THE JERRY GRAY STORY

This document has been compiled to provide researchers and music fans an overview of the musical life of Jerry Gray (1915-1976) following his discharge from the US Army Air Force. Essentially post-WWII.

We document known daily activity, media articles, recording sessions, and radio broadcasts of Jerry Gray and His Orchestra. Specifically: New York City 1946; The Hollywood Years 1946-1969; and The Dallas Years 1969-1976; along with a Song and Artist Index.

Articles are posted chronologically, however like topics are grouped together. Recording sessions will show only the matrix number and the initial released records for each song.

The Discography – a separate and detailed discography will document all known commercial and transcription recording sessions and radio/television performances and their known releases in detail.

We have attempted to locate as many different contemporaneous newspaper stories, magazine articles, trade journals, and all pertinent documents relating to Jerry Gray. We have also included similar stories relating to other cast members and musicians associated with Jerry Gray. This can take us away from the primary purpose, yet can also add perspective from those around Jerry Gray.

With today’s computer technology, The Jerry Gray Story can easily be updated as new information of events up to 70 years ago is located and verified.

Times shown on audio files are actual times of the music, and do not include applause or dialogue.

Capitalization of song titles indicates audio files in our collective archives.

Acknowledgement and appreciation is directed towards all who over the years have played a part in documenting the activities of Jerry Gray post-WWII.

Individual recognition and credit is given to Richard Claar, Rich Mittelstadt, Darwin Boyd, Don Lance, Dr. Michael Arie, Christopher Popa, and especially to Ed Polic, Karl Pearson, Rob Ronzello, and Al Gray.

This Jerry Gray Chronology/Discography is compiled for research purposes and is not intended for commercial distribution. No portion may be used without written permission.

Cover picture . . . . . publicity photo . . . . . Jerry Gray and his Band of Today – MCA
Jerry Gray – Hollywood 1946-1947

October 9, 1946 [Wednesday]:


1439-3 GUILTY (3:09) Capitol 324 B
1440-4 OH, BUT I DO (3:03) Capitol 324 A
1441-2 MY FUTURE JUST PASSED (2:51) Capitol 438 B

Capitol 324 Label – Margaret Whiting With Orchestra Conducted by Jerry Gray

Capitol 438 Label – Margaret Whiting With Orchestra

Jerry Gray and his Orchestra: Musicians unknown

[Author’s Note: Capitol 438A is “You Do” Matrix 1939-3 by Margaret Whiting with Frank DeVol. Recording date May 22, 1947. Capitol 438A label reads Margaret Whiting With Frank DeVol And His Orchestra, and 438B label reads Margaret Whiting With Orchestra. Reviewers and others have incorrectly assumed 438B was Frank DeVol, rather than correctly crediting as Jerry Gray.

This is a different Margaret Whiting version of “You Do” than recorded on May 13, 1947, 1915-4, and released on Capitol CD 7-93194 and by Collectors Choice CCM-103 and Pair PCD2-1224.

The Jerry Gray/Vic Damone pairing on Mercury 5056 of “You Do” recorded Apr 23, 1947, frequently appeared on The Billboard Most-Played On The Air List.]

Publicity and Reviews:

The Billboard, Nov 16, 1946, Page 29/Page 30, Advance Record Releases:

Records listed are generally approximately two weeks in advance of actual release date.

GUILTY ….. Margaret Whiting (Jerry Gray Ork) Capitol 324.
OH, BUT I DO ….. Margaret Whiting (Jerry Gray Ork) Capitol 294.
In The Groove

**Oh, But I Do ..... 324**

**Guilty**

Margaret Whiting with Jerry Gray conducting the band, in selections from the Warner Brothers film "The Time, The Place and The Girl."

A side presents the top ballad from the movie with “Hit Parade” choice rated high. The singer’s velvet-voiced performance is tops. Coupling is a torch song with more than usual Whiting appeal, in which she pours her heart as the song was written by her father, the late Dick Whiting, one of the greatest of tunesmiths.

---

**The Billboard, Jan 18, 1947, Page 22, Music Popularity Charts, Part III:**

Records Most-Played On The Air

OH! BUT I DO … Margaret Whiting (Jerry Gray Ork) … #11 Capitol 324
GUILTY … Margaret Whiting (Jerry Gray Ork) … #15 Capitol 324

---

**The Billboard, Feb 22, 1947, Page 23, Music Popularity Charts, Part III:**

Records Most-Played On The Air

OH! BUT I DO … Margaret Whiting (Jerry Gray Ork) … #11 Capitol 324
GUILTY … Margaret Whiting (Jerry Gray Ork) … #12 Capitol 324

---

**The Billboard, July 26, 1947, Page 134, Record Reviews:**

MARGARET WHITING (Capitol B438)

You Do – FT; V.
My Future Just Passed – FT; V.

Falling easy on the lobes, Margaret Whiting Turns in a thoroughly pleasing interpretation of the screen-boosted You Do (from 20th Century-Fox Betty Grable vehicle, *Mother Wore Tights*). Frank De Vol’s ork creates the romantic scene here as well as for the ballad flip. Latter is another Dick Whiting revival. She sings her father’s yesteryear hit with meaningful sincerity.

Pix push should make You Do a tune-ladder climber. My Future may well come out of the past to prove a coin snatcher.
October 16, 1946 [Wednesday]:


598-1  TEXAS AND PACIFIC v FL, SS (2:42)   Mercury 3197, Mercury 5015
599   Anvil Chorus   Mercury 5015
      (not confirmed, possibly unreleased)

Label – JERRY GRAY And His Orchestra, Vocal Chorus By Frankie Laine and “The Smart Set”

Jerry Gray and his Orchestra: Charlie Gifford, Monty Kelly, Manny Klein, Irv Lewis, t; Ed Kusby, Hoyt Bohannon, Ollie Wilson, Ed Guest, tb; Willie Schwartz, Les Robinson, Don Lodice, Babe Russin, Chuck Gentry, reeds; Milt Raskin p; George Van Eps g; Art Bernstein b; Rich Cornell d.

Frankie Laine, v; The Smart Set, vg.

[Author’s Note: The Smart Set is likely a vocal quintet, based on the advertisement for a Bel-Tone recording with Hal Brooks and Skip Nelson, The Billboard, Sep 7, 1946, Page 22. Also note the change in musicians from the NYC-based pool to the LA-based pool.]

October 18, 1946 [Friday]:

Jerry Gray Mercury Recording Session, Hollywood, California.

600  ANVIL CHORUS (2:55)   Mercury 5015

Label – JERRY GRAY And His Orchestra

Jerry Gray and his Orchestra: Charlie Gifford, ALAN ARMER, Manny Klein, Irv Lewis, t; Ed Kusby, Hoyt Bohannon, Ollie Wilson, EARLE HAGEN, tb; Willie Schwartz, Les Robinson, Don Lodice, Babe Russin, Chuck Gentry, reeds; Milt Raskin p; George Van Eps g; Art Bernstein b; Rich Cornell d.

A now rare German issue of recorded material from Mercury Records USA. The German record companies Regina (Astra-Regina Record company Berlin), and Austroton-Mercury (Austroton-Records) released US Mercury recordings for the first time in Germany. Later, the EMI-Electrola released Mercury Records on the 45 rpm Format.

