



American Music Research Center
UNIVERSITY OF COLORADO BOULDER

Glenn Miller Collections

TOMMY DORSEY

1938



Prepared by:

DENNIS M. SPRAGG

Chronology

Part 1 – Chapter 4

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G M C

January 1938

January 3, 1938 (Mon)
Midnight – 12:30 am
Palm Room
Hotel Commodore
New York, NY
(Mutual) (WOR) sustaining broadcast

January 4, 1938 (Tue)
11:00 – 11:30 pm
Palm Room
Hotel Commodore
New York
(CBS (WABC) sustaining broadcast

January 6, 1938 (Thu)
Midnight – 12: 30 am
Palm Room
Hotel Commodore
New York, NY
(CBS (WABC) sustaining broadcast

Personnel

Earl Hagen (trombone) replaces Frank D'Annolfo
Gene Traxler (string bass) replaces Artie Shapiro
Maurice Purtill (drums) replaces Dave Tough

Tommy Dorsey and his Orchestra

Trombones: Tommy Dorsey (leader), **Earl Hagen**, Les Jenkins
Trumpets: George "Pee Wee" Erwin, Lee Castaldo, Andy Ferretti
Reeds: Johnny Mince (clarinet & alto sax), Fred Stulce (alto sax), "Skeets"
Herfurt (tenor sax & clarinet), Bud Freeman (tenor sax)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar), **Gene Traxler**
(string bass), **Maurice Purtill** (drums)
Vocalists: Edythe Wright, Jack Leonard

January 6, 1938 (Thu)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

BS 018111-1
YOU COULDN'T BE CUTER
(From the RKO Radio film "Joy of Living")
(Dorothy Fields-Jerome Kern)
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25766-B (USA), HMV B 8775 (England), HMV EA 2089 (Australia),
HMV NE 415 (India), Electrola E.G. 6539 (Germany)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1078 (France)

BS-018111-1A
YOU COULDN'T BE CUTER

Issues

10" 78: Not processed

G M C

BS 018112-1
JUST LET ME LOOK AT YOU
(From the RKO Radio film "Joy of Living")
(Dorothy Fields-Jerome Kern)

Vocal refrain by Jack Leonard

Issues

10" 78: Victor 25766-A (USA), HMV EA 2089 (Australia),
HMV NE 415 (India)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1078 (France)

BS 018112-1A
JUST LET ME LOOK AT YOU

Not processed

BS 018113-1
SMOKE FROM A CHIMNEY
(Peter DeRose-Billy Hill)
Vocal refrain by Jack Leonard

Issues

10" 78: Victor 25763-B (USA)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1078 (France)

BS 018113-1A
SMOKE FROM A CHIMNEY

Not processed

BS 018114-1
THE BIG DIPPER
(La Osa Mayor)
(Larry Clinton)
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25763-A (USA), Victor 25989-A (Argentina),
Electrola E.G. 6595 (Germany)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1078 (France)

BS 018114-1A
THE BIG DIPPER

Not processed

NEW USE FOR BOX TOPS

NEW YORK. Dec. 24.- Latest example for a radio sponsor offering musical merchandise as premiums occurred this week when Kool and Raleighs, which sponsor Tommy Dorsey, promised to give away any Dorsey record the fans want, for 75 coupons. Although the stunt may cut down Victor sales, the tie-up was engineered with RCA Victor's consent, figuring that radio plugs for Victor records will more than make up for the cuffo discs.¹

¹ The Billboard, January 1, 1938, p. 47

January 7, 1938 (Fri)
9:30 – 10:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 28
NBC Radio City
New York, NY
(NBC-Blue) (WJZ) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Down with Love
Back in Your Own Back Yard
Turkey in the Straw
Big Apple’s Family Tree
I Know that You Know
When It’s Sleepy Time Down South
It’s Wonderful
Medley:
 June in January
 Clouds
 Red Sails in the Sunset
Just You, Just Me
I’m Gettin’ Sentimental Over You - closing theme

