broadcast

May 24, 1942 (Sun)

8:00 - 8:30 pm

"Sunday Evening with Tommy Dorsey"

Treasury Department Program 4

Tall Oaks, Bernardsville, New Jersey

(BLUE) (WJZ) Broadcast

⁹⁰ New York Times, May 19, 1942, p. 22

May 26, 1942 (Tue)
10:00 - 10:30 pm
Hotel Astor Roof, New York
(BLUE) (WJZ) Sustaining broadcast

May 31, 1942 (Sun)
8:00 - 8:30 pm
"Sunday Evening with Tommy Dorsey"
Treasury Department Program 5
Tall Oaks, Bernardsville, New Jersey
(BLUE) (WJZ) Broadcast

ON THE RECORDS

TOMMY DORSEY (Victor 27876)
Snootie Little Cutie - Moonlight on the Ganges

Bob Troup is responsible for *Snootie Little Cutie*. The light and breezy touch required is missing in the Dorsey treatment. Instead, this cute and clever ditty gets an over arranged setting with extra heavy vocal trimmings. It starts off with a heavy vocal that's more like a mob scene, with Frank Sinatra, Connie Haines and the Pied Pipers. Sinatra and Miss Haines engage in the usual boy-belle vocal capers to strike off a second refrain. Short band passage opens the final chorus, and the entire vocal gang gives it an all-out shout. The more acceptable sentimental swing style, with the maestro's sweet trombone and Ziggy Elman's hot trumpet featured, makes smooth and rhythmic selection of *Moonlight on the Ganges*, an old favorite. Strictly instrumental. Phono possibilities of these two sides lean largely on the personal appeal of the maestro with the fans.⁹¹

RADIO TALENT - CHICAGO

Format of Tommy Dorsey's summer show replacing Red Skelton starting June 16, has been completed by Russel M. Seeds Agency here. It will be patriotic in character and use (1) talent from the armed forces, (2) play tunes selected by listeners for the benefit of an individual in uniform, and (3) feature a trombone solo by Dorsey dedicated to Uncle Sam's hero of the week. War Bonds will be awarded in conjunction with the first two features.⁹²

⁹¹ The Billboard, May 23, 1942, p. 67

⁹² The Billboard, May 30, 1942, p. 7

TRADE SEES T. D. OPEN ASTOR' PREEM STRINGS AND BOP J. D.

New York, May 23.-The "trade Crowd" turned out en masse Tuesday night (19) to see and hear Tommy Dorsey preens his new string section at the season's opening of the Hotel Astor Roof. In itself, such an event is' nothing new to Broadway, other than the fact that such "openings" are phenomena peculiar to the Broadway scene, But somehow this particular clambake proved a trifle more garish than is usual – especially when viewed against a world canvas of war, pestilence and fascism. The swanky roof-top spa was packed. The choice tables were surrounded by what are so charmingly termed as "characters" by each other. There was a sprinkling of youths who had really come just to enjoy themselves dancing and drinking and maybe eating. A few of the males were soldiers and sailors from our armed forces, but no one minded them, and if anyone did it was probably a reminder that maybe he ought to buy another bond the next day. Song publishers and pluggers were busy pandering future plugs from the band leaders and band managers who came up to see what T. D. was doing. In between such heavy business transactions the conversation would veer to the subject of how Dorsey's new band was a flop. During intermissions, when Dorsey would move -around to greet all and sundry, the casual observer would have thought that the slipshorn artist was the pal and idol of all of the aforementioned characters. Actually, Mr. T. D's new band has all of the old fire and jump. In fact, the difference between this outfit and the one a few weeks ago is a slight that some of 118 had to look twice to see if the new string section was really on the podium. Evidently maestro Dorsey hadn't time to work the seven fiddles, cello and harp into more than three or four of the arrangements in the book. But those who came to enjoy the band didn't care, and, judging from facial expressions, no one else did except the involved parties plucking and bowing the catgut. They sat dejectedly alongside of brass and reed powerhouse, like children without candy. Vocalizers Jo Stafford, the Pled Pipers and Frank Sinatra were in usual good form. For this reviewer, Miss Stafford is the peer of fem band vocalists. Sinatra sang and mugged his stuff right up to the last notch, and the Pipers filled in smoothly. T. D. pumped the slide with that special verve, and the boys in the seven-brass, five-reed and four rhythm set-up knocked themselves out with riffs and jump rhythms. On the few things in which the new fem harpist and the fiddlers did get a chance, there was every indication of promise. Without dominating, strings proved slick dressing to the smooth rhythm beat of the ballads played. Perched above, and just a little behind the elevated drum, man, Buddy Rich, was a large replica of the American Eagle. His wings (the eagle's) are stretched out, snaking him to look as if he were slightly aghast at what he saw as he peered out over the room. Or maybe the bird was just impressed with seeing such notables as Harry Richman, Woody Herman, Martin Block, Joe Marsala, Adele Girard, Leonard Joy, etc. The evening dragged on without the Axis dropping any bombs on the Astor Roof, but along around 2 a.m. Tommy started crossing verbiage with his brother Jimmy, who had dropped in to pay his respects, and wound up punching Jimmy with a couple of left hooks. The brothers Dorsey have been 'men' off and on for many years, but this particular altercation was inspired by the fact that Tommy doesn't like Jimmy's manager, Billy Burton, who doesn't care much because he has Jimmy playing his third week this week at the Strand Theater up the street to record Crowds at record dough. The elevators at the Astor Hotel are being operated by girls this year - Harold Humphrey.⁹³

⁹³ The Billboard, May 30, 1942, p. 20





"SHIP AHOY," A Metro-Goldwyn-Mayer Picture

Made in U.S.A.



42/177

"SHIP AHOY," A Metro-Goldwyn-Mayer Picture

Made in U.S.A.



"Ship Ahoy" Premiered June 25, 1942

June 1942

TEE DORSEY BOWS WITH SHAW FIDDLES

New York — Tommy Dorsey opened at the Hotel Astor on the 19th, not only with the Artie Shaw string section, but also harpist Ruth Hill, from the Music Hall Symphony. It's her first band job, though she's had plenty of four beat experience with Warnow and other air shows. Connie Haines' vocals are being done, as predicted, by Jo Stafford, stepping out from the Pied Pipers for featured billing. There were rumors Tommy might bring in another gal to take wee Connie's place but seems unlikely now. The 31-piece band cut two sides with its new strings at Victor May 18, *Just As Though You Were Here* and *On the Street of Dreams*.⁹⁴

RECORD REVIEWS

TOMMY DORSEY

Moonlight On The Ganges and *Snooty Little Cutie* (Victor)

Ziggy Elman deserves a decoration of some kind for busting up every record he's on. *Ganges* goes fine some of the best sweet TD's played in a long while, nicely phrased saxings, good, muted trumpet (Peterson) and then Ziggy starts screaming, and you can move on to something else. Interesting to note how heavy the rhythm section's copy of Basie is, compared to the Count's tasty little decorations. *Cutie*, by Bobby Troup (*Daddy*) is cute – so what?⁹⁵

June 2, 1942 (Tue)
10:00 - 10:30 pm
Hotel Astor Roof
New York
(BLUE) (WJZ) Sustaining broadcast

Partial listing:

Loose Lid Special

Just as Though You Were Here – Frank Sinatra and the Pied Pipers, vocal
Marie (FS- Band) (Peterson, trumpet
I'm Gettin' Sentimental Over You - theme with announcer's closing remarks

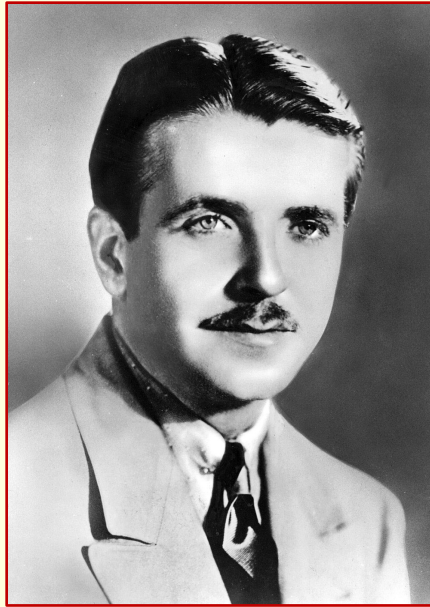
Marie was performed as a tribute to Bunny Berigan, who had died earlier in the day.

⁹⁴ Down Beat, May 1, 1942, p. 1

⁹⁵ Down Beat, June 1, 1942, p. 14

BUNNY BERIGAN DIES AFTER LONG ILLNESS

Had Been Leading Band Off and On Despite Ill Health



New York — Bunny Berigan, great jazz trumpet player and member of two of *Down Beat's* All-Star bands, died the morning of June 2 at the Polyclinic Hospital here. Berigan's death was due to internal hemorrhage complications, resulting from cirrhosis of the liver. He had been ill for some time but continued to lead his band until only a few weeks ago. Only recently, he recovered from a siege of pneumonia in a Pittsburgh hospital. He was 33 years old. Berigan once played with Benny Goodman's orchestra. He joined the band after Goodman left the National Biscuit Company's "Let's Dance" program and went on the road, finally ending up at the Palomar Ballroom in Los Angeles. This was where Goodman really met with his first success, in 1934 or 1935. Berigan then left the Goodman crew to form his own band. He encountered several years of tough sledding and finally made application for bankruptcy. During the summer of 1940, he was a member of Tommy Dorsey's band for a short period, but Dorsey and Bunny couldn't see "eye to eye on certain things." His full name was Bernard R. Berigan.⁹⁶

SET UP TRUST FUND FOR BUNNY S KIDS

New York—When the news of Bunny Berigan's death was made public here last week, Benny Goodman, Tommy Dorsey and Fred Waring immediately took steps to establish a trust fund for Bunny's widow and two children. Berigan died penniless. The three leaders sent telegrams to all the nation's prominent dance band leaders, asking them to contribute to the fund. They were asked to send their contributions to the "Bunny Berigan Trust Fund, c/o William P. Farnsworth, Trustee, 70 W. 40th St., New York City."⁹⁷

⁹⁶ *Down Beat*, June 15, 1942, p. 1

⁹⁷ *Down Beat*, June 15, 1942, p. 20

BUNNY BERIGAN, 31, DIES IN N. Y.

Bunny Berigan, one of the most respected trumpet players in the music business, died early yesterday (Tues.) morning in Polyclinic Hospital, New York. He was admitted to that institution the previous afternoon after suffering a hemorrhage during which he had lost a considerable amount of blood. He was 31. His private life is ascribed as contributing to his early demise, for he died of the same causes as that other great trumpeter, Bix Beiderbecke. Berigan's latest date with his band was at the U. of Scranton, Scranton, Pa., last Friday (29). On Saturday night he was scheduled to perform at Ray Hartenstine's Sunnybrook Ballroom, Pottstown, Pa., but dancers' were refunded admissions when most of his band did not arrive until midnight because of mechanical trouble with the bus they were riding. Berigan, traveling by private car, was at the dancery on time and staged an impromptu jam session with several other of his men who also arrived on time. Sunday night (31) he was to have played at Manhattan Center, N. Y., but he had by that time become ill and his band worked without him, while Benny Goodman batoned and helped out with his sextet. Berigan in his heyday was looked upon as one of the industry's greatest trumpet players, on a par, some bandsmen assert, with the immortal Bix Beiderbecke. Some of his work, at the head of his own band or as a star performer with other bands, are record-collector's items. Bandsmen look upon his solo on Tommy Dorsey's recording of 'Marie' as one of the finest bits of improvisation ever captured on wax. Another is the recording of his widely known theme song 'I Can't Get Started With You.' "Born at Fox Lake, Wis., where his mother and brother' still live and where he is to be interred later this week, the musician first earned recognition while with Frank Cornweirs orchestra at the old Jantzen's Hofbrau, New York, in 1928. He next joined Hal Kemp's orchestra when that band began making a name for itself at the Taft Hotel, New York, and toured Europe with it. He subsequently worked for Paul Whiteman, Benny Goodman, Freddie Rich, Dorsey Bros., before forming the first of his own bands, which clicked at the Pennsylvania Hotel, N. Y. At various times from then on Berigan alternately led his own band and worked under some other leader. His last sideman connection was with Tommy Dorsey, whom he left two years ago to form another band of his own. This was handled by Harry Moss of Music Corp. of America. To Moss goes all of the credit for keeping Berigan in the running since. He directed all of the leader's activities, saw to it that he worked almost without a day off, and supervised the financial end of the outfit to the extent that Berigan's total debts, which at the time he left Dorsey were about \$15,000, had been cut to almost nothing at the time he died. Berigan's band will be kept intact by Moss if possible, with a new leader installed. Moss is also huddling at the moment with Benny Goodman, Tommy Dorsey, and other well-known friends of Berigan's, to set up some sort of trust fund for Berigan's wife, Donna, and his two children, Joyce and Pat, who survive, along with Berigan's aforementioned mother and brother. Leader was gravely ill only about four weeks ago. He spent more than a week in Allegheny State Hospital, Pittsburgh, with siege of pneumonia."⁹⁸

⁹⁸ Variety, June 3, 1942, p. 39

June 7, 1942 (Sun)
8:00 - 8:30 pm
“Sunday Evening with Tommy Dorsey”
Treasury Department Program 6
Tall Oaks, Bernardsville, New Jersey
(BLUE) (WJZ) Broadcast
 Tommy Dorsey, host and announcer⁹⁹

I'M GETTIN' SENTIMENTAL OVER YOU - opening theme
DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal
YOU CAN DEPEND ON ME – Jo Stafford, vocal
TREASURY DEPARTMENT MESSAGE – Frank Sinatra
BE CAREFUL, IT'S MY HEART – Frank Sinatra, vocal
BERNARDSVILLE FIRE CHIEF APPOINTS TOMMY DORSEY FIRE MARSHAL
 – Chief Bob Mosedale
I THREW A KISS IN THE OCEAN – Jo Stafford, vocal
WAR BOND APPEAL – Charles H. Milburn, N. Y. Defense Committee
THE SHEIK OF ARABY
 Medley:
MY SILENT LOVE – Frank Sinatra, vocal
I'LL SEE YOU IN MY DREAMS – Tommy Dorsey trombone solo
AFTER YOU'VE GONE – Jo Stafford, vocal
DIG DOWN DEEP (fanfare) – Frank Sinatra and the Pied Pipers, vocal
I'M GETTIN' SENTIMENTAL OVER YOU - closing theme

TREASURY DEPARTMENT MESSAGE, BE CAREFUL IT'S MY HEART
CD Buddha 74465 999600-2 (USA)
MEDLEY: MY SILENT LOVE, I'LL SEE YOU IN MY DREAMS, AFTER YOU'VE GONE
CD Buddha 74465 999601-2 (USA)

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RECORD REVIEWS

TOMMY DORSEY

Well Git It and *Somewhere A Voice Is Calling* (Victor)

Ziggy Elman got cut at his own stuff here – high and potent. Chuck Peterson takes him on at a slight duel, and not only plays 'em as high, but with better tone. Best jazz on the disc is by Heinie Beau (clarinet) and Don Lodice (tenor). Milt Raskin's piano bit is okay though, and you have to hand it to Tee D for the way he plays the trombone lead after his solo drives like mad. No questioning that this band is the epitome of powerhouse jazz. But listen to Duke Ellington's *Tootin' Through The Roof* (Columbia) if you want to hear a trumpet battle done not only with power, but with taste and ideas as well. *Somewhere* has a good Sinatra vocal, and sixteen bars of crack brass ride with a single sax voiced against them.¹⁰⁰

T DORSEY SET FOR TWO FILMS

New York June 6.-Tommy Dorsey and ork have been inked by Metro- Goldwyn-Mayer for two expensive musicals to be shot this fall. Dorsey goes to Hollywood early in September to prepare for *Du Barry Was a Lady*, which gees under the Kliegs around September 16. Ann Sothern and Reel Skelton will he co-starred with the band. About two weeks after *Du Barry* is finished, Dorsey & Company start work on *Girl Crazy*, which, if anything, will be even more elaborate than *Du Barry*. These and other commitments will keep the Dorsey outfit on the coast well into next year December 30 they open a return engagement at Palladium Ballroom, Hollywood, Also in the wind is a five-year contract with MGM calling for at least one picture per year.¹⁰¹

VIDO MUSSO TO LEAD BUNNY, BERIGAN ORK

NEW YORK .-Vido Musso has left his highly paid tenor sax berth with Benny Goodman to take over leadership of the late Bunny Berigan's outfit tonight at Coney Island Park, Cincinnati. At week's end it began to look as if Berigan's widow and two young children will be amply provided for. Tommy Dorsey has added Berigan's name to his weekly pay roll, understanding being that Berigan's family will receive union, scale on every job the Dorsey band plays from now on. Bob Weitman, general manager of Paramount Theater here; Robert K. Christenberry, head of Hotel Astor here, and William P. Farnsworth, attorney, will administer a trust fund, contributions to which have been coining in as a result of wires sent to band leaders and publishers by Dorsey, Benny Goodman and Fred Waring. Similar communications have been sent to ballroom ops, hotel execs and other location, managers by Harry Moss, Mike Nidorf add Willard Alexander of MCA, GAO and William Morris, respectively. Weitman, Christenberry and Farnsworth hope to secure enough coin to assure the support of Mrs. Berigan and the children at least until such time its the kids are able to take over the burden themselves¹⁰².

¹⁰⁰ Down Beat, June 15, 1942, p. 14

¹⁰¹ The Billboard, June 13, 1942, p. 20

¹⁰² The Billboard, June 13, 1942, p. 25

Personnel

Seymour Miroff (violin) replaces Raymond
Paul Pollakine (violin) added

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Blake, Al Stearns, Jimmy Zito;
Trombones: Tommy Dorsey (leader), Dave Jacobs, George Arus, Jimmy Skiles
Reeds: Heinie Beau (clarinet & tenor saxophone), Fred Stulce (alto saxophone),
Harry Schuchmann (alto and baritone saxophone), Don Lodice and
Bruce Snyder (tenor saxophones)
Rhythm: Milt Raskin (piano), Clark Yocum (guitar), Phil Stevens (string bass),
Buddy Rich (drums).
Strings: **Seymour Miroff**, Bernard Tinterow, Leonard Posner, William Ehrenkranz,
Alex Beller, **Paul Pollakine** (violins), Harold Bemke, Leonard Atkins,
Sam Ross (cellos), Ruth Hill (harp)
Vocalists: Frank Sinatra, The Pied Pipers: Jo Stafford, Clark Yocum, Chuck Lowry
and John Huddleston)

June 9, 1942 (Tue)
11:30 am – 4:30 pm
Victor Recording Session
Victor Studio #2
155 East 24th Street
New York

D M S

BS 075264-1
TAKE ME
(Mack David-Rube Bloom)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

10" 78	Victor 27923-B (USA)
12" 33	RCA SD 1000 (England)
CD	RCA 8324-2-R, RCA 07863-66353-2/4 (USA), RCA ND 90310 (Germany)

BS 075264-1A
TAKE ME

10" 78	Master
--------	--------

BS 075265-1

BE CAREFUL, IT'S MY HEART

(From the Paramount film "Holiday Inn")

(Irving Berlin)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

10" 78	Victor 27923-A (USA), HMV EA 3039 (Australia)
12" 33	RCA Victor LPV-583 (USA), RCA ANL1-1586(e) (USA), RCA Camden CAL/CAS 650 (USA), RCA Camden CXS-9027(e) (USA), RCA ANL 11586 (Canada), RCA SD 1000 (England), RCA NL 11586 (England), RCA Victor PL-10628 (Spain)
CD	RCA 6984-2-R (USA), RCA 9966-2-R (USA), RCA 07863-66353-2/4 (USA), RCA 8324-2-R (USA), Pair PDC2-1035 (USA)

BS 075265-1A

BE CAREFUL, IT'S MY HEART

10" 78 Master

June 9, 1942 (Tue)

10:00 - 10:30 pm

Hotel Astor Roof

New York

(BLUE) (WJZ)

Sustaining broadcast

D M S

T. DORSEY REPEATS AT MGM

Hollywood, June 9. Metro and Tommy Dorsey got together on another picture deal and the bandleader brings his crew to the studio for eight weeks of shooting in 'Du Barry Was a Lady.' Following that he goes into the Palladium for a stand.¹⁰³

June 13, 1942 (Sat)

7:40 - 8:00 pm

Hotel Astor Roof

New York

(BLUE) (WJZ) Sustaining broadcast

¹⁰³ Variety, June 10, 1942, p. 2

June 14, 1942 (Sun)
All-Sports Carnival
Polo Grounds, New York
Personal; Appearance

The All-Sports Carnival to be held at the Polo Grounds, New 'York, Sunday (14) Flag Day, will climax a weekend of patriotic activity highlighted by the 'New York In The War Parade' on Saturday (13), Events at the ballpark will include a four-round exhibition in which Joe Louis will participate, a demonstration by Cornelius Warmerdam, the Coast holder of the world's pole vault record and a distance race in which Greg Rice, the two-mile champ, will compete. In addition, there will be two baseball games, one in which an Olsen and Johnson team will vie with one led by Al Schacht, the baseball comedian, while the other will have a Navy team, with Bob Feller in the pitcher's box, opposed to an Army nine that will include Hank Greenberg, among other major leaguers. The Navy team will also include other big leaguers. Fred Waring's Pennsylvanians will supply part of the musical program, with the assistance of a glee club of 180 voices. Tommy Dorsey's bandsmen will also be present. The sports carnival will be under the direction of Dick Fishell, WHN sports announcer, and Bert Bacharach.¹⁰⁴

June 14, 1942 (Sun)
8:00 - 8:30 pm
"Sunday Evening with Tommy Dorsey"
Treasury Department Program 7
Tall Oaks, Bernardsville, New Jersey
(BLUE) (WJZ) Broadcast
Tommy Dorsey, host

D M S

¹⁰⁴ Variety, June 10, 1942, p. 55

June 16, 1942 (Tue)

10:30 - 11:00 pm

"The Tommy Dorsey Raleigh-Kool Show" 1

NBC Radio City, New York

(NBC) (WEAF) Broadcast

Jack Costello, announcer

I'm Gettin' Sentimental Over You - opening theme

Song of India

Commercial, For You - brief

Yes, Indeed! – Jo Stafford and Chuck Peterson, vocal

The Last Call for Love – Frank Sinatra and the Pied Pipers, vocal

Say "Si, Si" - brief

I Know That You Know

"Hero of the Week" segment

Sleepy Lagoon - dedicated to General James Doolittle, US Army Air Forces

Commercial

You're In The Army Now – brief

"Star in Uniform" segment: Johnny Mince, guest clarinet soloist

Marie – Frank Sinatra and the Band, vocal

Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai)

I'm Gettin' Sentimental Over You - closing theme

This was the premiere broadcast of "The Tommy Dorsey Raleigh-Kool Show," the summer replacement for "Red Skelton And Company" show for 13 weeks (June 16, 1942, to September 8, 1942). "Star in Uniform" was a new, regular feature, in each broadcast. Tommy Dorsey chose an outstanding musician from an Army camp near the city he happened was broadcasting from, and this "Star in Uniform" was invited to sit in with the orchestra. The first guest was former TD band member Johnny Mince, who was stationed at Camp Upton, New York.