Also note the incorrect label showing the vocal group as The Sept Smarts.
Publicity and Reviews:

*The Billboard*, Feb 22, 1947, Page 27, Record Reviews:

JERRY GRAY (Mercury 5015)

**Anvil Chorus**
Texas and Pacific – FT; VC,

Tho he captured early prominence as scorer for the Glenn Miller Ork, Gray doesn’t stick to his previous arrangement for the ex-AAF music chief, on the “Anvil Chorus.” This Gray penning carries about 75 per cent of the punch of the Miller scoring, but doesn’t capture the commercial appeal of his former effort. Reverse, the first double artist deal for Mercury, pairing Jerry Gray and vocalist Frankie Lane and the Stardusters, harmony group. Tune, from Louis Jordan’s “Reet, Petite and Gone,” is another of the current railroad song epidemic, but doesn’t approach “Atchison,” etc.

“Anvil Chorus” will pull in spots where the hepsters hang out, while reverse carries popular and some race appeal.

Mercury Records Advertisement on the right two columns of the same page:

“TEXAS AND PACIFIC”
“ANVIL CHORUS”

JERRY GRAY and His Orchestra
Celebrity series No. 5015 – 75¢

Jerry Gray, Frankie Laine, and the Smart Set are West Texas bound on the “T.P.” special; to be specific, “TEXAS AND PACIFIC” … Combining the wonderful swingy music of Jerry Gray, the tantalizing voice of Frankie Laine, and the smooth crooning of a new group, The Smart Set. “TEXAS AND PACIFIC” is a new tune slated for top honors on the music boxes, and with record shops, jazz fans, bobby-soxers … and well, just about everybody! … Backed by “Anvil Chorus” another one of these famous Jerry Gray instrumentals.

*Down Beat*, Mar 26, 1947, Page 19, Record Reviews:

**Anvil Chorus**
**Texas And Pacific**

Anvil is much like the arrangement the old Miller band used to play, save that it’s shorter. Nothing extraordinary happens with the solos here; as a matter of fact Jerry gets cut by his old boss’ disc on this one. T&P has reminiscent choo-choo tinges too, even with Frankie Laine helping out on the vocal. (Mercury 5015)

*Radio And Record Stars with Band Leaders*, June-July 1947:

JERRY GRAY

“Anvil Chorus”
“Texas And Pacific”

It was his arranging skills for the late Glenn Miller that attracted attention to Jerry Gray. But as a maestro, he doesn’t do himself as much good.
Perhaps he is trying to break into the Morton Gould – David Rose circles, but his orchestral transcription of the "Anvil Chorus," while rich in instrumental color, is a far cry from the sock "Anvil" that the Miller men once spun. Nor does it have the commercial appeal. For the flipover, rhythm chanter FRANKIE LAINÉ and the harmonizing STARDUSTERS join the large Gray aggregation on “Texans And Pacific.” It’s another in the current railroad song epidemic, but the ditty design hardly makes for an attractive line. (Mercury 5015) For those who admire arranging skill.

November/December 1946:

Reference in Variety of Jerry Gray back in NYC.

April 23, 1947 [Wednesday]:

Vic Damone Mercury Recording Session, Hollywood, California.

795 ANGELA MIA (My Angel) (2:49) Mercury 5056-B
796 YOU DO (3:11) Mercury 5056-A
797 IVY (2:41) Mercury 5053-A
798 I HAVE BUT ONE HEART (2:57) Mercury 5053-B

Label – VIC DAMONE And Jerry Gray’s Orchestra

Jerry Gray and his Orchestra: Musicians Unknown, except for the following – Frank Ferretti t; Murray McEachern tb; Les Robinson as; Johnny Guarnieri p; Carmen Mastren g and balalaika; Davy Tough d; likely Tony Gray accordion.

Publicity and Reviews:

The Billboard, Jun 7, 1947, Page 31, RECORD REVIEWS:

VIC DAMONE (Mercury 5053)

Ivy – FT; VC.

I Have But One Heart – FT; VC.

Mercury’s newest entry in the swoon brigade, Vic Damone, chose a toughie in “Ivy” for his debut, in that this tune has already been done by the established names in the field, but the 19-year-old singer imparts just the right touch to this promising pop and his version should gain him plenty of attention. Reverse is strictly a sleeper, with Damone putting his soft, polished pipes to an Italian folk song, which has all the requirements of a sturdy pop.
Jerry Gray’s use of a guitar and mandolin background for this one is a nice change from heavy string ork backing and is very appropriate to the tune.

“Ivy,” tho carrying a new name, spots a promising voice, with flipover also a good bet for coin pull.

---

*The Billboard*, July 26, 1947, Page 132, RECORD REVIEWS:

VIC DAMONE (Mercury 5056)

*You Do* – FT; VC.

*Angela Mia* – FT; VC.

Teen-ager Vic Damone, who rose another notch on the croon ladder with his acquisition of the Pet Milk network airer, again shows the confidence and vocal control that made his first effort for this platter a better-than-average bet. *You Do*, from the forthcoming flicker, *Mother Wore Tights*, is treated tenderly by Damone, who gets a good backing job from Jerry Gray’s ork. Reverse is an oldie that can be a big thing for the youngster.

**Bobby soxers will keep the *You Do* button busy.**

---

*The Billboard*, July 26, 1947, Page 31, RECORD POSSIBILITIES:

I HAVE BUT ONE HEART ..... Frank Sinatra with Axel Stordahl Ork ..... Columbia 37554

A plaintive Italian love song that looks to catch on because of the Sinatra and Damone diskings. Sinatra sings in both Italian and English with sock results, while the 19-year-old Damone shows plenty singing ability and promise on his disking, which marked his waxing debut with Mercury. Both enjoy excellent musical backings, with Axel Stordahl behind Sinatra as usual and the very capable Jerry Gray conducting for Damone. Sinatra’s disk is backed with the up-and-coming “Ain’tcha Ever Comin’ Back,” which he shares with Stordahl and the Pied Pipers.

Damone’s flip is “Ivy.”

---

*The Billboard*, Apr 24, 1948, Page 32:

VIC DAMONE

The 20-year-old swoon stylist of Mercury Records, Vic Damone, has come a long way in the three years since the time of his ushering days at the New York Paramount Theater. Damone was picked up by manager Lou Capone and in rapid-fire fashion Capone built up Da Moan on local sustaining air shots. These sustainers grew into a commercial airer for Pet Milk, and about the same time the warbler landed a Mercury waxing contract. His first platter, *I Have But One Heart*, established Damone almost immediately in the bobby-sox brigade. Back to the Paramount he came, but this time like a conqueror, being the feature attraction in a stage presentation. Damone followed this with a well-received run at the Commodore Hotel in New York.

The young warbler’s personal management reins are held by Capone. Bookings are made thru the William Morris office.
Collector’s Corner by VIC DAMONE

(From elevator operator at the New York Paramount Theater to headliner on the stage of the same showplace is Vic Damone’s success story. Recently chosen as the most promising male vocalist by the nation’s disc-jockeys, Vic is one of the Mercury Records’ top vocal stars. He is also heard on his own coast to coast radio show (Saturdays, 7:30 P.M., EST, NBC) and firmly believes that Brooklyn is the garden spot of the world.)