DORSEY AND BERIGAN DROP THEIR ACE DRUMMER STARS

NEW YORK. Jan. 1 - Dave Tough and George Wettling, two of the best known hot drummers in the business, left their bands this week. Called by many the greatest Chicagoan hide-beater around, Tough said farewell to Tommy Dorsey and was replaced by Maurice Purtill. Wettling left Bunny Berigan to be replaced by Rollo Laylan. Rumors say that Tough will join Joe Marsala's Hickory House Band.²

January 9, 1938 (Sun)
11:00 am – 12:00 pm
“Jam Session”
WNEW Studios
New York, NY
WNEW (local) broadcast
Martin Block, announcer

Tommy Dorsey, Edythe Wright and the Clambake Seven were guests on this program, which was sponsored by O’Cedar household products.

January 11, 1938 (Tue)
Midnight – 12: 30 am
Palm Room
Hotel Commodore
New York, NY
(Mutual) (WOR) sustaining broadcast

² The Billboard, January 8, 1938, p. 13

January 12, 1938 (Wed)
Midnight – 12:30 am
Palm Room
Hotel Commodore
New York, NY
(CBS) (WABC) sustaining broadcast

January 13, 1938 (Thu)
Midnight – 12:30 am
Palm Room
Hotel Commodore
New York, NY
(CBS) (WABC) sustaining broadcast

January 14, 1938 (Fri)
9:30 – 10:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 29
NBC Radio City
New York, NY
(NBC-Blue) (WJZ) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Satan Takes a Holiday – Larry Clinton arrangement
Memphis Blues
Tiger Rag
Whispering
Song of India
Hot Lips
Gypsy Love Song
Gypsy Blues
Sweet Georgia Brown
Clementine
From New Orleans
Christopher Columbus
Night and Day – Paul Weston arrangement
Posin’
Marie – Jack Leonard and the band, vocal
Over There
Swing That Music
I’m Gettin’ Sentimental Over You – closing theme

January 18, 1938 (Tue)
Midnight – 12:30 am
Palm Room
Hotel Commodore
New York, NY
(Mutual) (WOR) sustaining broadcast

A Brilliant Trombone Break...a Solid Surge of Swing...a thrill to millions of Wurlitzer listeners...that's TOMMY DORSEY

Tommy Dorsey will go down in 1937 swing history as the man who really "beat it out" on his sensational rendition of "Marie". The sentimental slip-slither just the master's touch on every number he plays, the solid backing from his sax-studded orchestra.

Every night the Palm Room of Manhattan's Commodore Hotel is jammed. Regularly the nation's radio dials are tuned to the Dorsey broadcasts. But the millions who want to hear him "right now" do so every night in every neighborhood, wherever there is a Wurlitzer Automatic Phonograph.

Thousands of restaurants and taverns, whose clientele make automatic music the only possible entertainment, give their patrons "music by Wurlitzer"—the recorded rhythms of the world's ace band, produced with magic fidelity at the touch of a key.

The demand for "Wurlitzer music" is literally sweeping the country, as location owners and patrons alike insist on having nothing less than the best. It is a demand which is capturing the attention of music operators everywhere.

THE RUDOLPH WURLITZER COMPANY
 NORTH TONAWANDA, NEW YORK
 Canadian Factory: RCA-Victor Co., Ltd., Montreal, Quebec, Canada

Every VICTOR RECORD made by TOMMY DORSEY and his ORCHESTRA is a sensational soft-sell...

Here are the latest phonographs, both new and old records:

- 1934 "Marie" (Victor 177)
- 1934 "The Way You Look Tonight" (Victor 178)
- 1934 "The Way You Look Tonight" (Victor 179)
- 1934 "The Way You Look Tonight" (Victor 180)
- 1934 "The Way You Look Tonight" (Victor 181)
- 1934 "The Way You Look Tonight" (Victor 182)
- 1934 "The Way You Look Tonight" (Victor 183)
- 1934 "The Way You Look Tonight" (Victor 184)
- 1934 "The Way You Look Tonight" (Victor 185)
- 1934 "The Way You Look Tonight" (Victor 186)
- 1934 "The Way You Look Tonight" (Victor 187)
- 1934 "The Way You Look Tonight" (Victor 188)
- 1934 "The Way You Look Tonight" (Victor 189)
- 1934 "The Way You Look Tonight" (Victor 190)
- 1934 "The Way You Look Tonight" (Victor 191)
- 1934 "The Way You Look Tonight" (Victor 192)
- 1934 "The Way You Look Tonight" (Victor 193)
- 1934 "The Way You Look Tonight" (Victor 194)
- 1934 "The Way You Look Tonight" (Victor 195)
- 1934 "The Way You Look Tonight" (Victor 196)
- 1934 "The Way You Look Tonight" (Victor 197)
- 1934 "The Way You Look Tonight" (Victor 198)
- 1934 "The Way You Look Tonight" (Victor 199)
- 1934 "The Way You Look Tonight" (Victor 200)