The complete script of this broadcast can be found in our chapter, "Radio Scripts."

Radio Reviews

"TOMMY DORSEY SHOW"

Reviewed Tuesday, June 16, 1942, 10:30-11:00 pm. Style - musical. Sponsor - Brown & Williamson, Agency - Russell M. Seeds, Chicago. Station - WEAf (New York, NBC)

Stepping into Red Skelton's boots while the titian-topped comic takes a summer leave, maestro Tommy Dorsey mixes up straight music, two War Bonds giveaways and a slush pump salute to 'America's hero of the week' to make a potent sponsor cocktail. Program opens up with 'Song of India,' a Dorsey-fan familiar that pleases for trumpet and trombone sweetness. Next comes an invitation for listeners to send in 50 words or less letters asking TD to play the favorite song of their favorite person. Plea of a woman whose soldier son loves 'Yes, Indeed' was read off as a sample. TD complies, Jo Stafford, Chuck Peterson and the Pied Pipers chirping the lyrics. Is it good? Yes, indeed. Time out is taken to explain that \$100 War Bonds will be sent each week to the author of the best missive and his blessed one. Then the band runs thru 'Last Call For Love' and 'I Know That You Know,' finally arriving at 'Sleepy Lagoon,' which is dedicated to General Jimmy Doolittle as the week's hero. As expected, Dorsey turns in a flawless sliphorn solo on this one, but the high spot of the number is reached by his newly acquired string and harp ensemble. Showmanship enters again when Johnny Mince, former clarinetist with the Dorsey crew, is presented as the week's Star in Uniform. Mince is quite a man on the licorice stick and proves it via a hot-lick chorus of 'Marie.' The single disappointing note on this half-hour shot is contributed by vocalist Frank Sinatra. Turning on the croon with 'Last Call For Love,' Sinatra never rose above a listless and unimaginative plane.



Tommy Dorsey and His Singers
Hotel Astor – 1942

June 17, 1942 (Wed)
Victor Recording Session
RCA Studios #2
155 East 24th Street
New York

Same personnel as June 9, 1942

BS 075282-1
IN THE BLUE OF EVENING
(Tom Adair-Alfred A. D'artega)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

Issues

10" 78	Master / Victor 27947-B (USA), HMV EA 3101 (Australia), RCA 82-0127 (Brazil)
12" 33	RCA Victor LPV-583, RCA ANL1-1586(e), RCA ANL 11586 (Canada), RCA SD 1000 (England), RCA NL 11586 (England) RCA Victor PL-10628 (Spain)
CD	RCA 8554-2-R, 9973-2-R, RCA 07863-66353-2/4, Reader's Digest RC7-007-1/1

BS 075282-1A
Dubbed June 19, 1942
IN THE BLUE OF EVENING

D M S

Issues

10" 78	Hold Re-recorded from reference acetate of June 18. Burnt in sputtering scratch.
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BS 075282-1B
Dubbed June 26, 1942
IN THE BLUE OF EVENING

Issues

10" 78	Victor 20-1530-B (USA)
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BS 075282-1C
Dub made June 26, 1942
IN THE BLUE OF EVENING

Issues

10" 78	Not processed
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BS 075283-1
(BY THE) SLEEPY LAGOON
(Jack Lawrence-Eric Coates)
David Rose arrangement

Issues

10" 78 Victor 10-1045-A (Red Seal) (USA), HMV EA 3266 (Australia)

BS 075284-1
MELODY (IT'S ALL IN THE GAME)
(Charles Dawes)
David Rose arrangement

Issues

10" 78 Victor 10-1045-B (Red Seal) (USA), HMV EA 3266 (Australia)

Victor's "Red Seal" label was used for classical and semi-classical recordings.

The strings are omitted for the following:

BS 075285-1
DIG DOWN DEEP
(Walter Hirsch-Sano Marco-Gerald Marks)
Vocal refrain by Frank Sinatra and the Pied Pipers
Sy Oliver arrangement

Issues

10" 78 Victor 20-1539-B
7" 45 RCA Victor EPA-1632 (USA), RCA Victor EPA-1632 (Germany),
 RCA Victor EPA-1632 (Norway)
12" 33 RCA Victor LPM-1632 (USA), RCA SD 1000 (England)
CD RCA 07863-66353-2/4

Art Paulson band will relieve Tommy Dorsey at the Astor Hotel, New York, while Dorsey does his summer replacement program for Red Skelton Tuesday nights.¹⁰⁵

June 20, 1942 (Sat)
7:30 - 8:00 pm
Hotel Astor Roof
New York
(BLUE) (WJZ) Sustaining broadcast

¹⁰⁵ Variety, June 17, 1942, p. 40

June 21, 1942 (Sun)
8:00 - 8:30 pm
"Sunday Evening with Tommy Dorsey"
Treasury Department Program 8
Tall Oaks, Bernardsville, New Jersey
(BLUE) (WJZ) Broadcast
Tommy Dorsey, host

June 23, 1942 (Tue)
10:30 - 11:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 2
NBC Radio City
New York
(NBC) (WEAF) Broadcast
Jack Costello, announcer

I'M GETTIN' SENTIMENTAL OVER YOU – opening theme
March of the Toys
For You – Jo Stafford, vocal
Yours - Frank Sinatra and the Pied Pipers, vocal
Melody in "A" Major
You're in the Army Now (fanfare)
Soldier's Song
Johnny Doughboy Found a Rose In Ireland – Sgt. Paul Donovan, vocal
I'll Take Tallulah – Frank Sinatra, Jo Stafford, Tommy Dorsey and the Pied Pipers, vocal
I'm Gettin' Sentimental Over You – closing theme

The "Star in Uniform" segment featured Sgt. Paul Donovan (vocalist). Donovan was stationed at Camp Edwards, Massachusetts

CASH SEPARATES T. DORSEY FROM HARPIST GIRARD

Only Tommy Dorsey's inability to get together on salary with Adele Girard last week prevented her from joining his band. Ms. Girard, wife of clarinetist Joe Marsala, would have played harp in Dorsey's new string section. She's rated very highly as a swingster on her instrument having played with her husband's jive combination. Marsala was to have joined Dorsey, too. Chuck Peterson, one of Dorsey's featured trumpeters, ' leaves that band next week to join Woody Herman in place of Ray Linn. He catches up with Herman July 2 at Cedar Point, Sandusky, Ohio.¹⁰⁶

¹⁰⁶ Variety, June 24, 1942, p. 42

June 27, 1942 (Sat)
7:30 - 8:00 pm
Hotel Astor Roof, New York
(BLUE) (WJZ) Sustaining broadcast
Alan Robinson, announcer

GMA BLUE-37

SOMEBODY LOVES ME – The Pied Pipers, vocal
TAKE ME – Frank Sinatra, vocal
SWANEE RIVER
JUST AS THOUGH YOU WERE HERE – Frank Sinatra and the Pied Pipers, vocal -p-

June 28, 1942 (Sun)
8:00 - 8:30 pm
“Sunday Evening with Tommy Dorsey”
Treasury Department Program 9
Tall Oaks, Bernardsville, New Jersey
(BLUE) (WJZ) Broadcast
Tommy Dorsey, host

16” 33 RCA MT 1034 (1), RCA MT (-) (2)
GMA BLUE-38

I’M GETTIN’ SENTIMENTAL OVER YOU - opening theme
DIG DOWN DEEP (full) – Frank Sinatra and the Pied Pipers, vocal
MY BELOVED IS RUGGED – Jo Stafford, vocal
TREASURY DEPARTMENT MESSAGE
BE CAREFUL, IT’S MY HEART – Frank Sinatra, vocal
BY THE SLEEPY LAGOON
BERNARDSVILLE FIRE CHIEF ANNOUNCEMENT – Chief Bob Mosedale
JUST AS THOUGH YOU WERE HERE – Frank Sinatra and the Pied Pipers, vocal
Medley:
 MY SILENT LOVE – Frank Sinatra, vocal
 I’LL SEE YOU IN MY DREAMS – Tommy Dorsey solo
 AFTER YOU’VE GONE – Jo Stafford, vocal
DIG DOWN DEEP (fanfare) – Frank Sinatra and the Pied Pipers, vocal
I’M GETTIN’ SENTIMENTAL OVER YOU – closing theme

Issues

JUST AS THOUGH YOU WERE HERE
CD Bluebird 60283-2 (USA)

Tommy Dorsey announces that this is the last program from Bernardsville before the band departs on a road trip.

June 30, 1942 (Tue)
10:30 - 11:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 3
NBC Radio City
New York
(NBC) (WEAF) Broadcast
Jack Costello, announcer

I'm Gettin' Sentimental Over You – opening theme
Jersey Bounce
For You – Jo Stafford, vocal
Miss You
Losers Weepers
Just as Though You Were Here – Frank Sinatra and the Pied Pipers, vocal
You're in the Army Now - fanfare
Star in Uniform
Not Mine
Not So Quiet Please
I'm Gettin' Sentimental Over You – closing theme

The "Star in Uniform" featured Pvt. Buddy Boylan, who was stationed at Fort Bragg, North Carolina.

ON THE RECORDS

TOMMY DORSEY (Victor 27903)
Just as Though You Were Here - Street of Dreams

Not since his I'll Never Smile Again has Tommy Dorsey impressed with his ballad painting as he does here with Just as Though You Were Here. As the Smile smash found the band taking on a new musical personality, this side also brings the Dorsey crew in entirely new dress. With these sides Tommy introduces on wax his new string section of more than a half dozen, including harp pluckings. This new instrumental color, in tune with the trend toward strings, is used to excellent advantage in providing a lush bank for the balladeering of Frank Sinatra and the Pied Pipers. Tune itself is a torch ballad by Edgar (nee Eddie) DeLange and John Benson Brooks. Dorsey's interpretation is bound to bring deserved acclamation to it. In slow and moody tempo the singers, their voices flooded by the strings, carry the opening chorus. Tommy's muted trombone gets the last half of a second refrain under way and then fades in favor of the voices, which carry their strong song selling to the end. For the plattermate, Dorsey goes in, almost for the first time, for those grandiose introductions that border on the symphonic. Song itself is the old Sam Lewis-Victor Young favorite of an earlier day, and Dorsey recreates it in exquisite fashion. In slow tempo, strings and the maestro's sweet trombone slitting share the opening refrain. Sinatra and the Pied Pipers provide the vocal dreaming for a second stanza. Entire band ensemble brings on the third chorus, fading in favor of the fiddles for the first half, with the voices carrying the rest of the chorus to a highly satisfactory conclusion. There's a wealth of melody and music, both instrumentally and vocally, in "Just as The You Were Here," and that's the side that shows biggest possibilities of currying favor with the phono fans. With Tommy Dorsey first on the song, his entry threatens to corner virtually the entire play in the music boxes.¹⁰⁷

¹⁰⁷ The Billboard, June 20, 1942, p. 20



Raleigh-Kool Program, June 30, 1942, Radio City, New York

July 1942

DOWN BEAT
CHICAGO, JULY 1, 1942 Vol. 9—No. 13

SHOWDOWN LOOMS ON DISCS

Petrillo Record Edict Puzzles

"How Can You Spot 'Cheating?' Asks Local 47 Official

Los Angeles — Jimmy Petrillo's edict that musicians would stop making records Aug. 1 "except for home use" drew mixed reactions here.

Particularly interested were the leaders and members of the Local 47 group, formed around the local's "sub-committee on records and transcriptions," which has been carrying on a vigorous drive for some action to block the present unrestricted use of records for commercial purposes by radio stations and juke box operators.

Caused Much Rejoicing

At first, Petrillo's statements, as published in newspapers and trade magazines, caused much rejoicing among some members of the recording bloc. However, after members of the group had studied

Presenting a Triple Switch



Los Angeles—This is really a knocked out unit, with Harry James on clarinet, Glenn Miller with trumpet and Sammy Kaye at the business end of a siphon. Looks funny, but must have sounded gosh awful. Harry has been watching Ted Lewis, no doubt.

Petrillo Resolved To Halt Recordings

August 1st Is Deadline; Small Radio Stations And Lesser Bands Suffer

by MIKE LEVIN

New York—The 47th convention of the American Federation of Musicians, held two weeks ago in Dallas, Texas, dumped four land-mines in the lap of the music business.

Prexy Petrillo knocked the delegates out of their chairs on the opening day with the announcement that as of August 1st, no further recordings or transcriptions by members of the Federation would be allowed in juke-boxes or on radio stations. Recording would continue to be allowed for home use, the armed services, and at the request of FDR.

By Mike Levin

New York - The 47th Convention of the American Federation of Musicians, held two weeks ago in Dallas, Texas, dumped four landmines in the lap of the music business. Prexy Petrillo knocked the delegates out of their chairs on the opening day with the announcement that as of August 1st, no further recordings or transcriptions by members of the Federation would be allowed in jukeboxes or on radio stations. Recording would continue to be allowed for home use and for the armed services, at the request of FDR. The convention barely had time to think this one over when resolutions calling for a 300-mile limit on one-night jumps and making booking agencies 100% liable for all monies on all engagements were passed, to be followed by passage of the 802 resolution, which had come up for the last three years. From now on, the commissions of the bookers are to be deducted from the net and not the gross that a band receives – the net being the figure reached after transportation, standby and all union taxes have been paid. Petrillo has been preparing action on the recording and transcription question for some time. He was given the authority at the last convention to take the matter up with the executive board and they voted him the power in October to take action as he saw fit.¹⁰⁸

¹⁰⁸ Down Beat, July 1, 1942, p.1

July 1, 1942 (Wed)
11:30 am – 2:30 pm
3:30 – 6:30 pm
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York

Same personnel as the June 17, 1942, recording session

BS 075400-1

THERE ARE SUCH THINGS

(Stanley Adams-Abel Baer-George W. Meyer)

Vocal refrain by Frank Sinatra and the Pied Pipers

Axel Stordahl arrangement

Issues:

10" 78	Victor 27974-A (USA), RCA Victor 42-0151-A (USA) HMV JK 2291 (Switzerland), RCA 82-0238 (Brazil), VdP AV 688 (Italy),
7" 45	RCA Victor 27-051 (USA), RCA Victor 447-0123 (USA), RCA Victor EPA 531 (USA), RCA Victor EPA 5007 (USA), U. S. Army Recruiting Service H07H-1770 (USA)
7" 33:	RCA Victor LPC-102 (USA), RCA Victor LPC-102 (Canada), RCA Victor LPC-102 (Spain)
10" 33	RCA Victor LPM-3083 (USA)
12" 33	RCA Victor LPM-1569 (USA), RCA Victor PM-182 (USA) RCA VPM 6038 (USA), RCA Victor VPM-6038 (Australia), RCA-Victor LPM-1569 (Canada), RCA Victor VPM-6038 (Canada), RCA SD 1000 (England), RCA Victor RD-27069 (England), RCA Victor 430.401 S (France), RCA Victor VPM-6038 (Germany), RCA Italiana LPM-1569 (Italy) RCA RJL 5630 (Japan), Franklin Mint 10 (USA)
CD	RCA 8324-2-R (USA), RCA 9973-2-R, RCA 07863-66353-2/4 (USA), RCA Victor 09026 68701 2 (USA), Reader's Digest RC7-007-1/1 (USA), Pair PDC2-1008 (USA)

BS 075400-1A

THERE ARE SUCH THINGS

10" 78	Master
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BS 075401-1

HE'S MY GUY (NOBODY KNOWS BETTER THAN I)

(Don Raye-Gene DePaul)

Vocal refrain by Jo Stafford

Issues:

10" 78	Victor 27941-A (USA)
12" 33	RCA RJL 2580 (Japan)
CD	RCA BVJC-37099 (Japan)

BS 075401-1A

HE'S MY GUY (NOBODY KNOWS BETTER THAN I)

10" 78 Master

BS 075402-1

DAYBREAK

(Based on Theme of "Mardi Gras" from Mississippi Suite)

(Harold Adamson-Ferde Grofé)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Issues:

10" 78	Victor 27974-B (USA), RCA Victor 42-0151-B (USA), HMV JK 2291 (Switzerland), RCA 82-0238 (Brazil) VdP AV 688 (Italy),
12" 33	RCA SD 1000 (England), RCA RJL 2014 (Japan)
CD	RCA 2269-2-R (USA), RCA 07863-66353-2/4 (USA)

BS 075402-1A

DAYBREAK

10" 78 Master

BS 075403-1

IT STARTED ALL OVER AGAIN

(Bill Carey-Carl Fischer)

Vocal refrain by Frank Sinatra and the Pied Pipers

Axel Stordahl arrangement

Issues:

10" 78	Victor 20-1522-A (USA), HMV EA 3100 (Australia), HMV NE 747 (India)
7" 45	RCA EPA-1632 (Germany)
12" 33	RCA Victor LPM 1632 (USA), RCA SD 1000 (England)
CD	RCA 2269-2-R (USA), RCA 07863-66353-2/4 (USA), RCA Victor 09026 68701 2 (USA), Reader's Digest RC7-007-1/1 (USA)

BS 075404-1

MANDY, MAKE UP YOUR MIND

(Grant Clarke-Roy Turk-George W. Meyer-Arthur Johnston)

Sy Oliver arrangement

Issues:

10" 78	Victor 20-1522-B (USA), HMV NE 747 (India)
12" 33	Bluebird 9987-1-RB (USA), RCA DPM 2042 (England)
CD	Bluebird 9987-2-RB (USA)

TOMMY DORSEY PLAYS VS. HIMSELF IN PITT, RESULT OF PIC-STAGE BOOKING

"Pittsburgh, June 30. Stanley, WB deluxer, and Penn, the Loew house here, which operate under a pooling agreement, rubbed their eyes last week to discover that they had Tommy Dorsey all set to play against himself here beginning Friday (3). Came about as a result of 'Reap the Wild Wind' holding for a second session at the latter house. Set to follow it last Thursday (25) was 'Ship Ahoy,' in which Dorsey's band is featured, with WB-Loew execs figuring picture would be a great trailer for Dorsey's p.a. on the Stanley stage the following week. However, big biz for 'Reap' pushed 'Ship' back and as a result, shoved Dorsey into direct competition with himself. As a result, Penn had to book in another film hastily to replace the Metro musical next week. 'Juke Girl' got the call, with 'Ship' following it. At that, Dorsey will be against himself for one day since his in-person engagement won't end at Stanley until July 9, same time his picture opens at the Penn.