I suppose that some people wouldn’t have any trouble at all in naming their favorite phonograph records – just like that. It’s always a difficult selection for me to make, though. While it’s true that I haven’t been collecting records for a very long time, I’ve been building my collection at a fast pace these past few years. My favorites include vocals, instrumentals, novelties and classics. Now, before I run out of space, I’d like to list my favorites.

There’s little explanation needed for collecting a record like Frank Sinatra’s “The House I Live In” on Columbia.

Cammarata’s “Rumbalero” with the Kingsway Symphony Orchestra is wonderful music written and conducted by one of the finest musicians I’ve ever known (London).

There are a few singers who will ever equal the brilliance of Ezio Pinza. Most of all, I like his Columbia Record of “Madamina!” from “Don Giovanni.”

Of all the platters recorded by Patti Page (including those we made together), I like most of all her version of “Every So Often.” It’s a Mercury disc.

No one can even borrow my copy of “Big Noise From Winnetka” on Decca. It features Ray Bauduc on drums and Bob Haggart on bass.

And who can overlook the jazz classic on RCA Victor of the Glenn Miller band playing “In The Mood.”

Among all the Crosby classics, I’d choose his Decca disc of “On The Sunny Side Of The Street” accompanied by the Lionel Hampton Band.

The greatest singer of all time is represented by “Vesti La Giubba” from the opera “Pagliacci.” That’s Enrico Caruso and it’s also on RCA Victor.

And, only because I’ve been asked, I’ll stick my neck out and pick from my own recordings. I’ll always lean toward “I Have But One Heart” which I recorded with Jerry Gray. The other favorite is “Ave Maria” which I sang with a chorus directed by Mitch Miller.

May 21, 1947 [Wednesday]:

Jerry Gray arrangements, Tex Beneke and his Orchestra, RCA Victor Recording Session, RCA Victor Studios, 155 East 24th Street, New York City, New York.

- D7-VB-904-1   NOTRE DAME VICTORY SONG   RCA Victor 20-2340-B
- D7-VB-905-1   ON WISCONSIN!   RCA Victor 20-2340-A
May 23, 1947 [Friday]:

Jerry Gray arrangement, Tex Beneke and his Orchestra, RCA Victor Recording Session, RCA Victor Studios, 155 East 24th Street, New York City, New York.

D7-VB-909-1 ANCHORS AWEIGH RCA Victor 20-2339-B

May 28, 1947 [Wednesday]:

Jerry Gray arrangements, Tex Beneke and his Orchestra, RCA Victor Recording Session, RCA Victor Studios, 155 East 24th Street, New York City, New York.

D7-VB-927-1 WHEN SUMMER IS GONE v GS, MS RCA Victor 20-2341-A
June 30, 1947 [Monday]:

_Club 15_

Season 1  
Dates: Jun 6, 1947 – Jun 4, 1948  
Network: CBS  
Days: Monday, Tuesday, Wednesday, Thursday, Friday  
Length of show: 15 minutes  
Sponsor: Campbell Soup Company

_Club 15 – Season 1 Cast:_

**Jerry Gray and his Orchestra** [estimated initially at 10 to 11 pieces]. Scheduled for all shows, Monday, Tuesday, Wednesday, Thursday, and Friday; Jun 30, 1947 thru Jun 4, 1948.

**Bob Crosby** – Master of Ceremonies and Male Singer. Scheduled for all shows, Monday, Tuesday, Wednesday, Thursday, and Friday; Jun 30, 1947 thru Jun 4, 1948.

**Margaret Whiting** – Featured Female Singer on Monday, Wednesday, and Friday; Jun 30, 1947 thru Sep 26, 1947. Then switched to Tuesday and Thursday, Sep 30, 1947 thru Jun 3, 1948.

**Patti Clayton** – Featured Female Singer on Tuesday and Thursday; only from Jul 1, 1947 thru Sep 25, 1947.

**The Andrews Sisters** – Replaced Margaret Whiting as Featured Singers on Monday, Wednesday, and Friday; Sep 29, 1947 thru Jun 4, 1958. Margaret Whiting switched to Tuesday and Thursday.

**The Modernaires** – Featured Vocal Group on all shows, Monday, Tuesday, Wednesday, Thursday, and Friday; Jun 30, 1947 thru Sep 26, 1947. Then switched to Tuesday and Thursday, Sep 30, 1947 thru no later than Mar 25, 1948. The Modernaires were Hal Dickinson, Johnny Drake, Fran Scott, Ralph Brewster, and Paula Kelly. From the Sep 27, 1947 issue of The Billboard, Paula Kelly returns to Modernaires end of month following stork visit.

**The Pied Pipers** – Replaced The Modernaires as Featured Vocal Group, Tuesday and Thursday; Mar 30, 1948 thru Jun 3, 1948. The Pied Pipers were Chuck Lowry, Hal Hopper, Clark Yokum, and June Hutton.

**Del Sharbutt** – Announcer. Appeared on all shows, Monday, Tuesday, Wednesday, Thursday, and Friday; Jun 30, 1947 thru Jun 4, 1948.

_Club 15 – Air Times:_

<table>
<thead>
<tr>
<th>Region</th>
<th>Time</th>
<th>Start Date</th>
<th>End Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Coast [WCBS]</td>
<td>7:30 – 7:45 pm</td>
<td>Jun 30, 1947</td>
<td>thru Jun 4, 1948</td>
</tr>
<tr>
<td>West Coast [rebroadcast] [KNX]</td>
<td>8:30 – 8:45 pm</td>
<td>Jun 30, 1947</td>
<td>thru Sep 26, 1947</td>
</tr>
<tr>
<td></td>
<td>9:30 – 9:45 pm</td>
<td>Sep 29, 1947</td>
<td>thru Mar 12, 1948</td>
</tr>
<tr>
<td></td>
<td>10:30 – 10:45 pm</td>
<td>Mar 15, 1948</td>
<td>thru Apr 23, 1948</td>
</tr>
<tr>
<td>[Live broadcast]</td>
<td>4:30 – 4:45 pm</td>
<td>Apr 26, 1948</td>
<td>thru Jun 4, 1948</td>
</tr>
</tbody>
</table>
1948 summer replacement for Club 15 is the Jerry Wayne – Alvy West Show

Musicmakers of Network Radio: 24 Entertainers, 1926-1962, by Jim Cox:

Crosby became a fixture of weeknight radio in mid-1947 when he started hosting a quarter-hour of lighthearted music and mirth over CBS. The Campbell Soup Company underwrote the show to boost a diverse line of soups, juices, spaghetti and other quick-fix meals.

Deep bass-voiced announcer Del Sharbutt had an incredibly persuasive way of making listeners believe it when he depicted those soups as "mm-mm good!" The series was officially labeled Club 15 but was often identified in newspaper radio logs as Bob Crosby's Club 15. The show's headliner usually referred to it on the air as "the old Club 1–5."