WURLITZER
 AUTOMATIC PHONOGRAPHS

THE TOMMY DORSEY ENSEMBLE
 and Joseph P. "Doc" White... featured composer of the music... 12 new TOMMY DORSEY ENSEMBLE RECORDS now at New York's Hotel Commodore.

Sold only to Wurlitzer
MODEL 24-A

DORSEY DOING A MAJOR

NEW YORK, Jan. 8.-Perhaps casting an eye on the Major Bowes diadem of orchestradom, Tommy Dorsey launches an amateur swing contest on his radio commercial, starting with the January 21 broadcast. Non-pros contesting will be allowed to choose their own instrument or weapon, as the case may be, and play a chorus with the band. An applause meter registering studio audience reaction will take care of the ranking in awarding cash prizes and cartons of cigarettes, sponsor's product. Dates for additional contests will be announced on later shows.³

January 18, 1938 (Tue)
 11:00 – 11:30 pm
 Palm Room
 Hotel Commodore
 New York, NY
 (CBS) (WABC) sustaining broadcast

³ The Billboard, January 15, 1938, p. 14

MOVE TOMMY DORSEY

Brown and Williamson Tobacco Co. are moving Tommy Dorsey from his Friday evening spot on the NBC-Blue to the 8:30-9 p.m. period on the NBC-Red effective Feb. 4. Band will come just before the Fred Allen program but will have Eddie Cantor (Texaco) as competition.⁴

January 20, 1938 (Thu)
Midnight – 12:30 am
Palm Room
Hotel Commodore
New York, NY
(CBS) (WABC) sustaining broadcast

January 21, 1938 (Fri)
9:30 – 10:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 30
NBC Radio City
New York, NY
(NBC-Blue) (WJZ) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
I Want You the Old Fashioned Way
Let Me Look at You
With Plenty of Money and You
Amateur Swing Contest
 Bugle Call Rag
 Moonglow
 China Boy
 I Got Rhythm
Medley:
 For All We Know
 Cottage for Sale
 Exactly Like You
I’ve Got to Swing
I’m Gettin’ Sentimental Over You – closing theme

January 25, 1938 (Tue)
Midnight – 12:30 am
Palm Room
Hotel Commodore
New York, NY
(Mutual) (WOR) sustaining broadcast

⁴⁴ Variety, January 19, 1938, p. 39

January 25, 1938 (Tue)
11:00 – 11:30 pm
Palm Room
Hotel Commodore
New York, NY
(CBS) (WABC) sustaining broadcast

January 26, 1938 (Wed)

Wrapping Up Party
Pam Room
Hotel Commodore
New York, NY

The band completed their engagement at the Palm Room of Hotel Commodore.

January 27, 1938 (Thu)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

Same personnel as the January 6, 1938 recording session.

BS 018421-1
HOW CAN YOU FORGET 
(Cómo puedes olvidante?)
(From the Warner Brothers film "Fools for Scandal")
(Lorenz Hart-Richard Rogers)
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25799-A (USA)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1078 (France)

BS 018421-1A
HOW CAN YOU FORGET

Hold

BS 018422-1
MORE THAN EVER
(Mas que nunca)
(Isham Jones-Bud Green)
Vocal refrain by Jack Leonard

Destroyed

BS 018422-2
MORE THAN EVER⁵

Issues

10" 78: Victor 25774-A (USA), HMV EA 2087 (Australia)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1078 (France)