Personnel

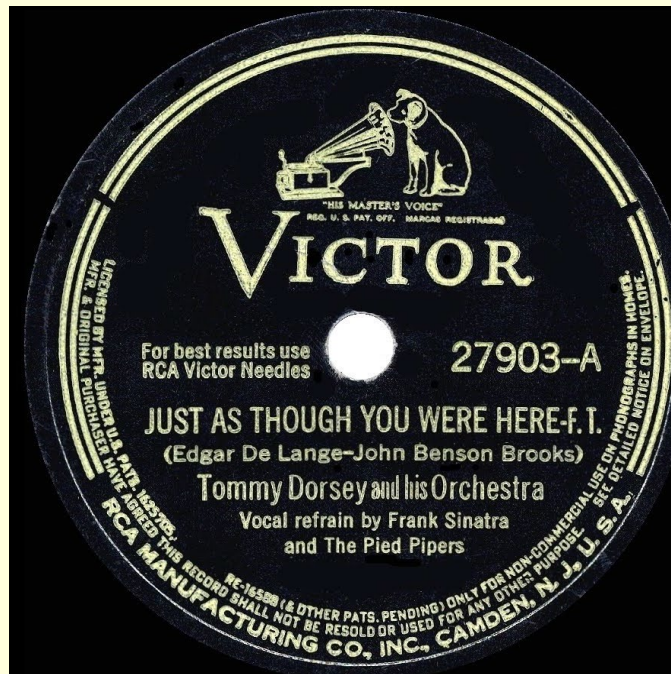
Danny Vanelli (trumpet) replaces Peterson

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, **Danny Vanelli**, Jimmy Blake, Al Stearns, Jimmy Zito; Trombones: TD, Dave Jacobs, George Arus, Jimmy Skiles; Reeds: Heinie Beau (clt & ts), Fred Stulce (as), Harry Schuchmann (as & bs), Don Lodice, Bruce Snyder (ts); Rhythm: Milt Raskin (p), Clark Yocum (g), Phil Stevens (b), Buddy Rich (d); Violins: Seymour Miroff, Bernard Tinterow, Leonard Posner, William Ehrenkranz, Alex Beller, Raul Pollakine; Cello: Harold Bemke, Leonard Atkins, Sam Ross; Harp: Ruth Hill; Vocalists: Frank Sinatra, Jo Stafford and the Pied Pipers (Clark Yocum, Chuck Lowry and John Huddleston)

"109

¹⁰⁹ Variety, July 1, 1942, p. 47



July 2, 1942 (Thu)
9:30 am -1:00 pm
2:30 – 5:30 pm
Victor Recording Session
Victor Studio #2
155 East 24th Street
New York

BS 075405-1
MANHATTAN SERENADE¹¹⁰
(Harold Adamson-Louis Alter)
Vocal refrain by Jo Stafford
Sy Oliver arrangement

Issues:

10" 78	Victor 27962-A (USA), HMV EA 3027 (Australia), HMV JK 2300 (Switzerland)
12" 33	RCA RJL 2580 (Japan), Readers' Digest 616 (USA)
CD	RCA BVJC-37099 (Japan), Reader's Digest RC7-007-1/3 (USA)

BS 075405-2
MANHATTAN SERENADE

Issues:

10" 78	Unissued
CD	Reader's Digest RD7-025-2 (USA)

BS 075406-1
BLUE BLAZES
(Sy Oliver-Sam Nowlin)
Sy Oliver arrangement

Issues:

10" 78	Victor 27962-B (USA), HMV EA 3338 (Australia)
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BS 075406-1A
BLUE BLAZES

Issues:

10" 78	Hold
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¹¹⁰ The issued take of "Manhattan Serenade" opens with a muted trombone chorus. The unissued take opens with a muted trombone solo by Tommy Dorsey leading to the chorus.

BS 075407-1

LIGHT A CANDLE IN THE CHAPEL

(Title and Theme Suggested by Dave Binder)

(Robert Duke Leonard-Ed G. Nelson-Harry Pease)

Vocal refrain by Frank Sinatra

Axel Stordahl arrangement

Issues:

10" 78	Victor 27941-B (USA)
12" 33	RCA SD 1000 (England)
CD	RCA 8324-2-R, RCA 07863-66353-2/4 (USA), RCA ND 90310 (Germany)

BS 075407-1A

LIGHT A CANDLE IN THE CHAPEL

10" 78 Master

BS 075408-1

A BOY IN KHAKI - A GIRL IN LACE

(Charles Newman-Allie Wrubel)

Vocal refrain by Jo Stafford

Issues:

10" 78	Victor 27947-A (USA)
12" 33	Time-Life STBB-28 (USA)

BS 075408-1A

A BOY IN KHAKI - A GIRL IN LACE

10" 78 Master

BS 075409-1

YOU TOOK MY LOVE

(Tom Adair-Matt Dennis)

Vocal refrain by Jo Stafford

Issues:

10" 78	Victor 20-1539-A (USA)
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This was Tommy Dorsey's final commercial recording session until November 1944 due to the strike by the American Federation of Musicians that took effect August 1, 1942. It was also the final Victor session for vocalists Frank Sinatra, Jo Stafford and the Pied Pipers as Dorsey employees.

July 2, 1942 (Thu)

The band completed their engagement at the Roof Garden of the Hotel Astor. Alvino Rey and his Orchestra with the King Sisters followed at the Times Square nitery.

REVIEW

TOMMY DORSEY
(A-1)

Tommy Dorsey and his Orchestra, Astor Roof, Hotel Astor, New York

Saxes: Freddy Stulce, Don Lodice, Heinie Beau, Harry Schuckman (spelling), Bruce Snyder. Trumpets: Ziggy Elman, Chuck Peterson, Jimmy Zito, Jimmy Blake. Trombones: Dave Jacobs, George Arus, Jimmy Skyles (spelling). Violins: Raoul Poliakin, Al Beller, Bernard Tinterow, William Ehrenkranz, Leonard Posner, Seymour Miroff. Violas: Leonard Atkins, Sam Ross. Cello: Harold Bemko. Harp: Ruth Hill. Piano: Milton Raskin. Guitar: Clark Yocum. Bass: Phil Stephens. Drums: Buddy Rich. Vocals: Jo Stafford, Frank Sinatra, Chuck Peterson, the Pied Pipers. Leader, trombone and occasional vocals: Tommy Dorsey.

"It's wonderful, this enlarged Tommy Dorsey band! It's really wonderful! It does all sorts of things, and it does all sorts of things so well, too! It can rock the joint with the mightiest sort of blasting jazz, and then it can turn right around and play the soothingest sort of cradle music that'll rock any babe fast asleep. The strings have made a difference, a very pleasant one, too. Figuratively speaking they've added another musical dimension to the Dorsey aggregation - as well as to the Dorsey payroll of course. And that's not "figuratively" speaking. Credit the creations of arrangers Axel Stordahl and Freddie Woolston (spelling) for the effectiveness of the bowers. They have supplied them with gorgeous bits of manuscript, none of it overwritten, all of it scored with simplicity, charm and excellent taste. That the strings carry off their assignments so well is the result of their inherent musicianship and the many weeks of playing together (for the majority of them) in Artie Shaw's band, Edition No. 3A. The strings are used primarily on ballads, a wise move, since nobody has been able to incorporate those instruments effectively into a steady jazz diet, and changes are pretty certain that nobody ever will. They're used in the foreground, and in background (note some of the lovely obbligatos) for vocal effects AND for Tommy's trombone. The Dorsey vocal department is important because it is used often and because it is so good. No need telling you about Frank Sinatra. His easy way of phrasing a song is a truly convincing bit of salesmanship. When he lets out and when he over clowns, he's less convincing. Jo Stafford is finally coming into her own. She sings purely, unaffectedly, from the heart, and always on the nose, lending tremendous distinction not only to her solo efforts, but to those of the Pied Pipers as well. The group, with and without Sinatra, is still this reviewer's favorite among all vocal units, what with its natural and musical approach towards all it does. Tommy spots his singers wisely. He is spotting himself with more restraint, which in some ways is smart, and in others a bit disappointing.

"His pretty horn is still immense, and when he emotes he sets musical moods that no other trombonist, and very few other instrumentalists, can duplicate. In past days, a series of his solos used to become monotonous, if only because of background clichés. Now, however, with the strings, Tommy has the opportunity to vary background tone colorings to such an extent that similar solo doses will become tremendously more palatable. Whereas the sweet stuff revolves around the strings, the singers and the leader, the jazz is dependent primarily upon trumpets and rhythm. That the Dorsey brand of jazz is as excellent as it can be attributed to the efficiency of both the sections.

"Dancebandom has probably never heard a more brilliant trumpet section than this one, composed of Messrs. Elman, Peterson, Zito and Blake. It's positively immense! It can bite and blast like the most bombastic Big Bertha, and it can soften right up and become as soothing as a neat shot of cocaine. You don't find trumpeters more powerful and more consistent than Ziggy and Chuck. You already know what a fine hot man the former is. The latter's becoming a revelation in that department, batting out stuff you'd never expect from a man you'd always been led to believe was strictly a lead man. And in young Jimmy Zito, Tommy has himself a real find, a trumpeter with an exciting, aggressive tone, and an amazingly versatile range. "Forgotten-man" Jimmy Blake rounds out the section very capably. Not a high noter, he's still an able, consistent trumpeter with fine conceptions plus an unexploited talent for playing some lovely, melodic ad lib bits. As a trio, the trombones are entirely capable, playing ensemble bits with proper precision and good blend. When Tommy joins them for quartet spottings, they are, of course, more impressive as they play straight men for one of the world's greatest straight trombonists. The saxes are a fine section. Spotted less frequently than the trumpets, they still impress with their fluent phrasing, excellent blend, and ditto intonation. Good overall tone here, too, for which much credit must go to young Bruce Snyder, who plays baritone with both a lovely tone and requisite boot. Freddy Stulce, oldest in points of service in the entire orchestra, is a capable and consistent lead man in the Hymie Schertzer tradition. The effect of having played next to that man for as long as he did have obviously had the desired and desirable results. The reeds also contain some impressive soloists. One is Heinie Beau, a brilliant-toned clarinetist with a boot who heretofore had been relegated to un-starred tenor sax duties, but who's now taking very fine advantage of opportunities afforded him. Star tenor assignment go to Don Lodice, a vastly improved hot man, who comes across with many more ideas of his own (good ones, too) and whose tone is so much better than it used to be that it's hard at times to realize he is himself. As for the rhythm section - it's great. Buddy Rich paces it. The lad is wonderful! He propels a tremendous; natural beat under the impetus of one of the most magnificent drum techniques dancebandom has ever known. And as he continues to mature, his taste continues to improve, with less emphasis being paid to flash and rim shots and interpolated rudimental tricks, and more and more being paid to giving the men a beat and holding the entire entourage together. That last job is no snap in this enlarged Dorsey outfit, either, for a big fiddle section, no matter how hard it tries, gives the impression of dragging. Consequently, if a drummer permits himself to be impressed, thereby laxing up on the reins, time is likely to go to pot. That it never does is a credit to Buddy and, of course, to his three cohorts. Those three are all good. Phil Stephens is an exceptional bassist with a prodigious beat and a full, rich tone. Milton Raskin is playing better than ever, his solos especially showing much more ingenuity than those he had contributed to other name bands in the past.

"And Clark Yocum, when he's not singing (or getting ready to) with the Pied Pipers, rounds out the quartet in thoroughly workmanlike and beautiful fashion. The routine of the Dorsey band is still impressive, if not always danceable. Tommy relies primarily on the contrast motif, though he's not making that quite as obvious as he used to, not always following a rhythm tune with a ballad and v.v. His pretty moods are especially mellow when he allows them to grow through the course of two and sometimes even three slower songs, and, obviously, set off his faster attempts that much more effectively. Complaints about the brashness, and the inability to dance to an unhealthy portion of any Dorsey set, aren't without plausible foundation.

"Successive bombardments are appropriate for stage-show presentations, but a good deal less so for hotel rooms where not all patrons come primarily to hear the Dorsey band. With the recent addition of the fiddles, Tommy can afford to be less sensational in his treatment of numbers, while still producing an impressiveness that can be matched by very, very few other outfits in the land. For he now has himself one of the most thoroughly musical and commercial orchestras, per se, that dancebandom has ever known, one that by its very stature will impress anyone who comes to hear, see, or dance to it. Add to that excellent taste and all-round magnificent musicianship, and you've really got yourself something!

"Simon says A-1."¹¹¹

July 3, 1942 (Fri)

The band opened at the Stanley Theater, Pittsburgh, Pennsylvania, for a one-week engagement closing July 9, 1942.

Review

STANLEY, PITT
Pittsburgh, July 3.

Tommy Dorsey Orch (27) with Frank Sinatra, Jo Stafford, Buddy Rich, Bruce Snyder; Paul Regan, Lane & Ward; "A Gentleman After Dark" (UA)

"Stanley's house record is in danger this week. Getaway was a blazing capacity, with the ropes bulging at the break, and six shows carded tomorrow (4) for the holiday and five every day in the week. That means 31 performances and if Tommy Dorsey maintains his opening pace, and indications are that he will, Kay Kyser's mark will be either just about matched or bettered. TD's been here before, but interest has never been like this, and it's combination of reasons - the new band, the jukeboxes, the radio and pix, with his Ship Ahoy (MGM) already widely publicized since it opens a block away at the Penn on his closing day at the Stanley next Thursday (9). Band justifies the enthusiasm, too. With nine fiddles and a harp to back his five saxes, four trombones, four trumpets, guitar, bass, piano and drums. Dorsey has an outfit that can take everything in its stride, including the symphonic swing that's often talked about but seldom produced.

¹¹¹ Metronome, July 1942 (reproduced by George T. Simon, "Simon Says," 1971, p. 191)

"Music has an exciting quality always, is wild and abandoned when the tune calls for it and can be soft and silent when that is the nature of the number. Through it all it has class, and while it's way off the beaten path, it's still abreast of the times. Sample of what Dorsey can do now comes early in the show when strings take off on 'Jersey Bounce,' melt in with the saxes for some brilliant effects and then let the brass take it away. A corking arrangement and a showstopper. The instrumental stars, Ziggy Elman and Buddy Rich, both wow 'em, latter with his flying-piston and skin beating on 'Hawaiian War Chant,' from Ship Ahoy, and Elman with a display of tooting that must send his blood pressure sky high when he reaches those high notes.

"Unusual for a band vocalist to get the closing spot in a show, but that's the lot of Frank Sinatra: he fills it - and how! Crowd simply wouldn't let him get off - ran the opening performance overtime by at least 15 minutes. Sinatra warms them up with 'Without A Song' and then goes into 'This Love Of Mine' with obbligato by the four trombones, has the Pied Pipers with him in 'Just As Though You Were Here,' a recent recording, and tears down the stretch with 'South Of The Border,' a comedy novelty as done here, and 'Poor You.' On the femme vocal end, Jo Stafford clicks almost as sharply. Her first is 'Yes, Indeed,' with Bruce Snyder, from the sax section. With the Pied Pipers she does a swell job on '(Beyond The Hills Of) Idaho' and a great one on 'Embraceable You.' Gal has the pipes to melt any tune into sweet surrender. Dorsey waits to give his fiddles a real workout until near the end, on a concert arrangement of 'Sleepy Lagoon,' and they do him proud. Dorsey has plenty of show right in his own outfit, but for good measure WB deluxer has tossed in a couple of first-rate acts. Lane and Ward are a cute couple of hoofers and even manage to get some original continuity into their routines with that "reading them funnies" to an acrobatic bounce. Paul Regan is a first-rate impersonator who's been fouled by the booking office in being penciled in with just a week between him and Dean Murphy. Not that he exactly suffers by comparison, but their subjects are the same with few exceptions and anyway mimics should be rationed over a longer stretch than just a few days. Didn't effect Regan's showing, however. He was over here like a house on fire. Max Adkin's house crew had an overture of modernized Schubert melodies at the first show, but he'll probably get a rest for the remainder of the week, what with the Stanley trying to squeeze in as many appearances for Dorsey as possible."¹¹²

¹¹² Variety, July 8, 1942, p. 49

July 5, 1942 (Sun) 8:00 - 8:30 pm
"Sunday Evening with Tommy Dorsey"
Treasury Department Program 10
Capitol Theatre, Steubenville, Ohio
(BLUE) (WWVA)

July 7, 1942 (Tue) 10:30-11:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 4
Stanley Theatre, Pittsburgh, Pennsylvania
(NBC) (KDKA)
Cleve Conway, announcer

I'm Gettin' Sentimental Over You – opening theme,
Dark Eyes
Skylark – Frank Sinatra, vocal
One Dozen Roses
Breathless - Jo Stafford and the Pied Pipers, vocal
Chi Liu (Chinese Military Song)
A Chinese Lullaby - TD solo
Jingle Jangle Jingle - "Stars in Uniform" segment
The Sheik of Araby
I'm Gettin' Sentimental Over You – closing theme

The "Stars in Uniform" segment featured Sgt. Richard Kidder (trumpet), Pvt. Albert King (guitar) and Pvt. Max Cohen (vocal).

TOMMY DORSEY'S REMOTE FROM PITTSBURGH THEATRE

"Pittsburgh, July 7 - Tommy Dorsey's broadcast as summer series of the Red Skelton (Brown & Williamson) replacement will be aired tonight (7) from stage of Stanley Theatre, where Dorsey opened a week's engagement Friday (3). Program follows his last show of the evening at the WB deluxer. Last Sunday (5), Dorsey's bond show on the Blue network was originated by WWVA, Wheeling, W. Va., from stage of Capitol Theatre in Steubenville, Ohio. Latter house gets Stanley attractions every Sunday on account of the blue law ban in Pennsylvania against flesh on that day."¹¹³

NAME BANDS SWING PIX JIVE COUNTING FOR BIG GROSSES

'Fleet's In,' With Jimmy Dorsey and 'Ship Ahoy,' With Tommy Dorsey, Will Top \$1,000,000 in Domestic Market—Glenn Miller (With Henie) Hypoed 'Sun Valley Serenade' to \$1,800,000

¹¹³ Variety, July 8, 1942, p. 40

MORE COMING UP

"Theatre operators are watching with keen interest the trend toward name bands in pictures, meantime trying to get a closer line on exactly what share of pull they are exerting in films as well as stage personals.' 'While reluctant to make' an estimate as to exactly what the popularity of the better-known bands means either, on film or on stage, their value is far from being' discounted. Two recent releases that are doing big in the theatres and are expected' to gross well over \$1,000,000 in rentals for their distributors are 'Ship Ahoy*' and 'The Fleet's In.' The former, made by Metro, has the Tommy Dorsey band, while 'Fleet's In,' turned out by Par, includes the Jimmy Dorsey outfit. The Dorsey bands are credited with meaning much to both films. Last year Glenn Miller's orch definitely helped 'Sun Valley Serenade' (20th), Sonja Henie starrer, to a domestic gross of \$1,800,000. A new picture; 'Private Buckaroo' (U), with the Harry James orchestra,' has only started out and its box office possibilities are not ventured in advance of a number of dates, while coming up is the Sam Goldwyn feature, 'Pride of the Yankees,' which includes Ray Noble's orch. Kay Kyser, another topflight band, recently went on release in 'Favorite Spy' (RKO). Its grosses have been spotty. , There are at least 15-bands that should command in films the box office power that they have on the stage. Frequently grosses in theatres playing bands zoom, in spite of pictures that are not outstanding."¹¹⁴

July 10, 1942 (Fri)

The band opened at the Fox Theatre, Detroit, Michigan, for a one-week engagement, closing July 16, 1942 (Thu).

July 12, 1942 (Sun) 8:00 - 8:30 pm
"Sunday Evening with Tommy Dorsey"
Treasury Department Program 11
Fox Theatre, Detroit, Michigan
(BLUE) (WXYZ)

¹¹⁴ Variety, July 8, 1942, p. 41

July 14, 1942 (Tue) 10:30-11:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 5
Fox Theatre, Detroit, Michigan
(NBC) (WWJ)
Cleve Conway, announcer

I'm Gettin' Sentimental Over You – opening theme

THE MINOR GOES A MUGGIN'

I Dood It – The Pied Pipers, vocal

Back Home Again In Indiana

Take Me – Frank Sinatra, vocal

Eli, Eli – Ziggy Elman, trumpet

My Buddy

Blue Blazes

I'm Gettin' Sentimental Over You - closing theme

The "Star in Uniform" segment featured Cpl. David C. Schulze, trumpet.

TD was not present for this broadcast, as his father, Thomas Francis Dorsey, Sr., died on July 12, 1942. Frank Sinatra made the announcements for this broadcast and Ziggy Elman directed the orchestra (see August 1942).