Debuting at 7:30 p.m. Eastern Time on June 30, 1947, Crosby followed a pattern that he had perfected a dozen years earlier, being the front man with the easygoing, laid-back technique, quick to defer to others in the cast.

While the orchestra backing the singing wasn't named for him but for its true leader, Jerry Gray, Crosby blithely introduced the acts before they performed. On different nights and in different seasons (although some, like Gray's entourage, were holdovers from year to year), Crosby was flanked by one or two regulars per outing: The Andrews Sisters, Patti Clayton, Gisele MacKenzie (who made her American radio debut on Club 15), The Modernaires, Jo Stafford and Margaret Whiting. Crosby bantered back and forth with his co-stars in lively scripted exchanges laced with light humor, all penned by Carroll Carroll and David Gregory. (Carroll had been a mainstay among wordsmiths for brother Bob, having recently been displaced by the Groaner.) The headliner usually sang a couple of songs along and maybe joined in a duet or ensemble with his guests.

The show was off the air for two months each summer and aired nightly from June 30, 1947, to December 21, 1951. Thereafter it ran at the same stand on Monday, Wednesday and Friday nights through January 16, 1953.

When Crosby stepped away from the CBS microphone to sing on a weekly half-hour feature for Pet Milk over NBC during the 1949 to 1950 season, vocalist Dick Haymes was hired to replace him at Club 15. But it wasn't the same apparently for Campbell Soup and for Crosby, too. When his NBC contract ended, he hustled back to re-sign at CBS, and remained – with rare exceptions – a fixture in CBS's fold for the continuation of his network broadcasting life. Once again that was something that his brother had also done before him. "The old Club 1–5" may have allowed Bob Crosby to connect with more Americans for a sustained period than anything he had ever done. Not only was it steady work, it aired at a time of day that many families had finished dinner together (which may be difficult to fathom today). As they awaited the day's headlines and commentary of the eminent CBS newsman Edward R. Murrow, aired at 7:45, they switched on their radios to enjoy the rollicking music and laughter that Bob Crosby presided over.
Radio Logs/Highlights, Jun 30, 1947:

WCBS (880)  7:30 – 7:45 pm  Club 15: Bob Crosby, Margaret Whiting, The Modernaires, Jerry Gray Orchestra

WTOP (1500)  7:30 – 7:45 pm  Bob Crosby debuts as emcee and singing star of fifteen-minute musical show

WBBM (780)  6:30 – 6:45 pm  Club 15 (CBS)

KNX (1070)  8:30 – 8:45 pm  Bob Crosby

The Milwaukee Sentinel [Milwaukee, Wisconsin], Jun 30, 1947, Page 4:

WISN Advertisement:

**CLUB 15**

A new and tuneful program, with Bob Crosby as singing host and master of ceremonies, plus Margaret Whiting, Patti Clayton, and the Modernaires. Over WISN Monday through Friday at 5:30 p.m.

Historical Dictionary of Jazz, by John S. Davis, Page 104:

Conrad Joseph Gozzo (1922-1964) – From 1947 to 1951 he performed on Bob Crosby's radio broadcasts and with Jerry Gray.

July 25, 1947 [Friday]:

**Club 15 Review**

The Billboard, Aug 2, 1947, Page 12:

NETWORK PROGRAM Review & Analyses – Rating figures used are supplied by the C. E. Hooper organization. Data concerning advertiser expenditures, campaign themes, etc., is compiled by interviews with agencies and advertisers and is based on latest available information.

**Club 15 – Reviewed July 25, 1947**

**CAMPBELL SOUP COMPANY** – R. M. Budd, Advertising Mgr.


**Via CBS (148 Stations)**

MTWTF, 7:30 – 7:45 p.m.; rebroadcast 12:30 a.m. from Hollywood

**Estimated Talent Cost:** $8,500; producer-director, Cal Kuhl; announcer, Del Sharbutt; writer, Carroll Carrol, music, Jerry Gray’s orchestra, the Modernaires. **Cast:** Bob Crosby, Margaret Whiting (MWF), Patti Clayton (Tu., Th.)
Current Hooperating for the program ............ 3.8
Average Hooperating for shows of this type (Popular Music) ......................... 5.2
Current Hooperating of show preceding:
  Sustaining, Monday, 7-7:30 p.m. ...... None
  Jack Smith (TWTF, 7:15-7:30 p.m.) .... 4.4
Current Hooperating of show following
  Robert Trout. ............................. 2.8

CURRENT HOOPERATINGS OF SHOWS ON OPPOSITION NETWORKS

ABC: “Lone Ranger” (MWF, 7:30-8 p.m.) ...... 4.8
  “Green Hornet” (Tu, 7:30-8 p.m.) ....... 3.4
  Sustaining (Th, 7:30-7:45 p.m.) .......... None

MBS: Henry J. Taylor (M&F 7:30-7:45 p.m.) .... 1.4
  Arthur Hale (Tu, Th, 7:30-7:45 p.m.)
  (Ltd. Network Moving Av.) ............... 2.4
  Leland Stow (W, 7:30-7:45 p.m.) ......... 1.9

NBC: Sustaining (MTWF) ........................ None
  “Grand Marquee (Th, 7:30-8 p.m.) ...... 4.1

ABOUT THE ADVERTISER

Campbell Soups has upped its advertising budget in recent years and during 1946 spent considerably more money in radio than in magazines. Sponsor’s outlay in broadcasting in that year was almost $2,500,000, a figure which placed the soup company in the top 15 radio bankrollers. The 1946 figure also represented a sizable increase over 1945 and immediately preceding years when the company’s radio budget was not much in excess of $1,500,000 annually.

In mags, Campbell’s during last year spent almost $1,700,000, slightly more than in 1945. In 1946 Campbell’s ranked 20th among mag advertisers.

*Club 15*, Campbell Soup’s nightly quarter-hour of popular music over the Columbia Broadcasting System, is patterned after a tried and proven formula and probably produces tangible sales results. While a sizable chunk of network time is involved in the over-all cost, the program production-wise, is within a very reasonable figure. This, coupled with the fact that the talent is eminently listenable and that plugs for Franco-American are freely worked into the script, adds up to good radio economics.

Host and male warbler on the show is Bob Crosby, who is engaging in the light chatter supplied by scripter Carroll Carroll, and a good performer in his solos and duets with Margaret Whiting. Latter is on the show three nights a week, with Patti Clayton doing the fem stint Tuesday and Thursday. In addition there are the Modernaires, a top vocal group, and Jerry Gray’s orchestra – all of it adding up to a pleasant quarter-hour of pops and standards.

Script-wise, *Club 15* is bright, both in its chatter and commercials. Latter are fairly frequent – both the singing variety and the straight blurb type – but they are not unpleasant and deliver good commercial impact. Del Sharbutt’s spieling on this show stressed summer season advantages of the product, Franco-American Spaghetti.

... Paul Ackerman.

[Author’s Note: This review provides an excellent insight into the financial, advertising and rating considerations in producing a live network broadcast. Unfortunately there is very little here about the content of the program and participants beyond sharing their names and general comments.]
Murray Bolen, former Hollywood manager of Compton Adv., has been named producer of CBS “Club 15” program, replacing Cal Kuhl, who leaves to join J. Walter Thompson Co. as vice president. Mr. Bolen also has been named to produce transcribed “Bob Burns Show” to be released through Star Transcriptions.