BS 018422-2A
MORE THAN EVER

Not processed

BS 018422-3
MORE THAN EVER

Hold

G M C

BS 018422-3A
MORE THAN EVER

Not processed

BS 018423-1
THERE'S A BOY IN HARLEM
(Hay un muchacho en Harlem)
(From the Warner Brothers film "Fools for Scandal")
(Lorenz Hart-Richard Rogers)
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25799-B (USA)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1078 (France)

BS 018423-1A
THERE'S A BOY IN HARLEM

Not processed

⁵ The Lord Discography suggests that BS 018423-1 was issued on Victor 25774-A and that the 12" 33 Bluebird issue contains BS 018423-2. That cannot be, since -1 was destroyed. However, the Bluebird release might be BS 018423-3. The original 10" 78 release is -2.

BS 018424-1
ANNIE LAURIE
(Lady John Douglas Scott)
(Vocal Quartet)
Claude Thornhill arrangement

Unissued

BS 018424-1A
ANNIE LAURIE⁶

Not processed

January 28, 1938 (Fri)
9:30 – 10:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 31
NBC Radio City
New York, NY
(NBC-Blue) (WJZ) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
You Couldn’t Be Cuter
Sweet Someone
Amateur Swing Contest
 Blue Skies
 Honeysuckle Rose
 Who’s Sorry Now
 Beale Street Blues – Deane Kincaide arrangement
 Dark Eyes – Paul Weston arrangement
Medley:
 Here’s to Romance
 What is there to Say
 When Did You Leave Heaven

Liza
I’m Gettin’ Sentimental Over You – closing theme

January 29, 1938 (Sat)
Valencia Ballroom
York, Pennsylvania
(Dance)

⁶ The vocal quartet featured on this recording included Axel Stordahl, Jack Leonard and Edythe Wright. The fourth member is unknown (Joe Bauer had left the band by this date). The version of BS-018424 issued on RCA 741.079 (France) (12” 33:) is from the February 3, 1938 recording session.



Tommy Dorsey at NBC Radio City

February 1938

February 2, 1938 (Wed)

8:30 – 9:00 pm

“Tommy Dorsey Raleigh-Kool Program” No. 32

NBC Radio City

New York, NY

(NBC-Red) (WEAF) broadcast

Paul Stewart, announcer

Two Cigarettes in the Dark – program open

I’m Gettin’ Sentimental Over You – opening theme

Star Dust – Edythe Wright, vocal; Paul Weston arrangement

Commercial

Annie Laurie – The Three Esquires, vocal

The Trombone Man – Edythe Wright, vocal

Bewildered – Jack Leonard, vocal

Amateur Swing Contest Information

Stop, Look and Listen – Glenn Miller arrangement

Andante Cantabile (from Tschikovsky’s 5th Symphony, 2nd movement)

Medley of Yesterday’s Song Hits:

Sweet Madness – Jack Leonard, vocal

Your Magic Spell is Everywhere – Tommy Dorsey trombone solo

Love is Just Around the Corner – Edythe Wright, vocal

Commercial

Who – Jack Leonard and the band, vocal; Paul Weston arrangement

I’m Gettin’ Sentimental Over You – closing theme

Editor’s note: the program switched day, time and network to NBC-Red. The script for this broadcast is in the Scripts section of the Tommy Dorsey Catalog.

RADIO REVIEWS

Tommy Dorsey’s variation of the old ‘amateur’ gimmick (swing contest) on his Raleigh-Kool weed show impresses as an acceptable twist that should attract friends through participants, their friends, relatives and jam addicts. Number two in the series presented clarinet, trombone, slide piccolo, piano, accordion and xylophone players with latter getting the \$75 cake. Steers almost clear of trite ‘humorous’ buildups, fortunately, Dorsey’s expert honking, hooting, swingerooing and Edythe Wright’s swing vocalizing round out a light but good half hour. Program moves over to the Red (WEAF) link next week.⁷

⁷ Variety, February 2, 1938, p. 40

February 3, 1938 (Thu)
Victor Recording Session
RCA Studio #3
155 East 24th Street
New York, NY

Same personnel as the January 6, 1938 recording session.