Issues

THE MINOR GOES A MUGGIN'

LP: Jazz Archives JA-50 (Incorrect date of July 13, 1942)

CLEVE CONWAY TRAVELS FOR TOMMY DORSEY SPIELS

"Chicago, July 14. - New announcer for the Tommy. Dorsey show is Cleve Conway, of the Chicago NBC staff, who will announce and follow show, heard Tuesday over NBC for Raleigh Cigarettes. Conway replaces Jack Costello of the NBC New York staff who was unable to travel."¹¹⁵

¹¹⁵ Variety, July 15, 1942, p. 37

Tommy Dorsey Contracts Don Tannen for Vaude

"Pittsburgh, July 14 - Tommy Dorsey, playing Stanley Theatre last week, signed Don (Popikoff) Tannen, singing comedian, to play several coming theatre dates with him. Dorsey caught Tannen while he was filling a short engagement here at Little Jackie Heller's night spot, the Yacht Club. Currently Paul Regan, Impersonator, is in Dorsey's band show, but Regan has recently played several theatres where TD is booked and thus a replacement was necessary. Tannen will join the Dorsey unit in Washington, and that week Regan will play the Yacht Club here. Bandleader also expects to use Tannen for his N. Y. Par theatre engagement and asked him before leaving town to accept no other engagements on Broadway until then. Lucky break for Tannen was result of a fluke. He was a last-minute booking at the nitery here, rushed in overnight."¹¹⁶

RECORD REVIEWS:

Tommy Dorsey

Take Me and Be Careful, It's My Heart

Just As Though You Were Here and Along The Street of Dreams

"*Take Me*, even with bad balance, sounds as rich-toned as any TD has cut. Strings achieve Kosty (editor's note: Kostelanetz) proportions at times. Beat is a little waterlogged. *Careful* doesn't even sound like the Dorsey band – more like Percy Faith – until the brass section starts its familiar blating. There are sections of TD's *Though* strings that are right in there. Last two were the first-string sides the band cut and aren't nearly as the first. Once again a bad beat. Seems as if Tommy can't get a quiet beat that swings. Either it's gotta barrelhouse along or fall through heavily. Frank Sinatra sings all four sides."¹¹⁷

INSIDE STUFF - ORCHESTRAS

"Frank Sinatra is not leaving his vocalist spot with Tommy Dorsey until another spot is definite. Dorsey outfit admits having spoken to Dick Haymes, now with Benny Goodman, replacing Sinatra, but denies that the change will be made immediately. It had been rumored that Haymes would replace Sinatra before Dorsey goes to the Coast for his next Metro picture."¹¹⁸

¹¹⁶ Variety, July 15, 1942, p. 45

¹¹⁷ Down Beat, July 15, 1942, p. 21

¹¹⁸ Variety, July 22, 1942, p. 32

FAN PAPER OUT

"The quarterly edition of Tommy's Tribune, newspaper published by the Tommy Dorsey fan club of Buffalo, N.Y., has been distributed. Harriet A. Plumley, 93 Urban Street, is president. The paper gives the following code of standards for all true Dorsey fan:

1. Preferably is a jitterbug, although often is a simple music-loving person
2. Never knocks, but always boosts the other bands and feels sorry for they can't have a leader such as TD
3. Is faithful to the end
4. Listens to every Dorsey recording, programs and does everything possible to get his records played on the air
5. Listen to the arguments presented by fans of the other bands and sympathizes with them that they should be so nutty as to believe Glenn Miller is better than TD
6. Lives with the hope that someday he may be able to shake TD's hand and say in a reasonable calm voice, "How do you do Mr. Dorsey? I've heard so many of your programs."¹¹⁹

July 17, 1942 (Fri) 8:45 am

Tommy Dorsey and his Orchestra opened at the Chicago Theatre, Chicago, for a one-week engagement closing July 23, 1942 (Thu). The film was "The Great Man's Lady" with Barbara Stanwyck.¹²⁰

D M S

¹¹⁹ Down Beat, July 15, 1942, p. 30

¹²⁰ The Billboard, July 25, 1942, p. 8

Review

Civic, Chicago

Reviewed Friday Afternoon, July 17

"Tommy Dorsey is here on his annual visit, this time exhibiting a 10-piece string section (including a girl harpist) in addition to his regular money-making group, featuring Frank Sinatra and his ballads, Ziggy Elman and his trumpet, the Pied Pipers (three men and sexy Jo Stafford) and their famous harmony, plus the maestro's famous sweet slide horn. Plenty of talent here and only two outside acts are used to round out the bill – Lane and Ward and Paul Regan. In all, a tightly packed package of up-to-date entertainment. The boys dish out oldies, new hits as well as Dorsey trademarks ('Song Of India,' 'I'll Never Smile Again'), all placed in proper spots and delivered in the usual Dorsey standard. A definite highlight, and doubling in the role of sub leader, is Ziggy Elman, the boy with the hot trumpet who is a familiar name to the jitterbugs judging by the applause greeting him. He takes a featured part in several numbers, delighting his followers. Frank Sinatra is another band natural, possessing a strong tenor voice that treats ballads with more than normal polish. From the standpoint of appearance, however, he could use a few extra pounds and (and the blue spot doesn't flatter him either) stays on for several numbers and remains for the closing tune, 'Tallulah.' Most of his numbers are embellished with rhythmical support from the Pied Pipers who work in fine harmony. On their own, earlier in the bill, they score with 'Embraceable You' and a military melody. The string section gets its inning in the melodic arrangement of 'Sleepy Lagoon.' Otherwise, it plays a minor second to the brass and reeds. Lane and Ward are a cute acro team with idea numbers. First it's a bit that starts off loud music and tapers off to please a customer supposedly asleep in the audience (different), and finally their well-known Reading the Comics dance, which consists of cute bits of business throughout. For an encore Bobby Lane adds a couple of socko tricks in which he comes down straight on his head to a few inches from the floor before landing feet first. Paul Regan, impersonator with a sense of humor, has never had a better act. The material is good, and the characters move along with the speed of a Milton Berle routine. Went strong. On screen, The Great Man's Lady. Big biz end of first show opening day despite blazing heat. (Sam Honigberg)."¹²¹

¹²¹ The Billboard, July 25, 1942, p. 8

CHICAGO, CHI
Chicago, July 17

"Tommy Dorsey Orch, with Jo Stafford and the Pied Pipers, Ziggy Elman, Buddy Rich, Frank Sinatra; Bobby Lane and Edna Ward, Paul Regan; 'The Great Man's Lady' (Par)

"Tommy Dorsey brings his augmented 31-piece band, with its several star performers, into the Chicago theatre for a smooth, pleasant and highly entertaining 70-minute show. Band opens with the familiar theme, 'I'm Getting Sentimental Over You,' goes into a lusty version of 'Hallelujah,' then offers 'Jersey Bounce' in fast, rhythmic style for a spirited show opening. Bobby Lee and Edna Ware are cuckoo acrobatic dancers. They do a couple of cute novelties, disputing the possession of a Sunday comic section in dance time and dancing without their shoes. Jo Stafford and the Pied Pipers, a better than average quartet, sing George Gershwin's 'Embraceable You' and follow it with a patriotic medley. Genuinely attractive novelty is the band's concert arrangement of 'Sleepy Lagoon,' featuring the violin section of the orchestra. This is followed by 'Hawaiian War Chant,' which shows off Elman's great trumpeting and the maniacal drummer boy antics of Buddy Rich. Imitations, which seem to have become a standard part of most stage shows these days, are well presented by Paul Regan. Poised and nonchalant, with a definite appeal to the ladies, Frank Sinatra sings 'Skylark,' 'This Love of Mine' and, as soloist with the Pied Pipers, 'I'll Never Smile Again,' 'South of the Border,' 'Poor You,' 'Last Call for Love,' ending up with 'I'll Take Tallulah' for a smash finish. Not a vacant seat in this big house at the opening show Friday (17) (Loop)."¹²²

D M S

¹²² Variety, July 22, 1942, p. 39

July 19, 1942 (Sun) 6:00 - 6:30 pm
"Sunday Evening with Tommy Dorsey"
Treasury Department Program 12
NBC Merchandise Mart, Chicago, Illinois
(BLUE) (WCFL)
Tommy Dorsey, host
Ralph Camargo, announcer

16" 33 RCA MT 1035 (1), RCA MT (-) (2)
GMA BLUE-39

I'M GETTIN' SENTIMENTAL OVER YOU – opening theme
DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)
THE REMARKABLE MISTER CROW – The Pied Pipers, vocal
IN THE BLUE OF EVENING – Frank Sinatra and the Pied Pipers, vocal
JERSEY BOUNCE
JUST AS THOUGH YOU WERE HERE – Frank Sinatra and the Pied Pipers, vocal
HALLELUJAH

Medley:

WHO – Frank Sinatra, vocal
MY HEART STOOD STILL – Tommy Dorsey trombone solo
THREE LITTLE WORDS – Jo Stafford, vocal
SAVING BONDS APPEAL BY TOMMY DORSEY
DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)
I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

The time of the Treasury Program changed from 8:00 pm (EWT) to 7:00 pm (EWT)

Issues

IN THE BLUE OF EVENING
CD BMG-66353
JUST AS THOUGH YOU WERE HERE
CD Jazz Hour JH-1013
HALLELUJAH
CD Jazz Hour JH-1013
MEDLEY:
WHO (FS)
MY HEART STOOD STILL
THREE LITTLE WORDS
CD Jazz Hour JH-1013
SAVING BONDS APPEAL BY TOMMY DORSEY
DIG DOWN DEEP
I'M GETTING' SENTIMENTAL OVER YOU – closing theme
CD Jazz Hour JH-1013

July 21, 1942 (Tue) 9:30-10:00 pm
“The Tommy Dorsey Raleigh-Kool Show” 6
Civic Theatre, Chicago, Illinois
(NBC) (WMAQ)
Cleve Conway, announcer

B-Z256-3, NBC-195

I’m Gettin’ Sentimental Over You – opening theme
Mandy, Make Up Your Mind
Just as Though You Were Here – Frank Sinatra and the Pied Pipers, vocal
I Threw A Kiss In The Ocean – Jo Stafford, vocal
SOMEBODY LOVES ME – the Pied Pipers, vocal
“Hero of the Week” segment, dedicated to J. Edgar Hoover of the FBI
LARGO (classical arrangement)
SWING HIGH
I’m Gettin’ Sentimental Over You – closing theme

The “Star in Uniform” segment featured local boy Don Jacoby, trumpet player, “second class musician,” United States Navy.

Issues

SOMEBODY LOVES ME
CD Jazz Jour JH-1013
LARGO
CD Jazz Jour JH-1013
SWING HIGH
CD Jazz Jour JH-1013

D M S

July 24, 1942 (Fri)

The band opened a one-week engagement at the Palace Theatre, Cleveland, Ohio, closing July 30, 1942 (Thu).

July 26, 1942 (Sun) 7:00 - 7:30 pm
"Sunday Evening with Tommy Dorsey"
Treasury Department Program 13
Palace Theatre, Cleveland, Ohio
(BLUE) (WJW)
Francis Pattay, announcer

16: 33: RCA MT (-), RCA MT (-)

Issues:

BLUE BLAZES

12" 33 RCA Victor LPM 6003 (USA), RCA RJL 2006 (Japan),
RCA NL-89780 (Germany)
CD RCA 74321 36401-2 CD 1 (Germany), Collectables Records 2813 (USA)

July 28, 1942 (Tue) 10:30 - 11:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 7
Palace Theatre, Cleveland, Ohio
(NBC) (WTAM)
Cleve Conway, announcer

I'M GETTIN' SENTIMENTAL OVER YOU (open), March Of The Toys, Manhattan
Serenade (JS), I Love You Truly, Idaho (PP), Trees - Tommy Dorsey trombone solo,
Fanfare, Medley: Sleepy Time Gal; Between The Devil And The Deep Blue Sea; Deep
River, I'M GETTIN' SENTIMENTAL OVER YOU (close)

The "Star in Uniform" segment featured Cpl. Florian Zubach, Chicago violinist, from
Camp Grant, Illinois.

INSIDE STUFF - ORCHESTRAS

"Tommy Dorsey last week secured an attachment for \$1,000 against bandleader Teddy
Powell in an effort to recover cash Dorsey "loaned the former last winter. Powell, now at
the Log Cabin, Armonk, N. Y., signed a judgment allowing Dorsey to take his money out
of the first theatre salary Powell earns after leaving the Log Cabin in September. Powell
borrowed the cash from Dorsey after the Rustic Cabin, Englewood Cliffs. N. J., burned
down last winter and Powell's band lost all its Instruments and library."¹²³

"Joe Marsala, clarinetist, who usually confines himself to leading small jazz
combinations. Is rehearsing a big band in New York, It Is not connected with any agency
so far. Marsala and his wife, harpist Adele Gerard, almost joined Tommy Dorsey's band
recently but the idea was dropped over salary differences. Marsala once before led a big
band, about three years ago."¹²⁴

¹²³ Variety, July 29, 1942, p. 41

¹²⁴ Variety, July 29, 1942, p. 41

GEO. MARLO TO FRONT FOR DORSEY MUSIC CO.

"George Mario will become professional manager of the Dorsey Brothers Publishing Co., now in the process of being formed by the band leading brothers who made up recently. Mario was for two years professional manager of BMI but left recently to enter the Army. He was rejected on his application for a commission. Offices of the new company will be in the space now occupied by Tommy Dorsey's Embassy and Yankee firms, which will continue separately under Jack Johnstone."¹²⁵

BUDDY RICH INTO MARINES

"Buddy Rich, drummer with the Tommy Dorsey orchestra, has enlisted in the Marines. He stays with the band, however, until he's called for service. Meanwhile Dorsey is seeking a replacement, Rich allegedly was on the verge of being drafted into the Army."¹²⁶

HOUSE REVIEWS

PALACE, CLEVE
Cleveland, July 24.

"Tommy Dorsey Orch, with Jo Stafford and Pied Pipers, Buddy Rich, Ziggy Elman, Frank Sinatra; Phil Regan, Lane & Ward; 'Moontide' (20th)

"RKO deluxer's current edition is the most powerful, best entertaining bill it's had this season between Tommy Dorsey's new 31-piece crew and Jean Cabin's first American flicker. With standees from the start, it's very likely that the sentimental gent of swing will set a new summer b. o. record. Dorsey, who hasn't been seen hereabouts for over a year, is pulling not only the younger set of chair rocking jitterbugs, but also the better class of music enthusiasts. Both groups were eminently satisfied with wide range of his opening repertory, which smoothly shifts from such exciting jive classics as 'Jersey Bounce' and excellently done 'Hawaiian War Chant' to the tiptop concertized version of 'Sleepy Lagoon.' Virtuosity of Ziggy Elman on trumpet and Drummer-Boy Buddy Rich in 'Chant' inspired a rip-roaring ovation that shook David Bines' attractive stage setting, holding up the band's next number. Dorsey's trombone solo, the rich tonal quality given to outfit by ten new strings, Frank Sinatra's singing and ingratiating vocal harmony by the Pied Pipers teamed with Jo Stafford, were other terrifically applauded highlights that had initial performance running a bit over time. Singers were almost drowned out by band in patriotic medley done with newsreel shots for background, but number is rousing. Clever acrobatics with a Sunday comic section by Lane and Ward score high. Phil Regan's incisive satirical mimicry in almost a score of comic impersonations went over far better than his gags, which could be fresher. With cooler weather and showers helping, weekend trade was in the sellout class. (Pull)."¹²⁷

¹²⁵ Variety, July 29, 1942, p. 42

¹²⁶ Variety, July 29, 1942, p. 45

¹²⁷ Variety, July 29, 1942, p. 46

July 30, 1942 (Thu) 10:15 - 10:45 pm
"Thursday Evening with Tommy Dorsey"

Treasury Department Program 14

Palace Theatre, Cleveland, Ohio

(BLUE) (WJW)

Francis Pattay, announcer

16" 33 **RCA MT (-) (1), RCA MT 340 (2)**
GMA **BLUE-41**

(Part 2)

I'LL TAKE TALLULAH

– Frank Sinatra, Jo Stafford, Tommy Dorsey and the Pied Pipers, vocal

Medley:

OUT OF NOWHERE – Frank Sinatra, vocal

HOW DEEP IS THE OCEAN – Tommy Dorsey, trombone solo,

T HESE FOOLISH THINGS – Jo Stafford, vocal,

DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal

I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

Issues

I'LL TAKE TALLULAH

7" 45 RCA Victor EPA-836 (USA)

12" 33 RCA Victor LPM 6003-2 (USA), RCA NL89780 (Germany),
RCA REJL-2005 (Japan)

CD RCA 74321 36401-2 (Germany), Collectables Records 2813 (USA),
Buddha 74465 999601-2 (USA)

MEDLEY: OUT OF NOWHERE, HOW DEEP IS THE OCEAN, THESE FOOLISH THINGS

CD Buddha 74465 999601-2 (USA)

The Treasury Program was moved from Sunday to Thursday.

PROGRAMS TO GO ON NBC'S FULL NETWORK

"Three programs will go on the full NBC network of 125 stations, taking advantage of the 10 per cent discount plan announced earlier this week, Roy C. Witmer, vice-president in charge of sales, disclosed yesterday. The programs are "Information, Please," now heard on 87 stations, and Kay Kyser's "Kollege of Musical Knowledge," now heard on 98 stations, both sponsored by American Tobacco Co., and Tommy Dorsey's orchestra, now heard on 98 stations, sponsored by Brown & Williamson Tobacco Co."¹²⁸

July 31, 1942 (Fri)

The band opened at the Earle Theater, Philadelphia, Pennsylvania, for a one-week engagement, closing August 6, 1942 (Thu).¹²⁹

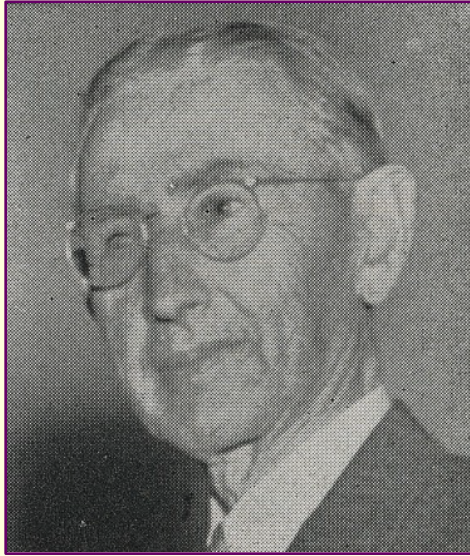
¹²⁸ Motion Picture Daily, July 30, 1942, p. 7

¹²⁹ Variety, July 8, 1942, p. 45



Chicago, July 1942

August 1942



DORSEY SENIOR

"Thomas F. Dorsey, Sr., 70, father of Tommy and Jimmy Dorsey and also a bandmaster himself. Died July 12 at Friends Hospital, Philadelphia. Born in Shenandoah, Pa., he later instructed music and was a bandmaster in Mahanoy Plain, Pa. He taught both Tommy and Jimmy their music and both leaders attribute their musical success to their father. The elder Dorsey quit teaching in 1939 due to ill health. Funeral services were held July 14 in Lansford and burial took place in Shenandoah. Surviving are Tommy, Jimmy, their mother, Theresa, and a daughter, Ms. Mary Lisella."¹³⁰

FATHER'S DEATH MAY END FEUD OF DORSEY BOYS Plan Joint Music Publishing House; May Take Tour For USO

"New York – After a prolonged illness, Thomas Francis Dorsey, Sr. died in the Friends Hospital, Philadelphia, July 12. He was 70. Standing at his grave a few days later in Shenandoah, Pa., having rushed home from Washington, the other from Detroit, Jimmy and Tommy Dorsey buried once and for all the hatchet of a feud which has raged on and off for almost nine years. Not only did the brothers agree to call it quits on the harsh words, but at press time their respective attorneys, John Manning for Jimmy and Bill Farnsworth for Tommy, are drawing up details of a joint music publishing business ... both brothers returned to work July 16, and though they obviously didn't wish much discussion, it seems evident that an era of cooperation is at hand, with a good possibility of the much talked about joint tour of the two topflight bands for the USOs benefit. Jimmy was signed recently at a \$75,000 figure to do a picture for MGM with Red Skelton entitled *I Dood It*, while his stable mate at GAC, Glenn Miller, got the same figure to re-sign with 20th Century Fox for another film. Tommy is also under contract to MGM for two more pictures, *Du Barry Was A Lady* and *Girl Crazy*."¹³¹
BANDS GET B GAS CARDS; NO MORE

¹³⁰ Down Beat, August 1, 1942, p. 2

¹³¹ Down Beat, August 1, 1942, p. 2

"New York – Got a traveling band? Use cars? You're traveling 470 miles a month from now on, bud, like it or not, if you're working in the gas rationing area in the East. And count yourself lucky to get that. The OPA has informed *Down Beat* that no band will be given more than this, regardless of the circumstances unless it is traveling specifically on work for the Army. This ration constitutes the B card, while unlimited cards will be given only to direct war occupations. When the Bat pointed out the great hardship this would cause the bands, an important factor in national morale. The OPA official questioned said, "This is war. Somebody has to take it in the neck. In this case, it's the dance bands."¹³²

TOMMY DORSEY AND HIS ORCHESTRA

Tentative personnel:

Trumpets: Jimmy Zito, Ray Linn, Jimmy Blake, Ziggy Elman; Trombones: TD, Dave Jacobs, George Arus, Jimmy Skiles; Reeds: Fred Stulce (clt & as), Harry Schuchmann (as & bs), Vincent Yocum or Bruce Snyder (as), Heinie Beau (clt & ts), Don Lodice (ten). Rhythm: Milt Raskin (p), Clark Yocum (g), Phil Stevens (b), Buddy Rich (d). Strings: Si Miroff, Bernie Tinterow, Lenny Posner, Bill Ehrenkranz, Alex Beller, Raoul Poliakaine (violins), Lenny Atkins, Sam Ross (violas), George Ricci or Harold Bemke (cello), Ruth Hill (harp); Vocalists: Frank Sinatra, The Pied Pipers (Jo Stafford, Clark Yocum, Chuck Lowry, John Huddleston)

August 4, 1942 (Tue) 10:30 - 11:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 8
Earle Theater, Philadelphia, Pennsylvania
(NBC) (KYW)
Cleve Conway, announcer

I'm Gettin' Sentimental Over You – opening theme
Liebestraum
Daybreak - Frank Sinatra, vocal
Marie - Frank Sinatra and the band, vocal
Semper Paratus - US Coast Guard Song
Somebody Else Is Taking My Place –
Evening Star - Tommy Dorsey trombone solo,
Quiet Please, (It's the Drummer in Me)
Old Black Joe
I'm Gettin' Sentimental Over You – closing theme (Incomplete)

¹³² Down Beat, August 1, 1942, p. 2

House Reviews

EARLE, PHILLY

Philadelphia, Aug. 1

"Tommy Dorsey Orch (28) with Ziggy Elman, Buddy Rich, Frank Sinatra, Jo Stafford, Pied Pipers, Bobby Lane & Edna Ward, Paul Regan; 'Dr. Broadway' (Par)

"Tommy Dorsey's band is riding the crest of the wave in Philly these days in the juke box hit parade and this is evidenced by the terrific mobs of the Quakertown's younger set heading for the Earle. But the kids must be a mite disappointed in their idol. Maybe it was because the boys were playing their seventh show when caught or maybe it was the heat hut Dorsey and his boys were inclined to cut up too much onstage, spoiling what might- have been a topnotch show. The clowning of the footers, headed by Ziggy Elman and Buddy Rich, became contagious with the audience becoming unruly. Result was that the vocalists and other performers were heckled, and the thing was well on its way to becoming a clambake before the curtain came down. But among his fans, the king could do no wrong. Every number was greeted with solid applause and whistling, and when it was over the ovation was deafening. Making his first appearance here in more than three years, and the "first time since he's added the string section. Dorsey and his lads tee off with their theme, 'Getting Sentimental Over You.' From then it'^ a mixture of Dorsey specials and top kickers on the hit parade: 'Jersey Bounce,' 'Sleepy Lagoon,' 'Hawaiian War Chant,' 'Song of India,' 'Get If and a stirring patriotic medley played behind a scrim on which the Army, Navy, Marines and Air Corps do their stuff while the band plays the anthems of each arm of the service. Frank Sinatra's melodious voice nets him plenty of kudos, but the guy had a tough time bucking the opposition of the kibitzers down front and on the bandstand, Sinatra is solid with 'Without a Song,' 'This Love of Mine,' 'Skylark,' 'Poor You' and teams with the Pied Pipers for a couple including 'I'll Take Tallulah,' 'Never Smile Again,' 'Last Call for Love.' Rounding out the show are a couple of clever acts. Paul Regan, mimic, has plenty of talent and lots of material. He could, however, improve his stint by cutting out some of the cornier stuff and keeping only his best bits, which are really, clever. He has a super-abundance of material, and his act is a bit over-long. Dancers Lane and Ward have an entertaining and ' novel acrobatic turn. They were lined up In the' lobby when caught (Saturday night)." ¹³³

¹³³ Variety, August 5, 1942, p. 56

August 6, 1942 (Thu) 10:15 - 10:45 pm
"Thursday Evening with Tommy Dorsey"
Treasury Department Program 15
Earle Theater, Philadelphia, Pennsylvania
(BLUE) (WFIL)
Joe Roberson, announcer

16" 33 **RCA MT 95 (1), RCA MT 96 (2)**
GMA **BLUE-41**

I'M GETTIN' SENTIMENTAL OVER YOU – opening theme
DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)
SOMEBODY LOVES ME – The Pied Pipers, vocal
JUST AS THOUGH YOU WERE HERE – Jo Stafford and the Pied Pipers, vocal
MELODY IN "A" MAJOR
HE'S MY GUY – Jo Stafford, vocal
THE MINOR GOES A' MUGGIN'
Medley:
 A PRETTY GIRL IS LIKE A MELODY – Frank Sinatra, vocal
 TEMPTATION - Tommy Dorsey trombone solo,
 I DON'T KNOW WHY – Jo Stafford, vocal
DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)
I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

Issues

JUST AS THOUGH YOU WERE HERE
CD **RCA 07863-66353-2/5 (USA)**
Medley: A PRETTY GIRL IS LIKE A MELODY, TEMPTATION, I DON'T KNOW WHY
CD **BMG Bluebird 60283-2 (USA)**

August 7, 1942 (Fri)

The band opened at the Hippodrome, Baltimore for a one-week engagement, closing August 13, 1942.