August 1, 1947 [Friday]:

Radio in Review By JOHN CROSBY – A Table At Club 15

A 15-minute daytime show repeated five times a week, the soap companies long ago discovered, is an inexpensive and in many cases more effective means of selling than one big half-hour evening show, no matter what its Hooper rating. The Chesterfield Supper Club has followed this pattern with great success on a five-a-week evening show, where the time is a little more expensive, and now Campbell’s soup, in one of the biggest deals in radio, has tied up CBS five times a week (Mondays through Fridays 6:30 to 7 p.m.) with two 15-minute shows.

One is Club 15, a musical featuring Bob Crosby and patterned fairly closely after the Supper Club. The other is a news summary with Bob Trout doing the vocal. Edward R. Murrow, recently resigned vice-president of CBS, who made a towering reputation as a news commentator during the war, will replace Mr. Trout Sept. 29.

Club 15 hasn’t the chic of the Supper Club. It doesn’t seem to want it. It’s Broadway, whereas the Supper Club is the East 50’s. It’s a brasher show with more noise, more brass, more hoopla and a great deal more yelling from the studio audience. Bob Crosby, who unfortunately resides in the permanent shadow of his big brother as does everyone afflicted with the name Crosby, is a hearty ex-lieutenant of the Marines, who is reminiscent of Bing in many ways besides his name. He sings like him and uses the same off-hand methods of commenting between songs. (“Mighty mellow, Maggie, mighty mellow.”) He doesn’t do any of these things as well as his brother Bing, but he does them well enough.

Besides Mr. Crosby, you’ll find Jerry Gray’s orchestra, the Modernaires, a quintet which can out-shout the Andrews Sisters and two feminine singers, Patti Clayton and Margaret Whiting, who appear on alternate nights. Miss Clayton is the girl who will be remembered, not necessarily with affection, as the original Chiquita who cautioned us frenziedly against putting bananas in the refrigerator. When you get her off the subject of bananas, she has a thin, husky, plaintive voice of the type greatly in vogue right now. Miss Whiting, daughter of the late Dick Whiting, the composer, has one of the warmest and most pleasant voices anywhere.

Club 15, I’m afraid, is weighted down with what only may be described as boy-girl jokes, most of them leading to song cues. I preserved a couple in formaldehyde for my collection. Here they are:

Girl: Put your arms around me. Now isn’t there something you want to ask me?

Boy: Yeah, who’s going to play the mandolin?

and

Boy: I’m happy to share billing with you, but it isn’t billing I’m interested in, it’s what billing leads to.
Girl: What does billing lead to?

Boy: Cooing.

This sort of thing has kept the college humor magazines in operation for years and there must be a supply of these jokes large enough to keep Club 15 stocked up for the next decade.

Considerably more effort has been expended on the commercials than on the jokes. One commercial was a drama roughly the length of Mourning Becomes Electra, another was a very funny singing commercial to the strains of Vesti La Giubba and several of them were those casual plugs that sneak up on you. Some are good, some are terrible, but all of them, I’d say were too long for a 15-minute show. One last word about Mr. Crosby. He sang “Too-ra-loo-ra-loo-ral” the other day, rushing out where even Perry Como would hesitate to tread.

AS FOR THE news program, Bob Trout has a professional homogenized voice. He plays down the more skepticism, but he doesn’t offer anything like a complete news picture. He mixes headline news with what I should say is far too much small feature stuff.

Just what Mr. Morrow plans to do here I couldn’t say, but I devoutly hope he gives us a little more interpretive journalism on the big stories and a lot less meaningless feature stuff. When he was in London, Mr. Murrow used to humanize his news with small, personal anecdotes which tied right in with the big news. That I would like to hear again.

Speaking of 15-minute shows, the Supper Club has been redecorated for the summer with the emphasis on the band rather than on the singers. Tex Beneke and the late Glenn Miller’s orchestra alternate with Frankie Carle and orchestra. I guess everyone knows what the Miller band sounds like. As for Mr. Carle, a pianist with an extraordinarily agile right hand, he can do great things to Star Dust and to a great many other tunes too.

(c) 1947, New York Tribune

[Author’s Note: Times shown on the paper are Eastern Standard Time. This places the Club 15 air time at 6:30 p.m.]

September 1947:

*KMBC KFRM HEART BEATS*, Kansas City’s Radio Merchandiser, Sep 1947, Page 3:

**Two New Programs By Campbell Soup**

Two new five-day-a-week programs – “Club 15” emceed by Bob Crosby and “Double or Nothing,” paymastered by Walter O’Keefe are now being presented on KMBC by the Campbell Soup Company.

“Club 15,” sponsored by Franco-American Spaghetti, is heard over KMBC Monday through Friday at 6:30 p.m. The program, with Bob Crosby as singing host and master-of-ceremonies, Margaret Whiting and Patti Clayton as the femme vocal stars, and the Modernaires, outstanding rhythm quintet, presents fifteen gay minutes of modern music and songs five days a week.
September 8, 1947 [Monday]:

*El Paso Herald-Post [El Paso, Texas], Sep 8, 1947, Page 16:

KROD (600) 9:30 – 9:45 p.m. Club 15
September 29, 1947 [Monday]:

Jerry Gray and his Orchestra – Bob Crosby’s Club 15 with The Andrews Sisters, 4:30 – 4:45 pm local time, CBS Columbia Square Playhouse, 6121 Sunset Boulevard, Hollywood, California.

The Andrews Sisters joined the cast of Club 15 on this date. Starting this week, Club 15 is brought to you by Campbell Soup.

Club 15 was broadcast live to a good part of the country, airing at 7:30 – 7:45 pm in the East Coast [WCBS in New York City] and 6:30 – 6:45 pm in the Central zone [WBBM in Chicago].

It was recorded for delayed airing at 9:30 – 9:45 pm on the West Coast [KNX in Los Angeles].


| CLUB 15 INTRODUCTION AND OPENING THEME (0:18) – Del Sharbutt |
| MM-MM-GOOD (0:16) – v The Andrews Sisters |
| ON THE AVENUE (1:48) – v Bob Crosby and unknown whistlers |
| DIALOGUE (0:13) – Bob Crosby welcomes The Andrews Sisters |
| AIN'T WE GOT FUN (1:38) – v Bob Crosby and The Andrews Sisters with special lyrics added |
| CAMPBELL TOMATO SOUP AD (1:12) – Bob Crosby, The Andrews Sisters, and Del Sharbutt |
| NEAR YOU (2:15) – v The Andrews Sisters |
| I WISH I DIDN'T LOVE YOU SO – v Bob Crosby |
| HERE COMES THE FREEDOM TRAIN – v The Andrews Sisters |
| CAMPBELL TOMATO SOUP AD – Del Sharbutt |
| SUMMERTIME (closing theme) – v Bob Crosby |

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:05) – Del Sharbutt
FRANCO-AMERICAN SPAGHETTI SONG (0:16) – v The Andrews Sisters

[The Network/Station Announcement and the Franco-American Spaghetti Song is actually the opening part of the Franco-American sponsored Edward R. Murrow newscast which immediately followed Club 15.]