BS 019617-1
ANNIE LAURIE
(Vocal Quartet)
(Lady John Douglas Scott)
(Vocal Quartet)
Claude Thornhill arrangement

Issues

10" 78: Victor 25774-B (USA)
12" 33: Bluebird AXM2-5578 (USA), RCA FXM1 741.079 (France)
CD: Classics 1078 (France)

BS 019617-1A
ANNIE LAURIE

Not processed

G M C

BS 019618-1
OH PROMISE ME
(Reginald De Koven)
(Oh! Prométeme)
Carmen Mastren arrangement

Issues

10" 78: Victor 25780-A (USA), HMV EA 2105 (Australia)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1078 (France)

BS 019618-1A
OH PROMISE ME

Not processed

BS 019619-1
SHINE ON HARVEST MOON
(Luna de la cosecha)
(Nora Bayes)
Paul Weston arrangement

Hold

BS 019619-1A
SHINE ON HARVEST MOON

Not processed

BS 019619-2
SHINE ON HARVEST MOON
(Luna de la cosecha)
(Nora Bayes)
Paul Weston arrangement

Issues

10" 78: Victor 25780-B (USA), HMV B 8752 (England),
HMV EA 2105 (Australia), VdP HN 2533 (Italy)
12" 33: RCA Victor LPM-1433 (USA), Bluebird AXM2-5578 (USA)
CD: RCA PD 89810-1 (003562 89810-28) (Germany), Classics 1117 (France)

BS 019619-2A
SHINE ON, HARVEST MOON

Not processed

BS 019620-1
BEWILDERED⁸
(Perplejo)
(Leonard Whitcup-Teddy Powell)
Vocal refrain by Jack Leonard

G M C

Issues

10" 78: Victor 25795-A (USA), Electrola E. G. 6805 (Germany)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1117 (France)

BS 018620-1A
BEWILDERED

Not processed

BS 019621-1
IT'S WONDERFUL
(Mitchell Parrish-Stuff Smith)
Vocal refrain by Jack Leonard

⁸ Victor 25795 included two different B side issues of IT'S WONDERFUL from this recording session, and others with JEZEBEL, from the February 27, 1938 recording session.

Issues

10" 78: Victor 25795-B (USA), Electrola E. G. 6805 (Germany)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1117 (France)

BS 019621-1A
IT'S WONDERFUL

Not processed

February 5, 1938 (Sat)
Sunnybrook Ballroom
Pottstown, Pennsylvania

Tickets were \$1.00 plus tax
(Reading Eagle – February 3, 1938, p. 13)

February 9, 1938 (Wed)
8:30 – 9:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 33
NBC Radio City
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
Loch Lomond – Edythe Wright, vocal
Commercial
Thanks for the Memory – Jack Leonard, vocal
Amateur Swing Contest
Basin Street Blues – Frank Danzig, trumpet soloist
My Blue Heaven – Henry Singer, trombone soloist
Marie – Robert Martin, clarinet soloist
China Boy – Mike Forman, violin soloist
Swingin' the Blues
Humoresque – Paul Weston and Tommy Dorsey arrangement
Medley of Yesterday's Song Hits:
Until the Real Thing Comes Along – Jack Leonard, vocal
Lost in a Fog – Tommy Dorsey trombone solo
Snuggled on Your Shoulder - Edythe Wright, vocal
Commercial
Little White Lies – Fred Stulce arrangement
I'm Gettin' Sentimental Over You – closing theme

The script for this program is in the Scripts section of the catalog.

February 11, 1928 (Fri)
"Beginning at 10:00"
Junior Prom
Drill Hall
Cornell University
Ithaca, New York
(Dance)

General admission \$5.00, balcony admission \$1.00⁹

February 12, 1938 (Sat)
Midnight – 12:30 am
Cornell University
Ithaca, New York
(CBS) (WFBL)

February 12, 1938 (Sat)
Lehigh University
Bethlehem, Pennsylvania
(Dance)

February 13, 1938 (Sun)
Binghamton, New York
(Dance)

G M C

February 14, 1938 (Mon)
3:00 – 4:00 pm
Personal Appearance by Tommy Dorsey
The Record Store
Rochester, New York¹⁰