August 11, 1942 (Tue) 10:30 - 11:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 9
Hippodrome Theater, Baltimore, Maryland
(NBC) (WBAL)
Cleve Conway, announcer

I'm Gettin' Sentimental Over You – opening theme
Well, Git It
Be Careful, It's My Heart – Frank Sinatra, vocal
Somebody Else Is Taking My Place – Jo Stafford, vocal
Dig Down Deep – Frank Sinatra and the Pied Pipers, vocal
Songs My Mother Taught Me (Song for "Hero of The Week")
This Is Worth Fighting For – Frank Sinatra, Jo Stafford and the Pied Pipers, vocal
Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai),
I'm Gettin' Sentimental Over You – closing theme

"Star in Uniform:" Pvt. Kelly Rande, of Fort Slocum, New York, baritone sax.

SEE TOMMY DORSEYS RECONCILING SHORTLY

"Baltimore, Aug. 11 - Tommy Dorsey and his divorced wife Mildred (Toots) Dorsey are on their way toward a reconciliation. She has been with him on several dates recently with the band and is now at the Hippodrome where the outfit is playing. Pair separated almost two year ago, and last spring Ms. Dorsey secured a quiet divorce. They have two children."¹³⁴

August 13, 1942 (Thu) 10:15 - 10:45 pm
"Thursday Evening with Tommy Dorsey"
Treasury Department Program 16
Hippodrome Theater, Baltimore, Maryland
(BLUE) (WCBR)
Unidentified announcer

16" 33 **RCA MT (-), RCA MT (-)**

WELL, GIT IT!

Issues

WELL, GIT IT!

12" 33 **RCA Victor LPM 6003 (USA), RCA NL89780 (Germany),**
RCA RJL-2005 (Japan)
CD **RCA 74321 36401-2 (Germany), Collectables Records 2813**

¹³⁴ Variety, August 12, 1942, p. 1

August 14, 1942 (Fri)

The band opened at the Capitol Theater, Washington, D. C., closing on Thursday, August 20, 1942.

August 18, 1942 (Tue) 10:30 - 11:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 10
Capitol Theater, Washington, D. C.
(NBC) (WRC)
Cleve Conway, announcer

16" 33 **RCA MT (-), RCA MT (-)**
GMA: **B-D01-4, NBC-196**

I'M GETTIN' SENTIMENTAL OVER YOU – opening theme
BACK STAGE AT THE BALLET
JUST AS THOUGH YOU WERE HERE
 - Frank Sinatra, Jo Stafford and the Pied Pipers, vocal
FOR YOU (brief) into announcements for
ALWAYS IN MY HEART - dedicated to Jess B. Williams, US Army
SNOOTIE LITTLE CUTIE (FS-JS-PP)
"Hero of the Week" segment
NONE BUT THE LONELY HEART - dedicated to Henry J. Kaiser
Fanfare
"Stars in Uniform" segment:
The Five Tones, vocal group from Camp Lee, Virginia
SHOUT, BROTHER, SHOUT (- The Five Tones, vocal
NOT SO QUIET PLEASE
I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

Issues

I'M GETTIN' SENTIMENTAL OVER YOU

12" 33 **Fanfare LP-29-129 (USA)**

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

BACK STAGE AT THE BALLET

12" 33 **Fanfare LP-29-129 (USA)**

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

JUST AS THOUGH YOU WERE HERE

12" 33 **Fanfare LP-29-129 (USA)**

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

ALWAYS IN MY HEART

12" 33 **Fanfare LP-29-129 (USA)**

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

SNOOTIE LITTLE CUTIE

12" 33 **Fanfare LP-29-129 (USA)**

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

NONE BUT THE LONELY HEART

12" 33 **Fanfare LP-29-129 (USA)**

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

SHOUT, BROTHER, SHOUT (The Five Tones)

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

NOT SO QUIET PLEASE

12" 33 **Fanfare LP-29-129 (USA)**

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

I'M GETTIN' SENTIMENTAL OVER YOU

12" 33 **Fanfare LP-29-129 (USA)**

CD **BMG Bluebird 60283-2, Jazz Band EBCD 2179-2 (England)**

The Five Tones were Pvt. Edward Marahew of Cincinnati, OH; Pvt. Lattie Graham of Proctorville, NC; Pvt. Joseph F. Barnes, Jr. of Peekskill, NY; Pvt. James L. Buchanan of Ossining, NY, and Corporal Green Mayo, Jr. of Cleveland, OH, who chats with TD on the program.

REVIEW:

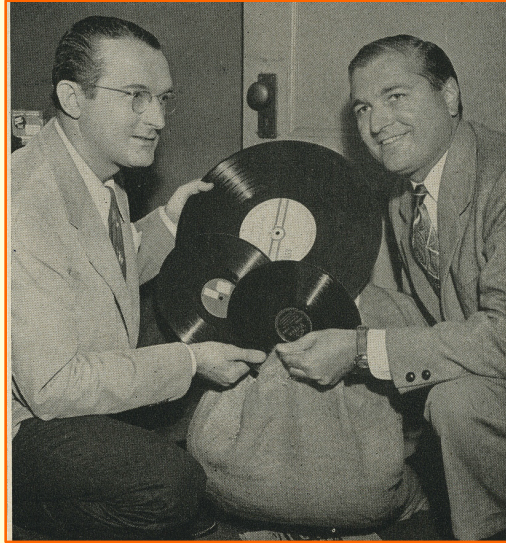
"The theatre date in Washington, with the news of the time grim from a place called Guadalcanal and the nation still not digesting the details of the great naval air battle at Midway, shows the Tommy Dorsey organization unchanged in style, grace and gusto. A bit of the ballet backstage takes to the Dorsey Brothers bands of the early thirties, and you can inject a note of Satan Takes A Holiday, by heck, into this one. Ziggy Elman and Don Lodice score again. Will you listen to those cigarette commercials? This will give you an idea of the tobacco mania of the day and you'd never think the time would come when someone would actually tell you the things are bad for you. Tommy ushers in Sinatra with "all right, Frankie" for a few ballads, and if we said the Dorsey band didn't change since the flip side (February 11, 1941, broadcast), forgive us... we are now in TD's string sonnets and he even has a harp, yet. All of which makes for a pleasant background for Frank and for Tommy himself on his well-spoken 'None But The Lonely Heart.' Sinatra's 'You Are Always In My Heart' was a tune that took him out of the crowd, one he handled expertly then and by now you have made comparison with the Sinatra on side one. Both are fine, but as Frank got older, he only got better. And it should be appreciated, in these days of taped this and that, that the freshness of a live broadcast is, well, refreshing. As witness the band stepping on the announcer ... 'The Snootie Little Cutie,' with Frank and the Pied Pipers, and that means the most attractive face and voice of Jo Stafford, is most representative of the big band era. It swung, you could lindy to it and love it, and the lyrics were provocative enough to keep in mind for the girl you admired so much but were afraid to talk to directly. A thing like those inane lines might get you to first base some night, and from there, second base, third... who could tell? Are you listening when Tommy steps into 'None But The Lonely Heart?' ... 'All right, Ziggy'? On this pleasant and somewhat melancholy offering, the leathery and leaping chops of Mr. Elman are hardly required, as he was nearly the conductor's white Tommy soloist. The closer here has some of the cornball necessities to playing a theatre date and having a radio remote. The hollering and the showboating are pure pap, but 'Not So Quiet Please' makes its point."¹³⁵

FRANK SINATRA ALONE

"Frank Sinatra, vocalist with Tommy Dorsey's orchestra, has signed a management contract with General Amusement Corp. He is leaving Dorsey Sept. 3 to go into radio, theatre work, etc., as a soloist. He is to be replaced by Dick Haymes, who has already left' Benny Goodman. Another vocalist change last week put Ray Eberle, who recently parted with Glenn Miller, with Gene Krupa's band in place of Johnny Desmond."¹³⁶

¹³⁵ William Esposito, 1979, Fanfare 29-129 Liner Notes

¹³⁶ Variety, August 5, 1942, p. 47



TOMMY AND EDDIE SACK 'EM

"Chicago – Tommy Dorsey helps Eddie Chase sack 'em up in the WAAF studios in the Palmer House here. On his daily *Mythical Ballroom* radio broadcasts, Eddie has been conducting a terrific campaign, urging all of his listeners to turn over their old phonograph records to the American Legion, official collection agency for the *Records For Our Fighting Men* organization. This group turns them in for cash, then purchases new discs and machines for men in the service."¹³⁷



JOINS MARINES

"Buddy Rich enlisted in the Marine Corps but is expected to remain with the Tommy Dorsey crew until they complete their next movie before reporting for duty after November 1."¹³⁸

¹³⁷ Down Beat, August 15, 1942, p. 5

¹³⁸ Down Beat, August 15, 1942, p. 6

House Reviews

CAPITOL, WASH.
Washington, Aug. 13.

Tommy Dorsey's Orch- with Frank Sinatra, Buddy Rich, Ziggy Elman, Jo Stafford; Pied Pipers; Archie Robbins, Lane & Ward; 'Calling Dr. Gillespie' (M-G).

"There's a new Tommy Dorsey setup on the stage this week. Instead of the heavy accent on brasses and reeds, the maestro introduces battery of fiddles, bass viol and concert harp in a string section for softer precision. Yet the demonstrative hepcats in the audience control the program, serving noisy applause for blare and rhythm and demanding an overflowing portion of jive. There is some condescension to those who like their music sweet and low with melody strings, but the opening-day audience really poured it on when Ziggy Elman was melting his blistering trumpet arid for Buddy Rich's acrobatic gyrations with the drumsticks. The Dorsey trombone also came in for shrieking approval and noisy palm beating. Routine was considerably upset when Frank Sinatra checked in opening day with -a bad case of tonsillitis. This necessitated a quick change, for Sinatra closes the show with a budget of pop tunes. Jitterbugs took the indisposition announcement with a chorus of groans, indicating that Sinatra, were he present, could have had the nomination by acclamation. Specialties include the clever soft shoe stepping of Bobby Lane and Edna Ward, climaxed by smart acrobatic routine. Jo Stafford leads the Pied Pipers in 'Embraceable You' and other gems from the George Gershwin melody album. Scrim comes down for a lively patriotic number with some rabble-rousing films of the Army and Navy in action. String section contributes its best effort to a slick arrangement of 'Sleepy Lagoon.' - Archie Bobbins, a fast worker, slips over a few Joe Millers in a staccato monolog punctuated with, some comedy lyrics. His encore brings out Stan Ross for some double feature Impersonations, one doing the voice, the other expressions and character acting. Scored solidly. Jo Stafford, doing a single for the first time, as pinch hitter for Sinatra, punches over 'Blues in the Night' in a special arrangement and 'Man I Love.' Band does its best brass blasting, with spotlighted soloists, on 'Hawaiian War Chant,' 'Tallulah' and 'Jersey Bounce.' In all, 46 minutes of good Tommy Dorseyiana interspersed with whistling and cheers from constituents who all sway and swing the jazz way. Attendance at first show capacity, with solid lockout jamming the lobby."¹³⁹

¹³⁹ Variety, August 19, 1942, p. 40

August 20, 1942 (Thu) 10:15 - 10:45 pm
"Thursday Evening with Tommy Dorsey"
Treasury Department Program 17
Capitol Theater, Washington, D. C.
(BLUE) (WMAL)
Keith Jameson, announcer

16: 33 **RCA MT 3014, RCA MT 3013**
GMA **BLUE-42**

-2-

TOMMY DORSEY AND JO STAFFORD TALK
MANHATTAN SERENADE – Jo Stafford, vocal

Medley:

I'M IN THE MOOD FOR LOVE – Frank Sinatra, vocal
APRIL IN PARIS - Tommy Dorsey trombone solo
SAY IT ISN'T SO – Jo Stafford, vocal
DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)
I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

Issues

MANHATTAN SERENADE

CD Bluebird Legacy 82876-71167-2 3

MEDLEY: I'M IN THE MOOD FOR LOVE; APRIL IN PARIS; SAY IT ISN'T SO

CD Buddha 74321 69173-2, 74465 999601-2

Announcer Keith Jameson would soon join the Army and would eventually be stationed in London with the American Forces Network. In 1944 he was one of the AFN announcers who also staffed the Allied Expeditionary Forces Programme (AEFP).

August 21, 1942 (Fri)

The band started a three-day engagement at the Palace Theatre, Akron, Ohio, through August 23, 1942 (Sun.)

August 25, 1942 (Tue)

The band started a three-day engagement at the Palace Theatre, Youngstown, Ohio, through August 27, 1942 (Thu).

August 25, 1942 (Tue) 10:30 - 11:00 pm

"The Tommy Dorsey Raleigh-Kool Show" 11

Palace Theater, Youngstown, Ohio

(NBC) (WTAM)

Cleve Conway, announcer

I'm Gettin' Sentimental Over You – opening theme

Margie – The Pied Pipers, vocal

A Boy in Khaki, A Girl in Lace – Jo Stafford, vocal

Honeysuckle Rose

For You (brief)

Only Forever – Frank Sinatra, vocal

Swing Low, Sweet Chariot

"Hero of the Week" segment

Intermezzo

"Star in Uniform" segment

Back Beat Boogie - Carl Vincent Sirillo, piano soloist

Say "Si Si"

I'm Gettin' Sentimental Over You – closing theme

The "Star in Uniform" was Pvt. Carl Vincent Sirillo, pianist, US Army, Fort Custer, Michigan.

August 27, 1942 (Thu) 10:15 - 10:45 pm

"Thursday Evening with Tommy Dorsey"

Treasury Department Program 18

Palace Theater, Youngstown, Ohio

(BLUE) (WFMJ)

Tom McGee, announcer

16" 33 RCA MT 499 (1), RCA MT 381 (2)

GMA: BLUE-43

I'M GETTIN' SENTIMENTAL OVER YOU – opening theme

DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)

Medley:

THE CAISSONS GO ROLLING ALONG – The Pied Pipers, vocal

ANCHORS AWEIGH – The Pied Pipers, vocal

THE MARINES' HYMN – The Pied Pipers, vocal

EVERY NIGHT ABOUT THIS TIME – Jo Stafford, vocal

MOONLIGHT ON THE GANGES

IN THE BLUE OF THE EVENING - Frank Sinatra, vocal

DEEP RIVER

Medley:

THE VERY THOUGHT OF YOU – Frank Sinatra, vocal

STORMY WEATHER - Tommy Dorsey trombone solo,

LET'S FALL IN LOVE – Jo Stafford, vocal

DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)

I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

Issues

EVERY NIGHT ABOUT THIS TIME

CD **Bluebird / Legacy 82876-71167-2 3**

Medley: THE VERY THOUGHT OF YOU, STORMY WEATHER, LET'S FALL IN LOVE

CD **Buddha 74465 999601-2.**

The dates for both items were misidentified in the releases.

August 28, 1942 (Fri)

The band opened at the Circle Theater, Indianapolis, Indiana, closing Thursday, September 3, 1942.

D M S

September 1942

TOMMY DORSEY AND HIS ORCHESTRA¹⁴⁰

Trumpets: Ziggy Elman, Jimmy Zito, Jimmy Blake, Ray Linn; Trombones: TD, George Arus, Dave Jacobs, Jimmy Skiles; Reeds: Fred Stulce (as), Heinie Beau (clt & ts), Don Lodice (ts), **Vincent Yocum** (as), Harry Schuchman (as & bs); Rhythm: Milt Raskin (p), Clark Yocum (g), Phil Stephen (b), Buddy Rich (d); Violins: Leonard Posner, Raoul Poliakin, Bill Ehrenkranz, Al Beller, Seymour Miroff, Bernard Tinterow; Violas: Sam Ross, Leonard Atkins, Cello: **George Ricci**, Harp: Ruth Hill; Vocalists: Frank Sinatra, Jo Stafford, the Pied Pipers (Clark Yocum, Chuck Lowry and John Huddleston)

September 1, 1942 (Mon)

MGM Studios

Culver City, California

MGM production No. 1226

Work on the production of "Du Barry Was A Lady" started.

Film historian Mark Cantor: "A September 1, 1942 - November 6, 1942, production date is the closest we can get at present. This represents, of course, the production of the entire film. TD and band would not have been in for the period, each and every day" (Editor's note: please see production file data following by specific date where known).

Producer: Arthur Freed. Director: Roy Del Ruth. Script: Irving Brecher. Based on the musical play by Herbert Fields, B. G. De Sylva (book), Cole Porter (music and lyrics) (1939). Adaptation: Nancy Hamilton. Additional dialogue: Wilkie Mahoney (Albert Mannheimer), Jack McGowan, Harry McCall, Jr., Charles Sherman). Photo: Karl Freund. Technicolor. Music director: Georgie Stoll. Cast: Red Skelton, Lucille Ball, Rags Ragland, Virginia O'Brien, Zero Mostel, Gene Kelly, Tommy Dorsey and Band, Donald Meek, Douglas Dumbrille, George Givot. 101 minutes.¹⁴¹ Lucille Ball's vocals dubbed by Martha Mears. The Broadway production starred Bert Lahr, Ethel Merman and Betty Grable. Many of the original Cole Porter songs were not used in the film.

¹⁴⁰ Nancy Sinatra, "Frank Sinatra – My Father," 1985, p. 65

¹⁴¹ Variety, October 7, 1942, p. 18

September 1, 1942 (Tue) 10:30 - 11:00 pm
“The Tommy Dorsey Raleigh-Kool Show” 12
Circle Theater, Indianapolis, Indiana
(NBC) (WIRE)
Cleve Conway, announcer

I’m Gettin’ Sentimental Over You – opening theme
What Is This Thing Called Love – Jo Stafford, vocal
Light A Candle in the Chapel – Frank Sinatra, vocal
All The Things You Are
Anchors Aweigh
Free for All – Frank Sinatra and the Pied Pipers, vocal
Melody in “A” Major - Tommy Dorsey trombone solo
I Got Rhythm
HALLELUJAH!
I’m Gettin’ Sentimental Over You – closing theme

The “Star in Uniform” segment featured Pvt. Carl L. Flannery Jr., drummer.

Issues

HALLELUJAH!

16” 33 SSD H-7-7

Announcer Cleve Conway did not accompany the band to California on September 4, 1942. He returned to his duties at NBC-owned WMAQ, Chicago.

September 3, 1942 (Thu) 10:15 - 10:45 pm

“Thursday Evening with Tommy Dorsey”

Treasury Department Program 19

Circle Theater, Indianapolis, Indiana

RCA MT 498 (1), RCA MT 497 (2)

(BLUE) (WISH)

Bill Frosch, announcer

16” 33 **RCA MT 498 (1), RCA MT 497 (2)**

GMA: **BLUE-44**

I’M GETTIN’ SENTIMENTAL OVER YOU – opening theme

DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)

IDAHO – The Pied Pipers, vocal; Ziggy Elman, trumpet

JUST AS THOUGH YOU WERE HERE – Frank Sinatra and the Pied Pipers, vocal

LOOSE LID SPECIAL

FRANK SINATRA FAREWELL ANNOUNCEMENT

-Tommy Dorsey, Frank Sinatra and Dick Haymes

THE SONG IS YOU – Frank Sinatra, vocal

LOSERS WEEPERS

Medley:

JUNE IN JANUARY – Frank Sinatra, vocal

CLOUDS - Tommy Dorsey trombone solo

YOU’RE A SWEETHEART – Jo Stafford, vocal

DIG DOWN DEEP – Frank Sinatra and the Pied Pipers, vocal (fanfare)

I’M GETTIN’ SENTIMENTAL OVER YOU – closing theme

Issues

FRANK SINATRA FAREWELL ANNOUNCEMENT (EDITED)

THE SONG IS YOU

7” 45 **RCA Victor EPA-834 (USA)**

LP: **RCA Victor LPM 6003-4 (USA), RCA NL-89780 (Germany),
RCA RJL 2006 (Japan), RCA-Camden CXS-9027 (e) (USA),
Franklin Mint 10 (USA)**

CD **Bluebird Legacy 82876- 71167-2 (USA), RCA 07863-66353-2 (USA),
RCA 74321 36401-2 (Germany), Collectables Records 2813 (USA)**

MEDLEY: JUNE IN JANUARY, CLOUDS, YOU’RE A SWEETHEART

CD **BMG Bluebird 60283-2**

Personnel

Dick Haymes (vocalist) replaces Sinatra.