Announcer – Del Sharbutt [who just returned from vacation]

[Disk Scan by Jerry Haendiges]
Andrews Sisters Sign For Fall Edition of “Club 15” as Regulars

The Andrews Sisters, Maxene, Patty, and La Verne, join Columbia network’s star-studded “Club 15” Monday, September 29, to add their jive harmony to the fast-moving, five-a-week music and song sessions of Bob Crosby, Margaret Whiting, the Modernaires quintet and Jerry Gray’s orchestra. “Club 15” is heard on WHP 7:30 – 7:45 p.m. EDT, Monday through Friday.

The Andrews Sisters will share the spotlight three days a week, Mondays, Wednesdays, and Fridays, with singing master-of-ceremonies Bob Crosby. Margaret Whiting who is now Crosby’s musical partner on these three days will switch to Tuesdays and Thursdays. The Modernaires and Jerry Gray’s orchestra are heard each day.

The Andrews Sisters: A Biography And Career Record, H. Arlo Nimmo, Page 240-242:

On October 1, 1947, the Andrews Sisters resumed their radio career when they joined Bob Crosby’s Club 15, a fifteen-minute early evening, five-nights-weekly show on CBS. Crosby appeared every night. The Andrews Sisters appeared Monday, Wednesday, and Friday, and the Modernaires joined Margaret Whiting on Tuesday and Thursday. Variety liked the show, as did The Billboard.

Working the club formula ... the soupmakers sew it up for all practical purposes by a happy mating of talent. Bob Crosby is, as always, a smooth easy-going emcee who additionally does a capable job of baritoning a ballad. Abetted on the MWF stanzas by the Andrews Sisters, still the No. 1 fem songselling trio, the show falls pleasantly on the ear. Production caught showed smart pacing in that it avoided monotony in tune selection and mixing up its vocal talent (Crosby solo, Andrews threesome, Crosby-Patty duet, etc.) .... The Vic Schoen influence, of course, is evident in the girls' handling of their material and backing, tho the general musical backing here is excellently supplied by Jerry Gray and a studio ork .... This 15-minuter could easily get to be a habit with plenty of pop music devotees.

Club 15 was successful from its beginning and would be the sisters’ longest running radio show – they joined it October 1, 1947, and departed March 23, 1951. Patterned after Perry Como’s Chesterfield Supper Club, Club 15 was a fast-paced program of popular music sponsored by Campbell Soups. Bob Crosby was joined each evening with announcer Del Sharbutt and Jerry Gray and his orchestra. Vic Schoen did all the Andrews Sisters’ arrangements and their pianist Wally Weschler and drummer Irv Cottler joined the orchestra on the sisters’ nights.

The sisters once told reporters they made $5,000 a week for the show and rehearsed five hours a day to produce five new arrangements a week. One writer estimated the combined staff time for a fifteen-minute broadcast was sixty hours. Following the broadcast, there was an “aftershow” where new routines were tried out and old ones repeated before the studio audience.

......

Club 15 worked for the Andrews Sisters’ fans, too. They could hear the sisters sing slightly different versions of their recorded songs as well as renditions of current hits they never recorded. During one program the sisters sang “Tennessee Waltz” with LaVerne carrying the lead, one of the few times she sang lead. The music was almost always contemporary and only rarely did the sisters sing their old hits. Periodically, the program had a theme, such as country, western or Gay Nineties, but even these programs used as many current hits as possible.
October 1, 1947 [Wednesday]:

Jerry Gray and his Orchestra – Bob Crosby’s Club 15 with The Andrews Sisters, 4:30 – 4:45 pm local time, CBS Columbia Square Playhouse, 6121 Sunset Boulevard, Hollywood, California.

Club 15 was broadcast live to a good part of the country, airing at 7:30 – 7:45 pm in the East Coast [WCBS in New York City] and 6:30 – 6:45 pm in the Central zone [WBBM in Chicago].

It was recorded for delayed airing at 9:30 – 9:45 pm on the West Coast [KNX in Los Angeles].

Club 15 – CBS Radio Broadcast [Episode 68]

Ol’ Devil Moon – v Bob Crosby
The Lady From 29 Palms – v The Andrews Sisters
Tallahassee – v The Andrews Sisters
Gimme A Little Kiss – v Bob Crosby and Patty Andrews
I Have But One Heart – v Bob Crosby and The Andrews Sisters

[Song listing from The Billboard review below.]

__________________________

Club 15 Review

The Billboard, Oct 18, 1947, Page 12:

NETWORK PROGRAM Review & Analyses – Rating figures used are supplied by the C. E. Hooper organization. Data concerning advertiser expenditures, campaign themes, etc., is compiled by interviews with agencies and advertisers and is based on latest available information.

Club 15 – Reviewed October 1, 1947

CAMPBELL SOUP COMPANY – R. M. Budd, Advertising Manager

Via CBS (150 Stations)
MTWTF, 7:30 – 7:45 p.m.

Estimated Talent Cost: $8,000; producer, Diana Bourbon; director, Cal Kuhl; writer, Carroll Carroll; emcee-vocalists, Bob Crosby; The Andrews Sisters (MWF); Margaret Whiting (Tu, Th); Jerry Gray’s orchestra.

Current Hooperating for the program .......... 3.8
Average Hooperating for shows of this type (Popular Music) ................. 5.6
Current Hooperating of show preceding
Jack Smith .................................... 4.3
Current Hooperating of show following
Robert Trout .............................. 3.7
CURRENT HOOPERATINGS OF SHOWS
ON OPPOSITION NETWORKS

ABC: “Lone Ranger” (MWF, 7:30-8 p.m.) . . . . . . . . 6.1
“Green Hornet” (Tu, 7:30-8 p.m.) . . . . . . . . 4.9
Sustaining (Th, 7:30-7:45 p.m.) . . . . . . . . None

MBS: Henry J. Taylor (MF 7:30-7:45 p.m.) . . . . . . . . 1.8
Arthur Hale (Tu, Th, 7:30-7:45 p.m.) . . . . . . . . 2.6
Leland Stow (W, 7:30-7:45 p.m.) . . . . . . . . . . 2.3

NBC: Sustaining . . . . . . . . . . . . . . . . . . . . . . . . None

ABOUT THE ADVERTISER

For the past five years the Campbell Soup firm has spent the bulk of its budget on the air. It jumped its radio appropriation from a little better than a million and a half in 1943 to close to two and a half million in ’46, while its ’46 magazine budget was just short of $1,700,000. With the current across-the-board pop music show called “Club 15,” the firm continues to pour out its “Hmmm, Hmmm, Good . . .” theme with the steady, smooth insistency which has made it one of the most successful organizations of its kind in industry.

Working the “club” formula (Chesterfield Supper, etc.) which in itself is a virtual guarantee of a good, standard Hooperating for budget expended, the soupmakers sew it up for all practical purposes by a happy mating of talent. Bob Crosby is, as always, a smooth, easy going emcee who additionally does a capable job of baritoning a ballad. Abetted on the MWF stanzas by the Andrews Sisters, still the NO. 1 fem songselling trio, the show falls pleasantly on the ear. Production caught showed smart pacing in that it avoided monotony in tune selection and mixing up its vocal talent (Crosby solo, Andrews threesome, Crosby-Patty duet, etc.).