February 14, 1938 (Mon)
Bedroom Jam Session
Adelaide Bauer Residence
306 Lakeview Park
Rochester, New York

Tommy Dorsey entertained the bed-ridden, 21 year old Adelaide for thirty minutes with trombone solos.¹¹

⁹ Cornell Daily Sun, January 17, 1938, p. 8

¹⁰ Rochester Democrat, February 15, 1938

¹¹ Rochester Democrat, February 15, 1938

February 14, 1938 (Mon)
9:30 pm – 1:30 am
The Armory
Rochester, NY
(Dance)¹²

February 16, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 34
WAVE Studios
Louisville, Kentucky
(NBC-Red) (WAVE) broadcast
Paul Stewart, announcer

February 18, 1938 (Fri)
10:00 pm – 2:00 am
Junior Prom
Ohio State University
Columbus, Ohio
(Dance)

February 19, 1938 (Sat)
University of Cincinnati
Cincinnati, Ohio
(Dance)

G M C

February 20, 1938 (Sun)
Valley Dale Ballroom
Columbus, Ohio
(Dance)

\$1.25 per person plus tax.¹³

February 20, 1938 (Sun)
11:00-11:30 pm
Valley Dale Ballroom
Columbus, Ohio
(CBS) (WBNS) sustaining broadcast

February 21, 1938 (Mon)
Miami University
Oxford, Ohio
(Dance)¹⁴

¹² Rochester Democrat, February 15, 1938

¹³ The Lantern, Thursday, February 17, 1938, p. 4

¹⁴ The Miami Student, February 1, 1938

February 22, 1938 (Tue)
Swing Contest
University of Michigan
Ann Arbor, Michigan

The program for the event included:

Part 1

1. Swing That Music ... anything can happen.
2. The Dipsy Doodle ... a swing hit of the day, introduced by Tommy Dorsey.
3. Three Moods in Swing
 - (a) Dark Eyes (Swing Classic)
 - (b) Satan Takes A Holiday (Swing Novelette)
 - (c) Symphony In Riffs (Swing a la Harlem)
4. Trombone Man ... a musical biography
5. Three songs popularized by Tommy Dorsey
 - (a) In The Still Of The Night
 - (b) You're A Sweetheart
 - (c) Once In A While
6. Marie ... a gal who needs no introduction.
7. Evolution of Swing
 - (1) From Then Until Now:
 - (a) Memphis Blues, as played in Memphis in 1909
 - (b) Tiger Rag, as played by the Original Dixieland Jazz Band
 - (c) Excerpts from Paul Whiteman's arrangements of Japanese Sandman and Song Of India
 - (d) Hot Lips, an early hot trumpet solo
 - (e) Gypsy Blues, a synthesis in early swing
 - (f) Sweet Georgia Brown, as played by the California Ramblers
 - (g) Clementine, as played by Jean Goldkette's orchestra, reproducing a Bix Beiderbecke cornet solo
 - (h) Christopher Columbus, Fletcher Henderson's contribution
 - (2) Today: Two Tommy Dorsey Hits in the Swing Cavalcade
 - (a) Song Of India, No. 1 Swing Classics
 - (b) Night And Day, swing with light and shade
8. Devil's Holiday ... the lid is off

(Intermission)

PART II

1. Who ... sequel to Marie
2. Star Dust ... a pastel in swing
3. Two impressions by the late Bix Beiderbecke (Piano solos arranged for orchestra)
 - (a) In A Mist
 - (b) Candlelight
4. The Big Apple's Family Tree
"A square dance in swing time, as you can see,
that is the Big Apple's Family Tree."
5. Stop, Look And Listen ... let swing be unconfined

6. Three Scotch Songs in Swingtime
 - (a) Comin' Thru The Rye
 - (b) Loch Lomond
 - (c) Annie Laurie
7. Three Moods in Swing
 - (a) Goin' Home (Swing Classic)
 - (b) Just A Simple Melody (Swing Novelette)
 - (c) Down South Camp Meeting (Swing a la Harlem)
8. If It's The Last Thing I Do
... introduced by Tommy Dorsey ... sung by Jack Leonard
9. The Clambake Seven
 - (a) Posin' (Edythe, Tommy and the gang)
 - (b) Nice Work If You Can Get It (Edythe Wright sings)
 - (c) Pagan Love Song (That lid is off again)
10. Three Popular Tunes
 - (a) Down With Love (a rock and a bounce)
 - (b) Bewildered (a recent Tommy Dorsey introduction)
 - (c) Little White Lies (power a-plenty)
11. Peckin' ... wherein the band goes dizzy and daffy.
12. Beale Street Blues ... which more or less sums things up.