Axel Stordahl (arranger) from payroll to free-lance

September 4, 1942 (Fri)

After completion of the Indianapolis engagement, the band traveled to Hollywood.

OVERLEAF: September 3, 1942, The Dorsey-Sinatra Contract (See Vol. 9, “1943”)

ASSIGNMENT OF WAGES, SALARY, COMMISSION
OR OTHER COMPENSATION FOR SERVICES.

WHEREAS, I, the undersigned, have entered into a contract with TOMMY DORSEY, whereby he released me from a certain agreement dated on or about the 31st day of October, 1941, which said agreement provided for my exclusive services and contained a negative covenant prohibiting my performing for others; and

WHEREAS, in consideration thereof, I have agreed to pay to the said TOMMY DORSEY, $33\frac{1}{3}$ percent ($33\frac{1}{3}\%$) of all wages, salary, commissions or other compensation now due me or hereafter to become due me or to be earned by me from any employer.

NOW, THEREFORE, I hereby irrevocably assign to the said TOMMY DORSEY, his heirs, executors, administrators and assigns, until the payment in full to him under the said agreement dated the 31st day of Sept., 1942, shall have been made and paid in full, $33\frac{1}{3}$ percent ($33\frac{1}{3}\%$) of any wages, salary, commission or other compensation for services due me or hereafter to become due me or to be earned by me from any present or future employer.

THIS IS AN ASSIGNMENT OF WAGES, SALARY, COMMISSION

OR OTHER COMPENSATION FOR WAGES.

Dated, New York, September 3rd, 1942.


Frank Sinatra

Residence
Address 1619 Broadway
New York City

I have received a true copy of this assignment and of any papers attached to it or executed by me in connection with the transaction or series of transactions described in the assignment.


Frank Sinatra

Radio

"Russell M. Seeds Agency, Chicago, announces the Tommy Dorsey summer show for Raleigh Cigarettes will replace 'Uncle Walter's Doghouse' on Wed. nights, starting Sept. 16."¹⁴²

CHESTER BKPT.; LISTS \$23.3 IN DEBTS

"Bob Chester last week filed the third largest petition in bankruptcy by a bandleader in Federal Court, N. Y. Again proving that the band business is big business, at least in unpaid debts, Chester listed liabilities of \$23,233 and assets of \$1,285, not including his saxophone. Previous high baths were taken by Bobby Byrne, who recently listed liabilities of approximately \$58,000, and Jack Teagarden, two years ago, for \$28,000. In listing creditors, Chester's petition revealed that he had an agreement with Tommy Dorsey whereby the latter was entitled to 10% of Chester's profits from his band. It was not generally known that Dorsey had a piece of Chester's outfit, though there have been rumors to that effect, Dorsey was instrumental in getting Chester's band started about three years ago."¹⁴³

September 8, 1942 (Tue) 7:30 - 8:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 13
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme
You Can Depend On Me – Jo Stafford, vocal
He Wears a Pair of Silver Wings – Dick Haymes, Jo Stafford and the Pied Pipers, vocal
Blue Blazes
Stars and Stripes Forever
Without A Song – Dick Haymes, vocal
Rose of the World - Tommy Dorsey trombone solo
You're in the Army Now (brief)
Old Man River
I Know That You Know
I'm Gettin' Sentimental Over You – closing theme

This was the last show in the summer replacement series for the "Red Skelton and Company" program. The band would start their new series for Raleigh-Kool September 16, 1942.

¹⁴² Variety, September 2, 1942, p. 42

¹⁴³ Variety, September 2, 1942, p. 45

September 9, 1942 (Wed)
MGM Studios
Culver City, California

Tommy Dorsey and his Orchestra started their work on the film "Du Barry Was a Lady."

September 10, 1942 (Thu)
MGM Studios
Culver City, California
MGM Film Production "Du Barry Was A Lady"

Rehearsal

September 10, 1942 (Thu) 7:15 - 7:45 pm
"Thursday Evening with Tommy Dorsey"
Treasury Department Program 20
NBC Hollywood
(BLUE) (KECA)

16" 33 **RCA MT 2999 (1), MT 104 (2)**
GMA: **BLUE-45**

-1-

I'M GETTIN' SENTIMENTAL OVER YOU - opening theme
DIG DOWN DEEP – Dick Haymes and the Pied Pipers, vocal (fanfare)
FREE FOR ALL – Dick Haymes and the Pied Pipers, vocal
EVERY NIGHT ABOUT THIS TIME – Jo Stafford, vocal
BACK STAGE AT THE BALLET
JUST AS THOUGH YOU WERE HERE – Dick Haymes and the Pied Pipers, vocal
Tommy Dorsey and Jo Stafford Talk

September 14, 1942 (Mon)
MGM Studios
Culver City, California
MGM Film Production "Du Barry Was A Lady"

Rehearsal

September 15, 1942 (Tue)
MGM Studios
Culver City, California
Soundtrack Recording Session
MGM Film Production “Du Barry Was A Lady”

DO I LOVE YOU?

(Cole Porter)

Vocal refrain by Dick Haymes and the Pied Pipers

12” 33 Titania (E) 509

CD **Rhino RHM2 7851, R2 72721-2**

I LOVE AN ESQUIRE GIRL

Inspired by Famous Artist Alberto Vargas

(Ralph Freed-Lew Brown-Roger Edens)

Vocal refrain by Red Skelton, Dick Haymes and the Pied Pipers

12” 33 Titania (E) 509

CD **Rhino RHM2 7851**

The MGM Studio Orchestra conducted by Lennie Hayton augmented the recordings that Tommy Dorsey and his Orchestra made for the film. Dorsey and the band were co-mingled with the MGM Studio Orchestra in segments where the vocalists and soloists from the band (TD, Ziggy Elman and Buddy Rich) are apparent, including “Du Barry Was A Lady,” “Salome” and “Madame, I Love Your Crepes Suzette,” where the full band was not documented as present.

September 15, 1942 (Tue), 7:30 – 8:00 pm
“The Red Skelton Raleigh Cigarette Program”
NBC Hollywood
(NBC) (KFI)
Red Skelton, host
Truman Bradley, announcer
With Ozzie Nelson and his Orchestra, Harriet Hilliard and Wonderful Smith
Tommy Dorsey, guest

GMA: **NBC-464**

Tommy Dorsey segment:

I’M GETTIN’ SENTIMENTAL OVER YOU - Tommy Dorsey trombone solo

This was the 1942-43 Season Premiere of the “Red Skelton Raleigh Cigarette Program.” Tommy Dorsey appeared to plug his new Raleigh radio series and to take a bow for his just completed Raleigh summer replacement series.

September 16, 1942 (Wed)
MGM Studios
Culver City, California
Soundtrack Recording Session
MGM Film Production “Du Barry Was A Lady”

KATIE WENT TO HAITI
(Cole Porter)
Vocal refrain by Dick Haymes, the Pied Pipers and the Band
Axel Stordahl arrangement

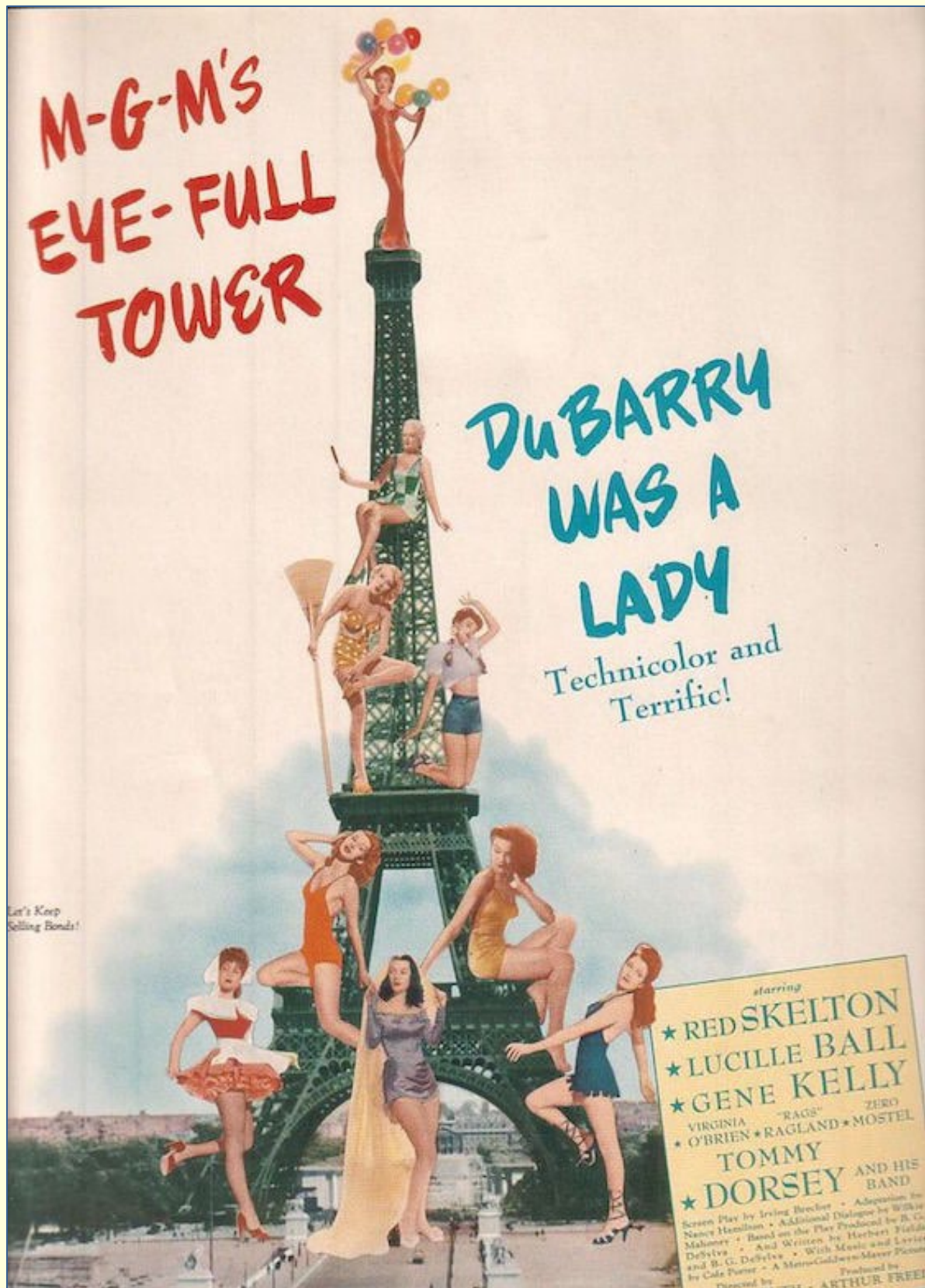
12” 33 Titania (E) 509, Broadway BR 113
CD **Rhino RHM2 5851, R2 75283**



Cole Porter



Alberto Vargas



M-G-M'S
EYE-FULL
TOWER

DUBARRY
WAS A
LADY

Technicolor and
Terrific!

Let's Keep
Selling Bonds!

starring
★ RED SKELTON
★ LUCILLE BALL
★ GENE KELLY
VIRGINIA "RAGS" ZERO
★ O'BRIEN ★ RAGLAND ★ MOSTEL
TOMMY
★ DORSEY AND HIS BAND

Screen Play by Irving Brecher • Adaptation by
Nancy Hamilton • Additional Dialogue by B. G.
Mahoney • Based on the Play Produced by B. G.
Mahoney • And Written by Herbert Fields
and B. G. DeSilva • With Music and Lyrics
by Cole Porter • A Metro-Goldwyn-Mayer Picture
Produced by
Directed by RUTH • ARTHUR FREE

September 16, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 1
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme
Sweet Lorraine – The Pied Pipers, vocal
There Are Such Things – Dick Haymes, Jo Stafford and the Pied Pipers, vocal
Blues No More
He's My Guy – Jo Stafford, vocal
The One I Love Belongs to Somebody Else – Dick Haymes and the Pied Pipers, vocal
My Heart at Thy Sweet Voice - Tommy Dorsey trombone solo
Star in Uniform Segment
Donkey Serenade – Cpl. Erwin Crandy, vocal
Losers Weepers
I'm Gettin' Sentimental Over You – closing theme

The "Star in Uniform" was Cpl. Erwin Crandy, tenor, of Camp Roberts, California

September 16, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 1
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

September 17, 1942 (Thu) 7:15 - 7:45 pm
"Thursday Evening with Tommy Dorsey"
Treasury Department Program 21
NBC Hollywood
(BLUE) (KECA)

YOU CAN DEPEND ON ME – Jo Stafford, vocal
ZONKY

Issues

YOU CAN DEPEND ON ME

7" 45	RCA Victor EPA-834 (USA)
12" 33 :	Victor LPM 6003-1 (USA), RCA NL 89780 (Germany), RCA RJL 2005 (Japan)
CD	RCA 74321 36401-2 (Germany), Collectables Records 2813 (USA)
ZONKY	
7" 45	RCA Victor EPA-833 (USA)
12" 33 :	Victor LPM 6003-1 (USA), RCA NL 89780 (Germany), RCA RJL 2005 (Japan)
CD	RCA 74321 36401-2 (Germany), Collectables Records 2813 (USA)

GILT TO THE HILT

"Hollywood, Sept. 15. - Life in Hollywood will be a golden symphony for Tommy Dorsey for the next six months, during which he will luxuriate in a Beverly Hills mansion with a retinue of five servitors from his New Jersey castle, including Cy Smith, combined chauffeur and bodyguard, whose former boss was Joe Louis, knuckle monarch. The Beverly Hillside palace was built by George Fitzmaurice in the gilded days of pictures."¹⁴⁴

September 17, 1942 (Thu) - September 18, 1942 (Fri)

10:10 pm -12:09 am

MGM Studios

Culver City, California

Soundtrack Recording Session

MGM Film Production "Du Barry Was A Lady"

TOMMY DORSEY AND HIS ORCHESTRA

Trombone: TD, Jimmy Skiles, Dave Jacobs, George Arus; trumpets, Ray Linn, Jimmy Blake, Jimmy Zito, Ziggy Elman; Reeds, Harry Schuchman (bs); Manny Gershman (as), Fred Stulce (as), Don Lodice (ts); Heinie Beau (as-clt); Rhythm: Joe Bushkin and Milt Raskin (p) (unidentified studio musician in two piano setup for "Well, Git It"); Clark Yocum (g), Phil Stephens (b), Buddy Rich (d); Strings: Leonard Posner, concertmaster; Raoul Poliakine, Alex Beller, William, Ehrenkrantz, Bernard Tinterow, Seymour Miroff (violins), Sam Ross, Leonard Atkins (violas), George Ricci (cello), Ruth Hill (harp)

¹⁴⁴ Variety, September 16, 1942, p. 5

Per Mark Cantor: “these are the musicians are that seated in “Well, Git It.” We cannot assume the exact same arrangement in other scenes, nor can we assume that all musicians are seen in each and every set up. “Well, Git It” was recorded on September 17, 1942, between 10:10 P.M. and 12:09 A.M. (the following day). Joe Bushkin arrived for work at 10:10 P.M., so that is when the work on this number commenced; it is certainly possible that they rehearsed the song earlier in the night, but Joe was there when the recording was made. About the situation with the two pianists, the fact that it was decided to include a three-chorus set of piano solos ... one by Bushkin, one by Raskin and one split between the two ... is perhaps unique where band appearances in feature films are concerned. Off the top of my head, I cannot think of any band appearance where someone other than the bandleader, or a featured member of the band (Gene Krupa with Benny Goodman, for example) gets so much screen time. At the time of the film’s production, Joe Bushkin was in the armed forces and stationed near Los Angeles. Joe told me that he was able to get a one-day pass, to drive to Los Angeles and record the number, along with his replacement in the band, Milt Raskin. But he was unable to remain in Los Angeles for sideline photography. Don Lodice said that it was an ‘MGM rehearsal pianist, who regularly sat in for sideline work.’ It is important to note that, contrary to suggestions over the years, this is not Roger Edens.”

I’M GETTING SENTIMENTAL OVER YOU (THEME)

(Ned Washington-George Baseman)

WELL, GIT IT!

(Sy Oliver)

Ziggy Elman and Jimmy Zito, trumpet solos

Sy Oliver arrangement

Issues

12” 33
CD

Titania (E) 509, Broadway BR 113
Rhino RHM2 5851, R2 75283

September 19, 1942 (Sat)
MGM Studios
Culver City, California
Soundtrack Recording Session
MGM Film Production "Du Barry Was A Lady"

FRIENDSHIP

(Cole Porter)

Vocal refrain by Martha Mears (for Lucille Ball), Virginia O'Brien, Gene Kelly, Red Skelton and Tommy Dorsey

Issues

12" 33 Titania (E) 509
CD **Rhino RHM2 7851, R2 72721-2**

VP 493 - D4TC 48

FRIENDSHIP

(Cole Porter)

Vocal refrain by Martha Mears (for Lucille Ball), Virginia O'Brien, Gene Kelly, Red Skelton and Tommy Dorsey\

Issues

12" 78: V-Disc 172-A

FRANK SINATRA BEGINS OWN CBS SERIES OCT. 6

"Frank Sinatra, ex-vocalist with Tommy Dorsey's band, begins a series of sustaining broadcasts on CBS either Oct. 6 or 8. Exact number of shows he'll do weekly isn't definite. Sinatra has spent the last few weeks since leaving Dorsey (Sept 3) in California. He made a film for Columbia during that time, a short sequence which took only a day and a half to complete."¹⁴⁵

September 22, 1942 – September 26, 1942 (Tue-Sat)
MGM Studios
Culver City, California

Sideline photography

¹⁴⁵ Variety, September 23, 1942, p. 37

September 1942
MGM Studios
Culver City, California
Soundtrack Recording Session
MGM Film Production "Du Barry Was A Lady"

Recordings including the band but not specified by recording date:

SALOME

(Roger Edens-E. Y. Harburg)
Vocal refrain by Virginia O'Brien

WELL, DID YOU EVAH

(Cole Porter)

BUT IN THE MORNING, NO

(Cole Porter)
(Background Only)

D M S

September 22, 1942 (Tue)
CBS Studio A, Hollywood
"Command Performance" 32
(SSD)

Don Ameche, host
Ken Carpenter, announcer

16" 33 **SSD H-18-32**
GMA: **AFRS-8**

Dorsey segment:

MARIE - Dick Haymes and the band, vocal

September 23, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 2
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme

MANHATTAN SERENADE – Jo Stafford, vocal

The Minor Goes Muggin'- Buddy Rich drum solo

Night and Day – Dick Haymes, vocal

Idaho – The Pied Pipers, vocal and Ziggy Elman, trumpet solo

THINE ALONE - Tommy Dorsey trombone solo

"Star in Uniform" segment - Pvt. Jack Marshall

STOMPIN' AT THE SAVOY - Pvt. Jack Marshall, guitar solo

THE SHEIK OF ARABY

I'm Gettin' Sentimental Over You – closing theme

Issues:

MANHATTAN SERENADE

16" 33 SSD H-7-14

THINE ALONE

16" 33 SSD H-7-14

STOMPIN' AT THE SAVOY

16" 33 SSD H-7-14

THE SHEIK OF ARABY

16" 33 SSD H-7-14

September 23, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 2
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

September 24, 1942 (Thu)
MGM Studios
Culver City, California
Soundtrack Recording Session
MGM Film Production "Du Barry Was A Lady"

MELODY IN "A" MAJOR
(It's All in The Game)
(Charles Dawes) (1911)
(1952 lyrics by Carl Sigman)
David Rose arrangement

Issues:

CD **Rhino RHM2 7851**



THIS OUGHT TO PROVE IT

"Hollywood – Jimmy Dorsey gets off on clary, Mickey Rooney thumps the skins and brother Tommy slides his tram at Jimmy's Palladium opening. The reunion of the brothers Dorsey is no gag – both are friendly again and working together on their new song publishing firm which George Marlo directs from New York. Trumpeter behind Tommy 's head is Bill Oblok. Jimmy and his band start work in MGM's "I Dood It" with Red Skelton in November."¹⁴⁶

September 24, 1942 (Thu) 7:15 - 7:45 pm
"Thursday Evening with Tommy Dorsey"

¹⁴⁶ Down Beat, October 15, 1942, p. 1

Treasury Department Program 22
NBC Hollywood
(BLUE) (KECA)

September 28, 1942 (Mon)
MGM Studios
Culver City, California

Sideline photography

September 29, 1942 (Tue)
CBS Studio A, Hollywood
"Command Performance" 33
(SSD)
Bob Burns, host
Ken Carpenter, announcer

16" 33 **SSD H-18-33**
GMA: **AFRS-10**

Dorsey segment:
SONG OF INDIA

September 29, 1942 (Tue)
Hollywood Palladium
Jimmy Dorsey and his Orchestra
(Opening Night)
Tommy Dorsey and Mickey Rooney, guests