Crosby followed a brief talk intro with Ol’ Devil Moon and then the girls took Lady From 29 Palms and Tallahassee, after which Bob and Patty did the boy-girl routine on the Gimme A Little Kiss oldie. Crosby wound up the tune fest with I Have But One Heart. The Vic Schoen influence, of course, is evident in the girls’ handling of their material and backing, tho the general musical background here is excellently supplied by Jerry Gray and a studio ork. Carroll Carroll’s wordage, cueing in vocalistics, are in keeping with the light, relaxed mood of the segment. And Del Sharbutt’s commercial readings, mainly on the theme that Campbell’s tomato soup costs just as little as it did last year, fit into the pattern as well. This 15-minuter could easily get to be a habit with plenty of pop music devotees.

. . . Joe Csida
October 14, 1947 (Tuesday):

Jerry Gray and his Orchestra – Bob Crosby’s *Club 15* with Margaret Whiting and The Modernaires, 4:30 – 4:45 pm local time, from the CBS Columbia Square Playhouse, 6121 Sunset Boulevard, Hollywood, California.

*Club 15* was broadcast live to a good part of the country, airing at 7:30 – 7:45 pm in the East Coast [WCBS in New York City] and 6:30 – 6:45 pm in the Central zone [WBBM in Chicago].

It was recorded for delayed airing at 9:30 – 9:45 pm on the West Coast [KNX in Los Angeles].

*Club 15* – CBS Radio Network Broadcast [Program 77]

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:03) – CBS Announcer
*CLUB 15* INTRODUCTION AND OPENING THEME (0:19) – Del Sharbutt
MM-MM-GOOD (0:10) – v The Modernaires
WHY SHOULD I CRY OVER YOU (1:37) – v Bob Crosby and The Modernaires
DIALOGUE (0:56) – Bob Crosby and Margaret Whiting
YOU DO (1:51) – v Margaret Whiting
CAMPBELL SOUP AD (1:00) – Bob Crosby and Del Sharbutt
YOU’RE AN OLD SMOOTHIE (1:26) – v Bob Crosby and Margaret Whiting
DIALOGUE (0:55) – Bob Crosby and Margaret Whiting

[This is similar scripting to a dialog between Johnny Desmond and Margaret Whiting on a *Philip Morris* Follies of 1946 broadcast]

LAZY COUNTRYSIDE (1:52) – v Margaret Whiting
KENTUCKY BABE (2:07) – v Bob Crosby and The Modernaires
CAMPBELL SOUP AD (0:37) – Bob Crosby and Del Sharbutt
MM-MM-GOOD (0:09) – v The Modernaires
SUMMERTIME (closing theme) (1:05) – v Bob Crosby/Del Sharbutt

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:05) – Del Sharbutt
FRANCO-AMERICAN SPAGHETTI SONG (0:16) – v The Modernaires

[The Network/Station Announcement and the Franco-American Spaghetti Song is actually the opening part of the Franco-American sponsored Edward R. Murrow newscast which immediately followed *Club 15*.]

Announcer – Del Sharbutt

Henry Mancini states he produced a few arrangements for Jerry Gray and *Club 15*. He remembered the band was only about 10-pieces at the start of the *Club 15* series.

Instrumentation on this program includes rhythm section of piano/celeste, guitar, string bass, and drums; possibly two trumpets; one trombone; and three or four reeds. The reeds can be heard doubling on flute, clarinets, bass clarinet, and baritone sax. That would bring the head count to ten or eleven plus Jerry Gray. Gil Rodin is shown as contractor in some listings.
November 14, 1947 [Friday]:

Jerry Gray and his Orchestra – Bob Crosby’s Club 15 with The Andrews Sisters, 4:30 – 4:45 pm local time, from the CBS Columbia Square Playhouse, 6121 Sunset Boulevard, Hollywood, California.

Club 15 was broadcast live to a good part of the country, airing at 7:30 – 7:45 pm in the East Coast [WCBS in New York City] and 6:30 – 6:45 pm in the Central zone [WBBM in Chicago].

It was recorded for delayed airing at 9:30 – 9:45 pm on the West Coast [KNX in Los Angeles].

Club 15 – CBS Radio Broadcast [Program 100]

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:03) – Del Sharbutt
CLUB 15 INTRODUCTION AND OPENING THEME (0:19) – Del Sharbutt
MM-MM-GOOD (0:10) – v The Andrews Sisters
THE CARIOCA (1:37) – v The Andrews Sisters
DIALOUGE (0:56) – Bob Crosby and The Andrews Sisters
HOW SOON (1:51) – v Bob Crosby
CAMPBELL SOUP AD (1:00) – Bob Crosby, The Andrews Sisters, and Delberto Sharbutt
TOO FAT POLKA (1:26) – v The Andrews Sisters with audience participation
DIALOUGE (0:55) – Bob Crosby and The Andrews Sisters
AN APPLE BLOSSOM WEDDING (1:58) – v Bob Crosby
CAMPBELL SOUP AD (0:37) – Del Sharbutt and Cast
MM-MM-GOOD (0:09) – v The Andrews Sisters
ADIEU (closing theme) (1:05) – v Bob Crosby/Del Sharbutt

PROGRAM ANNOUNCEMENT (0:05) – Del Sharbutt
FRANCO-AMERICAN SPAGHETTI SONG (0:16) – v The Andrews Sisters

[The Program Announcement and the Franco-American Spaghetti Song is actually the opening part of the Franco-American sponsored Edward R. Murrow newscast which immediately followed Club 15.]

Announcer – Del Sharbutt

This was the 100th program in the Club 15 series.
November 18, 1947 [Tuesday]:

Jerry Gray and his Orchestra – Bob Crosby’s Club 15 with Margaret Whiting and The Modernaires, 4:30 – 4:45 pm local time, from the CBS Columbia Square Playhouse, 6121 Sunset Boulevard, Hollywood, California.

Club 15 was broadcast live to a good part of the country, airing at 7:30 – 7:45 pm in the East Coast [WCBS in New York City] and 6:30 – 6:45 pm in the Central zone [WBBM in Chicago].

It was recorded for delayed airing at 9:30 – 9:45 pm on the West Coast [KNX in Los Angeles].

Club 15 – CBS Radio Broadcast [Program 102]

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:03) – Del Sharbutt

CLUB 15 INTRODUCTION AND OPENING THEME (0:19) – Del Sharbutt

MM-MM-GOOD (0:10) – v The Modernaires

THE STANLEY STEAMER (2:19) – v Bob Crosby, Margaret Whiting, and The Modernaires

DIALOGUE (0:35) Bob Crosby and Margaret Whiting

SOMEONE TO WATCH OVER ME (3:03) – v Margaret Whiting

CAMPBELL SOUP AD (1:18) – Bob Crosby and Del Sharbutt

THE WHISTLER (2:08) – v The Modernaires featuring Hal Dickinson

DIALOGUE (0:32) – Bob Crosby and Margaret Whiting

LITTLE OLD MILL (2:18) – v Bob Crosby

CAMPBELL SOUP AD (0:33) – Del Sharbutt

MM-MM-GOOD (0:09) – v The Modernaires

ADIEU (closing theme) (0:24) – v Bob Crosby/ Del Sharbutt

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:05) – Del Sharbutt

FRANCO-AMERICAN SPAGHETTI SONG (0:19) – v The Modernaires

[The Network/Station Announcement and the Franco-American Spaghetti Song is actually the opening part of the Franco-American sponsored Edward R. Murrow newscast which immediately follows Club 15.]