September 30, 1942 (Wed)
MGM Studios
Culver City, California

Sideline photography

D M S

September 30, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 3
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme
Georgia On My Mind – Jo Stafford, vocal
Daybreak – Dick Haymes, vocal
Paramount On Parade (The Eyes and Ears of the World)
My Devotion – Jo Stafford, vocal
I've Found a New Baby – The Pied Pipers, vocal
Mother Machree - Tommy Dorsey trombone sol
"Star in Uniform" segment: Sgt. Maurice Reed
Johnny Doughboy Found a Rose in Ireland - Sgt. Maurice Reed, vocal
Swing High
I'm Gettin' Sentimental Over You – closing theme

September 30, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 3
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

D M S

October 1942

October 2, 1942 (Fri) 9:00 - 9:30 pm
"Friday Evening with Tommy Dorsey"
Treasury Department Program 23
NBC Hollywood
(BLUE) (KECA)

16" 33 **RCA MT (-) (1), RCA MT 491 (2)**
GMA: **BLUE-46**

BLUES NO MORE
JUST AS THOUGH YOU WERE HERE

- Dick Haymes, Jo Stafford and the Pied Pipers, vocal

BLUE BLAZES

Medley:

LET'S FACE THE MUSIC AND DANCE – Dick Haymes, vocal

MOON OVER MIAMI - Tommy Dorsey trombone solo

THIS YEAR'S KISSES – Jo Stafford, vocal

DIG DOWN DEEP (- Dick Haymes and the Pied Pipers (fanfare)

I'M GETTIN' SENTIMENTAL OVER YOU – program close

Issues:

BLUES NO MORE

12" 33 **RCA Victor LPM 6003 (USA), RCA NL 89780 (Germany)**
 RCA RJL-2005 (Japan)

CD **RCA 74321 36401-2 (Germany), Collectables Records 2813 (USA)**

October 3, 1942 (Sat)
MGM Studios
Culver City, California

Sideline photography

October 5, 1942 – October 10, 1942 (Mon-Sat)
MGM Studios
Culver City, California

Sideline photography



Dick Haymes

**TOMMY DORSEY SET TO PLAY PENNSYLVANIA HOTEL, N. Y.,
IN FALL OF '43 FOR MCA**

"Tommy Dorsey's band has been committed to play the Pennsylvania Hotel, New York, next year, opening sometime in the fall. This is a surprising booking since it will probably eliminate Dorsey from playing the Astor Roof next summer, a job he had for the past two years. It also marks the end of General Amusement Corp.'s reign over the Penn's bookings; GAC has had an exclusive on the spot for several years, but Dorsey's deal was made direct by Music Corp. of America Last year MCA had Gene Krupa in the spot, but he was booked through GAC. Booking Tommy Dorsey so far in advance is an evident effort by the hotel to avoid the difficulties it had recently when Glenn Miller suddenly enlisted in the Army, leaving the spot without a band only a few weeks before his opening and after all other top outfits were booked elsewhere. Jimmy Dorsey the past three or four years has occupied the Penn's bandstand from January until March or April. However, if both Dorseys play the spot next year there will probably be a band between them."¹⁴⁷

October 7, 1942 (Wed) 5:30 - 6:00 pm

¹⁴⁷ Variety, October 7, 1942, p. 56

“The Tommy Dorsey Raleigh-Kool Show” 4
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I’m Gettin’ Sentimental Over You – opening theme
Swing Low, Sweet Chariot
Just as Though You Were Here – Dick Haymes, Jo Stafford and the Pied Pipers, vocal
Somebody Loves Me – Jo Stafford and the Pied Pipers, vocal
A Chinese Lullaby - Tommy Dorsey trombone solo
I Came Here to Talk for Joe – Dick Haymes, vocal
Jingle Bells
“Star in Uniform” segment: Cpl. Van Norman
All The Things You Are
Blue Blazes
I’m Gettin’ Sentimental Over You – closing theme

October 7, 1942 (Wed) 8:30 - 9:00 pm
“The Tommy Dorsey Raleigh-Kool Show” 4
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

October 9, 1942 (Fri) 9:00 - 9:30 pm
“Friday Evening with Tommy Dorsey”
Treasury Department Program 24
NBC Hollywood
(BLUE) (KECA)

16” 33 RCA MT 3036 (1) / RCA MT 3035 (2)

I’m Gettin’ Sentimental Over You – opening theme
Tommy Dorsey War Bond Plug
Somebody Loves Me – The Pied Pipers, vocal
Just As Though You Were Here – Dick Haymes, Jo Stafford and the Pied Pipers, vocal
DAYBREAK – Dick Haymes, vocal
Hawaiian War Chant
When We’re Alone (Penthouse Serenade)
Medley:
Dig Down Deep – The Pied Pipers, vocal
I’m Gettin’ Sentimental Over You – closing theme

Issues

DAYBREAK

EP: RCA Victor EPA-834 (USA)
LP: RCA Victor LPM 6003 (USA), RCA NL 89780 (Germany),
RCA RJL-2005 (Japan), Franklin Mint 10
CD Bluebird / Legacy 82876-71167-2 (USA),
RCA 74321 36401-2 (Germany), Collectables Records 2813 (USA)

October 10, 1942 (Sat) 6:30-6:55 pm
"Coca Cola Victory Parade of Spotlight Bands" 18
Unidentified Location
(BLUE) (KECA)

This was Tommy Dorsey's first appearance in the Blue Network Coca Cola series that started September 21, 1942.

October 13, 1942 – October 17, 1942 (Tue-Sat)
MGM Studios
Culver City, California

Sideline photography

October 14, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 5
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme
I'm Coming Virginia
Street of Dreams – Dick Haymes and the Pied Pipers, vocal
Mandy, Make Up Your Mind
When the Lights Go On Again – Jo Stafford, vocal
Mister Five by Five – Jo Stafford, vocal
Traumerei - Tommy Dorsey trombone solo
Serenade in Thirds - Cpl. Joe Bushkin, piano solo
Deep River
I'm Gettin' Sentimental Over You – closing theme

The "Star in Uniform" was Cpl. Joe Bushkin, former Dorsey pianist.

October 14, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 5
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

October 16, 1942 (Fri) 9:00 - 9:30 pm
"Friday Evening with Tommy Dorsey"
Treasury Department Program 24
NBC Hollywood
(BLUE) (KECA)

16: 33: RCA MT (-) (1) (-) (2)
GMA S-B1, S-B2, BLUE-47

I'M GETTIN' SENTIMENTAL OVER YOU – opening theme
DIG DOWN DEEP – Dick Haymes and the Pied Pipers, vocal (fanfare)
TD WAR BOND PLUG
I'VE FOUND A NEW BABY - The Pied Pipers, vocal
CLARK YOCUM AND TD COMEDY ROUTINE
I DON'T CARE WHAT YOU THINK OF ME – Dick Haymes, vocal
JO STAFFORD AND TD COMEDY ROUTINE
THE MINOR GOES MUGGIN'
2 –
Dick Haymes and the Pied Pipers, vocal
TD WAR BOND PLUG
WELL GIT IT
Medley:
IF IT'S THE LAST THING I DO – Dick Haymes, vocal
I LIVE THE LIFE I LOVE - Tommy Dorsey trombone solo
EXACTLY LIKE YOU – Jo Stafford, vocal
DIG DOWN DEEP – Dick Haymes and the Pied Pipers, vocal (fanfare)
I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

The Blue Network discs are preserved in the GMA Walter C. Scott Collection.

Issues

I'M GETTIN' SENTIMENTAL OVER YOU, DIG DOWN DEEP
CD Jazz Hour JH-1013
I'VE FOUND A NEW BABY
CD Jazz Hour JH-1013
I DON'T CARE WHAT YOU THINK OF ME
CD Jazz Hour JH-1013
THE MINOR GOES MUGGIN'
CD Jazz Hour JH-1013
IT STARTED ALL OVER AGAIN
CD Jazz Hour JH-1013
WELL GIT IT
CD Jazz Hour JH-1013
Medley: IF IT'S THE LAST THING I DO, I LIVE THE LIFE I LOVE, EXACTLY LIKE YOU
CD Jazz Hour JH-1013
DIG DOWN DEEP, I'M GETTIN' SENTIMENTAL OVER YOU
CD Jazz Hour JH-1013

October 17, 1942 (Sat)

Tommy Dorsey and his Orchestra completed their work on "Du Barry Was A Lady." The amount paid to Dorsey, the band and arrangers was \$19,293.61 (before taxes).¹⁴⁸

BOBBY BURNS TO GRINNELL FOR OFFICER TRAINING

"Bobby Burns, former manager of Tommy Dorsey's orchestra, has been ordered to begin training for a Lieutenant's commission at the Army Administrative School at Grinnell College, Grinnell, Iowa. He has been in the Army almost six months and was stationed at Camp Dix, N. J. He reports at Grinnell Oct. 29. At Dix Burns was associated in producing radio programs with Sgt. Jack Leonard, formerly Dorsey's vocalist. Just after receiving his orders to train for a commission Burns was made a Corporal."¹⁴⁹

INSIDE STUFF - MUSIC

"Tommy Dorsey is seeking to buy all the rights of 'I'll Never Smile Again' from Ms. Mabel Sample, widow of Milton Weil. The band leader decided that he would like to have the song after he had turned back the Weil catalog, which he had for three years operated as the Sun Music Co., to Ms. Sample. Under her deal with Dorsey Ms. Sample became entitled to any number Dorsey published under the Sun imprint."¹⁵⁰

October 21, 1942 (Wed) 5:30 - 6:00 pm

"The Tommy Dorsey Raleigh-Kool Show" 6

NBC Hollywood

(NBC) (KFI)

Truman Bradley, announcer

D M S

I'm Gettin' Sentimental Over You – opening theme

What Is This Thing Called Love – Jo Stafford, vocal

I Don't Care What You Think of Me – Dick Haymes, vocal

Runnin' Wild

Remember

Sylvia

Saint Louis Blues

This Is the Army, Mr. Jones – The Pied Pipers, vocal

None but The Lonely Heart - Tommy Dorsey trombone solo

Fanfare: You're in The Army Now (brief)

"Star in Uniform": Manny Klein, trumpet

Carnival of Venice – Manny Klein, trumpet solo

I'm Gettin' Sentimental Over You – closing theme

The music for this program is listed out of order (there is no closing number following the 'Star in Uniform' selection).

¹⁴⁸ Studio Musicians Contractor's Daily Reports (1942)

¹⁴⁹ Variety, October 14, 1942, p. 42

¹⁵⁰ Variety, October 21, 1942, p. 48

October 21, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 6
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

October 23, 1942 (Fri) 9:00 - 9:30 pm
"Friday Evening with Tommy Dorsey"
Treasury Department Program 26
NBC Hollywood
(BLUE) (KECA)

October 24, 1942 (Sat)
Long Beach Auditorium
Long Beach, California
(Appearance)

October 28, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 7
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme
Russian Lullaby
Linger Awhile
For You (brief)
Dig Down Deep – Dick Haymes and the Pied Pipers, vocal (probable)
Medley:
 Serenade
 Deep in My Heart
You're in The Army Now (brief) Fanfare –
I Got Rhythm
Tea for Two
The Music Goes Round and Round
The Way You Look Tonight
There Are Such Things – Dick Haymes and the Pied Pipers, vocal (probable)
Well, Git It
I'm Gettin' Sentimental Over You – closing theme

The music for this program is listed out of order and missing vocal credits.

Guest: James B. Duncan

October 28, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 7
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

October 29, 1942 (Thu)

Tommy Dorsey and his Orchestra completed their work on "Du Barry Was a Lady."

The film was released in May 1943 (see Vol. 9, "1943").

October 30, 1942 (Fri) to November 1, 1942 (Sunday)
Pacific Square Ballroom
San Diego, California
(Dances)¹⁵¹

D M S

¹⁵¹ The Billboard, November 21, 1942, p. 20

"Du Barry Was A Lady," MGM Studios



Tommy Dorsey "Duke Dorsey, Court Musician" In Costume
With Visitors Ann Rutherford and Greer Garson



Lucille Ball



Red Skelton and Tommy Dorsey



Closing Scene. "Friendship"



Recording Session, "Friendship"



TD and Chorus Girls On The MGM Lot



Alberto Vargas and "Esquire Girls"



Production Sequences with Tommy Dorsey and his Orchestra

November 1942

November 2, 1942 (Mon)
Civic Auditorium
Stockton, California
(Appearance)

November 3, 1942 (Tue)
Civic Auditorium
Sacramento, California
(Appearance)

November 4, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 8
Probably NBC San Francisco
(NBC) (KPO)

November 4, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 8
Western and Mountain Feed
Probably NBC San Francisco
(NBC) (KPO)

November 4, 1942 (Wed)
Sweet's Ballroom
Oakland, California
(Dance)

November 5, 1942 (Thu)
Civic Auditorium
San Jose, California
(Appearance)

November 7, 1942 (Sat)
MacArthur Court
University of Oregon
Eugene, Oregon
(Campus Dance)

November 8, 1942 (Sun)
Century Ballroom
Tacoma, Washington
(Dance)¹⁵²

¹⁵² Tacoma News Tribune, November 8, 1942, p. 3

November 9, 1942 (Mon)

The band opened at the Paramount Theater, Portland, Oregon for an engagement through November 15, 1942 (Sun). The film was "Girl Trouble."¹⁵³

Review

DORSEY OPENS WEEK'S SHOW Sweet Swing Band Now At Paramount

"Tommy Dorsey, master of sweet swing, stirred them and soothed them, always enthralled them at the Paramount Monday. Here with his 26-piece dance orchestra and five singing stars for a full week's engagement, Maestro Dorsey offered 65 minutes of meticulous musical craftsmanship, and got the kind of response that promises full houses tomorrow and tomorrow. Dorsey himself, neat in gray suit and straight-combed graying pompadour, leads his rhythm gang without clowning or arm waving and sans circus whip. But his lads show careful training. Dorsey has lost 15 men to the armed services, but his big-name band has top-notch replacements and plenty of punch left.

Jo Stafford Sings

"The Pied Pipers, with Jo Stafford as the girl singer, give some mighty fine close harmony on 'Mr. Five by Five,' 'Embraceable You' and a patriotic medley for their initial appearance, then join soloist Dick Haymes in 'White Christmas,' 'Smile Again' and 'I'll Take Tallulah' at the close. Haymes vocalizes "Old Man River," "Daybreak" and "Take Me," and that saccharine string section with its eight violins wafts "Blue Lagoon" in from the prewar South Pacific. Dorsey weaves in a seasoning of velvety tones from his trombone. For variety's sake, Grey and Diane do a novelty balancing act to Dorsey's strains, topping it off with a staircase climb by Gray in prone position while the eye-filling Diane holds a handstand with him. Eddie Rio, another Hollywood performer, slapsticks before the mike with impersonations and a "join the army" song.

Wednesday Big Day

"Dorsey's big day here will be Wednesday, when his band will broadcast two shows from the Paramount stage, first to the east at 5:30 and second to west coast at 8:30. Both will be NBC by way of Portland's KGW. The busy bandsters drew a record dance crowd to McArthur Court on the University of Oregon campus Saturday night and appeared before an estimated 6000 at Tacoma Sunday. On the Paramount screen this week is the comedy film, "Girl Trouble, " starring Don Ameche, Joan Bennett, Billie Burke, Frank Craven, Alan Dinehart and Helene Reynolds."¹⁵⁴

¹⁵³ The Oregonian, November 9, 1942, p. 3

¹⁵⁴ The Oregonian, November 11, 1942, Home Section, p. 3

November 11, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 9
Paramount Theatre
Portland, Oregon¹⁵⁵
(NBC) (KGW)
Phil Irwin and Herb Johnston, announcers

I'm Gettin' Sentimental Over You – opening theme
Hallelujah
Manhattan Serenade – Jo Stafford, vocal
Remember
Heat Wave – The Pied Pipers, vocal
You're In the Army Now (brief) (fanfare)
Rose Room - Ralph Rosenlund, tenor sax solo
Medley:
 Embraceable You
 , Rose of the World - Tommy Dorsey trombone solo
My Buddy
I Got Rhythm
I'm Gettin' Sentimental Over You – closing theme

"Star in Uniform segment": Corporal Ralph Rosenlund, of the Portland Army Air Base Band, performed as tenor sax soloist.

November 11, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 9
Western and Mountain Feed
Paramount Theatre
Portland, Oregon
(NBC) (KGW)
Phil Irwin and Herb Johnston, announcers

November 12, 1942 (Thu) 3:00-4:00 pm
Meier & Frank's Record Store
Portland, Oregon
(Personal Appearance)

"Tommy Dorsey - here in person. Come in and meet the famous maestro ... he will autograph his records for you."¹⁵⁶

November 16, 1942 (Mon)

The band opened at the Orpheum Theater, Seattle, Washington, for an engagement through November 22, 1942 (Sun). The film was "Girl Trouble."¹⁵⁷

¹⁵⁵ The Oregonian, November 11, 1942, Home Section, p. 3

¹⁵⁶ The Oregonian, November 11, 1942, (Ad), p. 8

¹⁵⁷ Seattle Times, November 15, 1942

Review

TOMMY DORSEY SINGS BLUES

By E.P. Chalcraft

"Dr.' Tommy Dorsey, whose magic compound of hot and sweet is just what the patients love, is suffering from a musical malaise for which, so far, no effective prescription has been found. Should you hear him muttering something about 'Sixteen-eleven to go,' don't jump to the conclusion he's the victim of a mathematical fixation. It's serious, but not that bad. Yesterday afternoon the eminent doctor (he has given the honorary degree of Doctor of Swing at Buffalo University a few years ago) rested in the wings at the Orpheum Theater while the Pied Pipers, accompanied by the band, were raising audience temperatures to a new high. Behind him was a maze of ropes by which the stage sets are lowered and raised. He sat in front of one labeled 'Fairy Bridge.' But Dorsey wasn't thinking of fairy bridges. Even when 'Ziggie' Elman flourished his preheated trumpet and picked a few right out of the stratosphere and the crowd beyond the footlights went into scata, Dorsey just with a little smile.

Loses 16 Men

"Then he stepped onto the stage with his trombone and played 'Sleepy Lagoon' played it soft and sweeter than sorghum dripping from a keg. Just before he played it he said: 'This number is dedicated to my sixteen boys who are in the service.' And there it is. The army blues have got Doctor Dorsey in a quandary. Sixteen members of his band have donned uniforms of the fighting forces since the United States entered the war, and eleven more are going soon. Not that Dorsey would have it otherwise, because he knows they're needed. But it creates a replacement problem, which has him baffled.

More To Join

'There's George Ricci, cellist, who any day now will leave for the Army Air Base at Santa Ana, Calif. 'Ziggie' Elman, Ray Linn and Jimmie Zito of the trumpet section are set to be called. Bill Ehrenkranz has enlisted as an army flyer and will be on his way soon. Then there are "Mannie" Gershman, saxophonist; George Arus, trombonist; "Bernie" Tinterow, fiddle player; Les Atkins, violist; John Huddleston of the Pied Pipers and Don Lodice. 'It's pretty difficult to find woman players who can stand the pace of one-night stands,' Dorsey said. Dorsey himself is 3A in the draft. 'But I haven't been reclassified yet,' he said."¹⁵⁸

¹⁵⁸ Seattle Post-Intelligencer, November 17, 1942, p. 8

November 18, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 10
Orpheum Theatre
Seattle, Washington
(NBC) (KOMO)

I'm Gettin Sentimental Over You – opening theme
March of the Toys
He's My Guy – Jo Stafford, vocal
The Minor Goes Muggin'
Remember (brief)
Mr. Five by Five – Jo Stafford, vocal
Kashmiri Love Song
Anchors Aweigh
Red Sails in the Sunset
Isle of Capri
Thine Alone - Tommy Dorsey trombone solo
I'm Gettin' Sentimental Over You – closing theme

November 18, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 10
Western and Mountain Feed
Orpheum Theatre
Seattle, Washington
(NBC) (KOMO)

November 24, 1942 (Tue) - November 25, 1942 (Wed)
Jantzen Beach Ballroom
Portland, Oregon
(Dances)

November 25, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 11
Jantzen Beach Ballroom
Portland, Oregon
(NBC) (KGW)

Partial listing:

Remember
This Love of Mine – Dick Haymes, vocal
Yes, Indeed – Jo Stafford and Sy Oliver, vocal
This Is the Army, Mr. Jones – The Pied Pipers, vocal
I Can't Give You Anything But Love, Baby – Jo Stafford, vocal

November 25, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 11
Western and Mountain Feed
Jantzen Beach Ballroom
Portland, Oregon
(NBC) (KGW)

November 26, 1942 (Thu) 6:30 - 6:55 pm
"Coca Cola Victory Parade of Spotlight Bands" 58
Naval Air Station
Seattle, Washington
(BLUE) (KJR)

November 26, 1942 (Thu) 8:00 pm – November 27, 1942 (Fri) 1:00 am
Trianon Ballroom
Seattle, Washington
Thanksgiving Dance¹⁵⁹

DORSEY LOSES PIED PIPERS

"New York, Dec. 5 – Tommy Dorsey's vocal quartet, the Pied Pipers, breaks up an eight-year association when Jo Stafford leaves the group to join her husband, John Huddleston, being inducted at Portland, Oregon. Remaining Pipers will single for the duration. The Dorsey orchestra returns to Hollywood to start work on its third MGM film, *Girl Crazy*."¹⁶⁰

D M S

PIED PIPERS QUIT

November 26, 1942 (Thu)

En-route to Seattle from Portland, Tommy Dorsey reportedly threw a temper fit at Portland Union Station. En-route to Seattle, Dorsey apparently fired Clark Yocum because he gave TD the wrong information about which train to board. The vocal group all quit at Seattle in support of Yocum. Public statements (see above) gave a somewhat different reason for their departure. The Pied Pipers returned to California. John Huddleston was inducted to military service and divorced from Jo Stafford. Original Pied Piper Hal Hopper replaced him. The group became very successfully involved with Johnny Mercer, Capitol Records and Mercer's NBC radio series. Mercer and Capitol set Jo Stafford up as a solo performer and June Hutton joined the group. Stafford would later marry Capitol orchestra leader and former TD arranger Paul Weston.

¹⁵⁹ Seattle Times, November 24, 1942, (Ad), p. 1

¹⁶⁰ The Billboard, December 12, 1942, p. 22



Jo Stafford



"Adios"

December 1942

INSIDE STUFF – ORCHESTRAS

“Jimmy and Tommy Dorsey's orchestras will be working on the same lot, Metro, in Hollywood, later this month. Jimmy Dorsey will be finishing up the last two weeks of filming on 'I Dood It,' while Tommy begins work Dec. 12 In 'Girl Crazy.' Last time the two bands were anywhere near each other was at the New Yorker Hotel, N. Y., couple years back, when one closed and the other opened at the Terrace Room, and it was arranged for the respective moves to be made on the same evening.”¹⁶¹

DECCA BUYS WEIL CATALOG, BUT NOT CERTAIN ON USE

“Decca Record Co. has acquired the catalog of the Milton Weil Music Co., Jack Kapp, Decca prez, stated yesterday (Tuesday) that he wasn't certain 'as of Dec. 1' whether his company would use the catalog as the nucleus of an active publishing business. All he could say, added Kapp, was that the Weil catalog had been offered him and he bought it.

No recording company has maintained any ownership connection with a music catalog since the latter '20s when Victor tamed over Southern Music to Ralph Peer. Ms. Mable Sample, widow of Milton Weil, leased the catalog to bandleader Tommy Dorsey several years ago. Dorsey made it the basis of his Sun Music Co., and, about a year and a half after adding the hit 'I'll Never Smile Again' to it, he turned the catalog back to its owner.”¹⁶²

December 2, 1942 (Wed) 6:30 - 7:00 pm
“The Tommy Dorsey Raleigh-Kool Show” 12
Unidentified Location
Salt Lake City, Utah
(NBC) (KDYL)

Partial listing:

I'M GETTIN' SENTIMENTAL OVER YOU (open)
Begin The Beguine
White Christmas – Dick Haymes, vocal
Blue Blazes
America The Beautiful
I've Found a New Baby
Mighty Lak a Rose
Jingle Jangle Jingle
Jingle Bells

¹⁶¹ Variety, December 2, 1942, p. 37

¹⁶² Variety, December 2, 1942, p. 39

December 2, 1942 (Wed) 9:30 - 10:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 12
Western and Mountain Feed
Unidentified Location
Salt Lake City, Utah
(NBC) (KDYL)

December 2, 1942 (Wed)
Jerry Jones' Rainbow Randevu
Salt Lake City, Utah
(Dance)

"Breaking a successful dance-hall, theater and concert tour of the Pacific Northwest, Tommy Dorsey brings his celebrated orchestra to Salt Lake City for his initial appearance at Jerry Jones' Randevu Wednesday night, for one night only."¹⁶³

December 4, 1942 (Fri)
Fort William Henry Harrison
Helena, Montana
(Appearance)

December 4, 1942 (Fri)
Civic Center Ballroom
Helena, Montana
(Dance)

December 5, 1942 (Sat)
Great Falls Army Air Base
Great Falls, Montana
(Appearance)

December 5, 1942 (Sat)
Great Falls, Montana
(Dance)

D M S

¹⁶³ Salt Lake Tribune, December 2, 1942, p. 24

TD RUNS INTO MORE INCLEMENT WEATHER

"Helena, Montana – Dec. 19 – Despite inclement weather and temperatures ranging just above zero, 1,486 paid their way into Civic Center Ballroom here Friday (4) to dance to the music of Tommy Dorsey's orchestra. Gross totaled \$2,096. Top for servicemen was \$1 and \$1.50 for civilians. In addition to playing the dance, Dorsey and several of his entertainers that afternoon presented a program for soldiers at Fort William Henry Harrison. From here Dorsey went to Great Falls, where he played to 2,642 people, including 516 servicemen stationed at the base there. American Legion assisted Ben Barnett and K. O. MacPherson of Helena in sponsoring the dance there, which netted \$3,766. Orchestra and vocalists also played to servicemen at a special program at the army base there. Immediately following the Great Falls dance, the 40-piece troupe boarded a 27-passenger bus, which took them back to Idaho Falls, where they made train connections to Reno, Nevada."¹⁶⁴

Personnel

Al Porcino (tp) replaces Vanelli
Add Johnny Bothwell (as)
Add Barbra Canvin (vocal)
Drop Pied Pipers (vocal)

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, **Al Porcino**, Jimmy Blake, Al Stearns, Jimmy Zito. Trombones: TD, Dave Jacobs, George Arus, Jimmy Skiles; Reeds: Heinie Beau (clt & ts), Fred Stulce (as), **Johnny Bothwell** (as), Harry Schulmann (as & bs), Don Lodice (ts), Bruce Snyder (ts); Rhythm: Milt Raskin (p), Clark Yocum* (g), Phil Stevens (b), Buddy Rich (d); Violins: Seymour Miroff, Bernard Tinterow, Leonard Posner, William Ehrenkranz, Alex Beller, Paul Pollakine; Cello: Harold Bemke, Leonard Atkins, Sam Ross. Harp: Ruth Hill; Vocalists: Dick Haymes, Sy Oliver, **Barbara Canvin**

(*) It is uncertain if Clark Yocum remained with the band when the Pied Pipers quit.

¹⁶⁴ The Billboard, December 26, 1942, p. 23

December 9, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 13
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme
I'm Coming Virginia
There Are Such Things – Dick Haymes, vocal
Well Git It
Chicago - Barbara Canvin, vocal
Songs My Mother Taught Me
Blue Skies
Losers Weepers
I'm Gettin' Sentimental Over You – closing theme

December 9, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 13
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

December 12, 1942 (Sat)
Unidentified Location
Unidentified Network and Affiliate

D M S

East of the Sun – Dick Haymes and the band, vocal

December 16, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 14
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme
Dinah
Velvet Moon – Dick Haymes, vocal
Remember (brief)
What Is This Thing Called Love – Barbara Canvin, vocal
The Moon Is Low – Dick Haymes, vocal
To A Blue Rose
You're in The Army Now (brief)
"Star in Uniform" segment: Pvt. Lion Ferris
Castle Boogie - Lion Ferris, piano
I Know That You Know
I'm Gettin' Sentimental Over You – closing theme

December 16, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 14
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

D M S

INSIDE STUFF - ORCHESTRAS

"Carrying spare musicians as protection against sudden loss of men to the draft seems to be growing. Tommy Dorsey is currently toting two extra trumpet players as insurance against being left short-handed. There's a good possibility that he'll soon have to use one, as Ray Lynn, long-time member, reports for a physical this week. Jimmy Dorsey first started the idea of carrying extra men, but it almost backfired on him. He carried one spare trumpeter, but before any of his four set men were called the spare was docketed for a physical. He subsequently drew a 4-F."¹⁶⁵

¹⁶⁵ Variety, December 23, 1942, p. 39

December 21, 1942 (Mon)
MGM Studios
Culver City, California
MGM production No. 1285

Work on the production of "Girl Crazy" started.

Directed by Norman Taurog, Busby Berkeley did the Rodeo sequence, musical direction by George Stoll. Based on the original stage production by George and Ira Gershwin, 99 minutes, B&W, released November 1943. Cast: Judy Garland, Mickey Rooney, June Allyson, Nancy Walker, "Rags" Ragland, Guy Kibbee, Gil Stratton, Robert E. Strickland, Frances Rafferty, Howard Freeman and Henry O'Neill, Tommy Dorsey and his Orchestra. Ziggy Elman (tp), Fred Stolce (clt & as) and Maurice Purtill (d) are present.

December 1942 – January 1943
MGM Studios
Culver City, California
Soundtrack Recording Sessions
MGM Film Production "Girl Crazy"

"Girl Crazy" was a major and lengthy studio production. The band made recordings for the film separately and together with the MGM Studio Orchestra. The Music Maids, Six Hits and a Miss, The Kings Men, Trudy Erwin, Hal Hopper, the MGM Studio Chorus, The Stafford Trio, Kathleen Carns and Ruth Clark supplemented the band in the soundtrack recordings. Vocalist Barbara Canvin also appeared on several vocal numbers. The band's audio work was accomplished primarily in December 1942 and January 1943, although several numbers were not completed until April 1943.

December 23, 1942 (Wed)
MGM Studios
Culver City, California
Soundtrack Recording Session
MGM Film Production "Girl Crazy"

BOY! WHAT LOVE HAS DONE TO ME
(Ira Gershwin-George Gershwin)
Arranged and orchestrated by Sy Oliver and Axel Stordahl

Issues

CD **Rhino R2 72590, R2 72732, R2 75283**

EMBRACEABLE YOU
(Ira Gershwin-George Gershwin)
Arranged and orchestrated by Sy Oliver and Axel Stordahl
(Reprise)

December 23, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 15
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme

BACK STAGE AT THE BALLET

THAT OLD BLACK MAGIC – Dick Haymes, vocal

Swing Low, Sweet Chariot

Remember (brief)

Medley:

Among My Souvenirs

Ave Maria - Tommy Dorsey trombone solo

Exactly Like You –Sy Oliver, vocal

"Star in Uniform": George Ricci, 19, former member of the TD orchestra

FLIGHT OF THE BUMBLE BEE - George Ricci, cello soloist

Hallelujah

I'm Gettin' Sentimental Over You - closing theme

Issues

BACK STAGE AT THE BALLET

16" 33 SSD H-7-14

THAT OLD BLACK MAGIC

16" 33 SSD H-7-14

FLIGHT OF THE BUMBLE BEE

16" 33 SSD H-7-14

D M S

December 23, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 15
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

December 23, 1942 (Wed) 10:30-11:00 pm
Unidentified Location
(KNX) (Local) Sustaining broadcast

December 24, 1942 (Thu) 10:30-11:00 pm
Unidentified Location
(KNX) (Local) Sustaining broadcast

December 25, 1942 (Fri) 8:45 – 9:00 pm
Coca Cola Victory Parade of Spotlight Bands
"Uncle Sam's Christmas Tree"
Naval Base
San Pedro, California
(BLUE) (KECA)
Jackson Wheeler, announcer

Coca Cola Signature – program open
I'm Gettin' Sentimental Over You - theme
Hallelujah
There Are Such Things – Dick Haymes, vocal
Marie – Dick Haymes and the Band, vocal
White Christmas – Dick Haymes, vocal
Coca Cola Signature – program close

Tommy Dorsey was the final band to appear on a 12-hour broadcast of 43 bands over 142 stations of the Blue Network between Noon and Midnight, planned and produced by Paul Dudley of D'Arcy Advertising.

December 26, 1942 (Sat)
MGM Studios
Culver City, California
Soundtrack Recording Session
MGM Film Production "Girl Crazy"

TREAT ME ROUGH

(Ira Gershwin-George Gershwin)
Vocal refrain by June Allyson, Mickey Rooney, The Music Maids, The Stafford Trio,
Kathleen Carns and Ruth Clark
Arranged and orchestrated by Sy Oliver and Axel Stordahl

Also recorded in part on January 4, 1943 (see Vol. 9, "1943")

CD **Rhino R2 72590, 72732**

December 27, 1942 (Sun) 8:30 - 9:00 pm
Unidentified Location
(KNX) (Local) Sustaining broadcast

December 29, 1942 (Tue)
MGM Studios
Culver City, California
Soundtrack Recording Session
MGM Film Production "Girl Crazy"

I GOT RHYTHM

(Ira Gershwin-George Gershwin)

Vocal refrain by Judy Garland, Mickey Rooney, Six Hits And A Miss, The Music Maids,
Hal Hopper, Trudy Erwin, Bobbie Canvin and the MGM Studio Chorus
Arranged and orchestrated by Sy Oliver and Axel Stordahl

Also recorded in part on January 2, 1943, and February 2, 1943 (see Vol. 9, "1943")

CD **Rhino R2 72590, 72732**

December 29, 1942 (Tue)

Tommy Dorsey and his Orchestra opened an eight-week engagement at the Hollywood
Palladium.¹⁶⁶

D M S

¹⁶⁶ Down Beat, January 15, 1943, p. 7

Yes—Santa was there!

THROUGHOUT the nation, this year, millions of young men in uniform spent Christmas Day—not with their families but in Army Camps, Naval Bases, Marine Corps and Air Corps Centers.

BUT SANTA CLAUS WAS THERE!

The Coca-Cola Company, in a magnificent presentation, contributed a very great share of the gaiety and bit and enjoyment which are an inseparable part of Christmas. Working with their advertising agency, The D'Arcy Advertising Company, Coca-Cola staged "Uncle Sam's Christmas Tree"—one of the great radio programs of all time—a program that lasted from noon to midnight of Christmas Day.

From Service Centers in twenty-four states, FORTY-THREE of the nation's top bands not only entertained the men at these centers, but

their music went out over the airwaves to "bring together" these men and their families in homes throughout the country. Each band was on the air fifteen minutes . . . but the live show lasted several hours. Multiply that by forty-three . . . and you will realize that SANTA CLAUS INDEED WAS THERE.

The Blue Network was privileged to carry this great program and we are proud of our part.

We and our stations want to thank and to salute The Coca-Cola Company, The D'Arcy Advertising Company, the Music Corporation of America and the Bands for one of the greatest contributions ever made to American morale in time of war.



Here is the list of Spotlight Bands which took part in "Uncle Sam's Christmas Tree"—and the Camps and Bases from which they broadcast.

RAYMOND PAGE Introductory Program, Radio City, New York	EARL HINES U. S. Naval Training School, Noroton Heights, Conn.
SAMMY KAYE Fort Monmouth, N. J.	BLUE HARBOR U. S. Maritime Training Station, Hoffman Island, N. Y.
SHEP FIELDS Quantico Marine Barracks, Quantico, Va.	JOE SANDERS Naval Training Station, Oxford, Ohio
JACK TEAGARDEN Camp Felt, Leesville, La.	EDDIE ROGERS Lowry Field, Denver, Col.
RICHARD HENNER War College, Washington, D. C.	FREDDY MARTIN Camp Hunt, Riverside, Cal.
VINCENT LOPEZ Carlisle Barracks, Carlisle, Pa.	HENRY KING Scott Field, Belleville, Ill.
TONY PASTOR Edgewood Arsenal, Baltimore, Md.	CARL RAYNEZA Navy Pier, Chicago, Ill.
DICK JURGENS From An Aircraft Carrier	HAL GRAYSON Thunderbird Field, Phoenix, Ariz.
FLETCHER HENDERSON Fort Snelling, St. Paul, Minn.	JAN GARDNER Fremont Ordnance Base, Fremont, Cal.
ART JARRETT Fort Niagara, Youngstown, N. Y.	BOB MOHR Desert Training Command, Indio, Cal.
JOHNNY "SCAT" DAVIS Army Air Base, Salt Lake, Kansas	CHARLIE BARNET Manhattan Beach Coast Guard, Manhattan Beach, N. Y.
LOUIS ARMSTRONG Fort Benning, Columbus, Ga.	GEORGE OLSEN U. S. Coast Guard Training Station, Alameda, Cal.
LIGON SMITH Camp Walters, Minnetonka, Texas	DEL COURTNEY Camp Stansman, Pittsburgh, Cal.
LOUIS PRIMA Camp Allen, U.S. Atlantic Fleet Amphibious Training Base, Little Creek, Va.	GLEN HENRY Fort Lewis, Tacoma, Wash.
WILL OSBORNE Naval Air Gunners School, Hollywood, Fla.	BENNY GOODMAN Seamen's Institute, New York City
CHARLIE SPIVAK Fort Dix, N. J.	JOE HECHMAN U. S. Desmoyes Base, San Diego, Cal.
JAN SAYITT Fort Hancock, Sandy Hook, N. J.	LES HITE Fort Hancock, Douglas, Ariz.
TED LEWIS Naval Training Station, New Orleans, La.	FREDDIE BLACK Sardone Field, Taft, Cal.
RUSS MORGAN Naval Reserve Aviation Base, Glendale, Ill.	TED FIORITO Camp Roberts, Pico Rivera, Cal.
GENE KRUPA March Field, Los Angeles, Cal.	MORACE BEIDT War Veterans' Hospital, Santa Fe, Cal.
AL KAYLES Camp McCoy, La Crosse, Wis.	TOMMY DORSEY San Pedro Naval Base, San Pedro, Cal.
JOHNNY RICHARDS BHS Field, Ogden, Utah	

The Blue Network

December 29, 1942 (Tue) 10:30 - 11:00 pm
Hollywood Palladium
(CBS) (KNX) Sustaining broadcast

SINATRA MOVES INTO 'HIT PARADE'

"Frank Sinatra, former Tommy Dorsey vocalist now on CBS sustaining, will replace Barry Wood on American Tobacco's Lucky Strike Hit Parade. Mood will shift over to the new Friday night replacement show for 'Information, Please,' which starts Feb. 12 with a 50-piece orchestra under Mark Warnow, plus Marie Greene, and Lyn Murray's chorus. This program will originate in Carnegie Hall, N. Y. and consist of an 'All-Time Hit Parade' melodies popular 20 or more years ago. George Washington Hill, head of American Tobacco, spent approximately \$1,500 last week to have both shows produced and transcribed for his personal benefit, with Sinatra on the Hit Parade. Wood has been in that spot for three consecutive years. Sinatra has been receiving a concentrated buildup from CBS since leaving Dorsey. He has two shows, one half-hour and a quarter-hour, and on Jan. 4 begins 15 minutes across the board at 11:15 p.m. He was recently signed to a contract by Columbia Records to record solo after the settlement of the present controversy with the AFM. Today (Wednesday) Sinatra begins 10 consecutive weeks at the Paramount Theatre. N. Y. Frank Cooper, of General Amusement Corp., manages Sinatra."¹⁶⁷

December 30, 1942 (Wed) 5:30 - 6:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 16
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

I'm Gettin' Sentimental Over You – opening theme
Song of India
Daybreak – Dick Haymes, vocal
Old Man Harlem
Remember (brief)
Medley:
 My Reverie
 Dipsy Doodle
Can't Get Stuff in Your Cuff – Sy Oliver, vocal
Sleepy Lagoon - Tommy Dorsey trombone solo
I Got Rhythm
I'm Gettin' Sentimental Over You – closing theme

¹⁶⁷ Variety, December 30, 1942, p. 27

December 30, 1942 (Wed) 8:30 - 9:00 pm
"The Tommy Dorsey Raleigh-Kool Show" 16
Western and Mountain Feed
NBC Hollywood
(NBC) (KFI)
Truman Bradley, announcer

December 30, 1942 (Wed) 10:30 - 11:00 pm
Hollywood Palladium
(CBS) (KNX) Sustaining broadcast

December 31, 1942 (Thu) 10:30 - 11:00 pm
Hollywood Palladium
(CBS) (KNX) Sustaining broadcast

PRESENTING LILY MARS

During the production of "Du Barry Was A Lady" and just as the "Girl Crazy" work at MGM was getting started, the studio assigned the Tommy Dorsey and Bob Crosby bands to one scene each in "Presenting Lily Mars," starring Judy Garland and Van Heflin. The Dorsey band appeared in the film's finale.

October-December 1942
(Unidentified)
MGM Studios
Culver City, California
Soundtrack Recording Session
"Presenting Lily Mars"

BROADWAY RHYTHM

(Arthur Freed-Nacio Herb Brown)
Vocal refrain by Judy Garland and the MGM Studio Chorus
Arranged and orchestrated by Sy Oliver and Axel Stordahl

December 1942
NBC Hollywood
Transcription Recording Session
SSD "Downbeat" 14
Tommy Dorsey, host
Truman Bradley, announcer

16" 33
GMA: **SSD H-7-14-1**
AFRS-955-1

I'M GETTIN' SENTIMENTAL OVER YOU - theme
BACK STAGE AT THE BALLET - from Raleigh-Kool, December 23, 1942
THAT OLD BLACK MAGIC – Dick Haymes, vocal
 - from Raleigh-Kool, December 23, 1942
SWING LOW, SWEET CHARIOT - from Raleigh-Kool, December 23, 1942
STOMPING AT THE SAVOY - from Raleigh-Kool, September 23, 1942

16" 33
GMA: **SSD H-7-14-2**
AFRS-955-2

THE SHEIK OF ARABY - from Raleigh-Kool, September 23, 1942
MANHATTAN SERENADE – Jo Stafford, vocal
 - from Raleigh-Kool, September 23, 1942
THE FLIGHT OF THE BUMBLE BEE - from Raleigh-Kool, December 23, 1942
THINE ALONE - Tommy Dorsey trombone solo
 - from Raleigh-Kool, September 23, 1942
LA ROSITA - from Raleigh-Kool, Unidentified
HALLELUJAH - from Raleigh-Kool, September 1, 1942
I'M GETTIN' SENTIMENTAL OVER YOU - theme

The program was distributed using two 16" discs. In order to facilitate easier cueing of two quarter hour discs, the Tommy Dorsey half-hour program was split onto two 16" transcription discs, with a different artist, in this case Ray Noble and his Orchestra, on the reverse of each disc ("Downbeat" 13). The date given above is the mastering and editing date. These items have been taken from various Tommy Dorsey Raleigh-Kool shows of the period. The Jack Marshall and George Ricci items, "Stompin' at the Savoy" and "Flight of the Bumble Bee" are from "Star in Uniform" segments. The Dorsey and Bradley remarks were dubbed during the editing of the transcriptions.



Continued with Chapter 9
Tommy Dorsey – 1943

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.

Listen or download current episodes and search archived episodes here:

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