Announcer – Del Sharbutt
November 25, 1947 [Tuesday]:

Jerry Gray and his Orchestra – Bob Crosby’s Club 15 with Margaret Whiting and The Modernaires, 4:30 – 4:45 pm local time, from the CBS Columbia Square Playhouse, 6121 Sunset Boulevard, Hollywood, California.

Club 15 was broadcast live to a good part of the country, airing at 7:30 – 7:45 pm in the East Coast [WCBS in New York City] and 6:30 – 6:45 pm in the Central zone [WBBM in Chicago].

It was recorded for delayed airing at 9:30 – 9:45 pm on the West Coast [KNX in Los Angeles].

Club 15 – CBS Radio Broadcast [Program 107]

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:02) – Del Sharbutt
CLUB 15 INTRODUCTION AND OPENING THEME (0:16) – Del Sharbutt
MM-MM-GOOD (0:09) – v The Modernaires
MAMA, WONT YOU DANCE WITH ME (1:08) – v Bob Crosby and The Modernaires
DIALOGUE (1:04) – Bob Crosby and Margaret Whiting
GOLDEN EARRINGS (2:24) – v Margaret Whiting
CAMPBELL SOUP AD (1:02) – Bob Crosby and Del Sharbutt
THE JINGLE BELL POLKA (2:01) – v The Modernaires featuring Hal Dickinson
DIALOGUE (0:17) – Bob Crosby and Margaret Whiting
LET’S BE SWEETHEARTS AGAIN (1:59) – v Margaret Whiting
TUMBLING TUMBLEWEEDS (1:58) – v Bob Crosby
CAMPBELL SOUP AD (0:31) – Del Sharbutt
MM-MM-GOOD (0:09) – v The Modernaires
ADIEU (closing theme) (0:50) – v Bob Crosby and The Modernaires/Del Sharbutt

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:05) – Del Sharbutt
FRANCO-AMERICAN SPAGHETTI SONG (0:16) – v The Modernaires

[The Network/Station Announcement and the Franco-American Spaghetti Song is actually the opening part of the Franco-American sponsored Edward R. Murrow newscast which immediately follows Club 15.]

Announcer – Del Sharbutt
December 1947:

Bob Crosby and the Crew Chiefs Bullet Recording Session, Hollywood.

IT’S GOT TO BE ME v Bob Crosby, Crew Chiefs (2:21)  Bullet 1020
YOU’RE MY EVERYTHING v Bob Crosby, Crew Chiefs (2:52)  Bullet 1020

Jerry Gray and his Orchestra – Musicians unknown

[Author’s note: Bullet Recording and Transcription Company was incorporated in April 1946 in Nashville, Tennessee. It may have been the first independent label in Nashville to achieve a national profile. Their biggest success was “Near You” with Francis Craig, their second release and the 1947 national biggest seller for any label.

Other name artists on Bullet included Bob Chester, Les Elgart, Dean Hudson, Ronnie Deauville, Bob Troup, Russ Carlyle, The Smoothies, Al Trace, B. B. King, and the infamous Smith Brothers.

We are showing the Francis Craig hit record on Bullet as well as the Bob Crosby/Jerry Gray 78rpm Bullet – Always A Smash Hit.]

Publicity and Reviews:

The Billboard, Feb 21, 1948, Page 32/Page 118, Advance Record Releases:

Records listed are generally approximately two weeks in advance of actual release date.

It’s Got To Be Me ….. Bob Crosby (Jerry Gray Ork) Bullet 1020.
You’re My Everything ….. Bob Crosby (Jerry Gray Ork) Bullet 1020.

The Billboard, Mar 6, 1948, Page 31, Record Reviews:

BOB CROSBY (Jerry Gray Ork) – (Bullet 1020)

You’re My Everything – Brother Crosby, with Crew Chiefs vocal help, and tasteful Gray backing chants oldie, in full tones ….. 75 … 80 … 72 … 74
It's Got To Be – Same formula as flip equals another pleasing vocal. Brighter tempo here better suited for Bob’s bary ….. 77 … 80 … 73 … 79

Code for review ratings ….. Over-All … Disk Jockey … Dealer … Operator

December 2, 1947 [Tuesday]:

Jerry Gray and his Orchestra – Bob Crosby’s Club 15 with Margaret Whiting and The Modernaires, 4:30 – 4:45 pm local time, from the CBS Columbia Square Playhouse, 6121 Sunset Boulevard, Hollywood, California.

Club 15 was broadcast live to a good part of the country, airing at 7:30 – 7:45 pm in the East Coast [WCBS in New York City] and 6:30 – 6:45 pm in the Central zone [WBBM in Chicago].

It was recorded for delayed airing at 9:30 – 9:45 pm on the West Coast [KNX in Los Angeles].

Club 15 – CBS Radio Broadcast [Possibly Program 117]

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:02) – Del Sharbutt
CLUB 15 INTRODUCTION AND OPENING THEME (0:16) – Del Sharbutt
MM-MM-GOOD (0:11) – v The Modernaires
FINE AND DANDY (1:23) – v Bob Crosby and The Modernaires
DIALOGUE (1:02) – Bob Crosby and Margaret Whiting
SO FAR (2:45) – v Margaret Whiting
CAMPBELL SOUP AD (1:12) – Bob Crosby and Del Sharbutt
PASS THE PEACE PIPE (1:49) – v Margaret Whiting and The Modernaires
DIALOGUE (0:52) – Bob Crosby and Margaret Whiting
YOU FORGOT ABOUT ME (2:48) – v Bob Crosby and The Modernaires
CAMPBELL SOUP AD (0:29) – Del Sharbutt
MM-MM-GOOD (0:09) – v The Modernaires
ADIEU (closing theme) (0:40) – v Bob Crosby and The Modernaires/Del Sharbutt

NETWORK/STATION PROGRAM ANNOUNCEMENT (0:05) – Del Sharbutt
FRANCO-AMERICAN SPAGHETTI SONG (0:14) – v The Modernaires

[The Network/Station Announcement and the Franco-American Spaghetti Song is actually the opening part of the Franco-American sponsored Edward R. Murrow newscast which immediately follows Club 15.]

Announcer – Del Sharbutt

Dec 19, 1947 [Friday]:

Jerry Gray arrangements, Tex Beneke and his Orchestra, RCA Victor Recording Session, RCA Victor Studios, 1016 North Sycamore Avenue, Hollywood, California.

D7-VB-2713-1 MEADOWLANDS (Russian Patrol) RCA Victor 20-2898-B