(Encore: Bugle Call Rag)

February 23, 1938 (Wed)

8:30 – 9:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 35

WLW Studios

Cincinnati, Ohio

(NBC-Red) (WLW) broadcast

Paul Stewart, announcer

Two Cigarettes in the Dark – program open

I'm Gettin' Sentimental Over You – opening theme

Comin' Thru the Rye – Edythe Wright, vocal

Commercial

It's Wonderful – Jack Leonard, vocal

Amateur Swing Contest

Dinah – Bob Alexander, soloist

Honeysuckle Rose – R. Armstrong, soloist

Darktown Strutters Ball -unidentified soloist

Marie – Robert Martin, clarinet soloist

I'd Do Most Anything for You

Who'll Buy My Violets

Medley of Yesterday's Song Hits:

Something to Remember You By – Jack Leonard, vocal

Just a Memory – Tommy Dorsey trombone solo

Bye Bye Blues - Edythe Wright, vocal

Commercial

When It's Sleepy Time Down South

Symphony in Riffs – Benny Carter arrangement

I'm Gettin' Sentimental Over You – closing theme

February 24, 1938 (Thu)
Wheeling, WV
(Dance)

February 25, 1938 (Fri)
Penn State College
State College, PA
(Dance)

February 26, 1938 (Sat)
Hamilton Park
Waterbury, CT
(Dance)

(Yale Daily News, February 24, 1938, p. 6)

February 27, 1938 (Sun)
Victor Recording Session
RCA Studio #3
155 East 24th Street
New York, NY

Same personnel as the January 6, 1938 recording session.

BS 021039-1
JEZEBEL
(From the Warner Brothers film Jezebel)
(Johnny Mercer-Harry Warren)
Vocal refrain by Jack Leonard

G M C

Issues

10" 78: Victor 25795-A (USA), HMV (Sweden) X 6084, VdP GW 1596 (Italy)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1117 (France)

BS 021039-1A
JEZEBEL

Not processed

BS 021040-1
GOODNIGHT, SWEET DREAMS, GOODNIGHT
(Adios, y que tengos dulces sueflos)
(Leonard Whitcup-Teddy Powell)

Issues

10" 78: Victor 25803-A (USA), HMV BD 5355 (England), HMV GY 318 (Spain)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1117 (France)

BS 021940-1A
GOODNIGHT, SWEET DREAMS, GOODNIGHT

Not processed

BS 021941-1

DEED I DO

(Walter Hirsch-Fred Rose)
Vocal refrain by Edythe Wright
Paul Weston arrangement

Issues

10: 78 Victor 25815-B (USA), HMV B 8797 (England),
HMV EA 2154 (Australia), VdP GW 1631 (Italy)
12" 33: Bluebird AXM2-5578 (USA), Franklin Mint 9 (USA)
CD: Classics 1117 (France), RCA 15094-2 (Germany)

BS 021941-1A
DEED I DO

Not processed

G M C

BS 21041-1

MOONLIGHT ON THE PURPLE SAGE

(John Klenner)
Vocal refrain by Jack Leonard

Issues

10" 78: Victor 25803-B (USA), HMV EA 2177 (Australia)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1117 (France)

BS 21041-1A
MOONLIGHT ON THE PURPLE SAGE

Not processed



CMC



Raleigh-Kool Program – NBC Radio City

March 1938

March 2, 1938 (Wed)

8:30 – 9:00 pm

“Tommy Dorsey Raleigh-Kool Program” No. 36

NBC Radio City

New York, NY

(NBC-Red) (WEAF) broadcast

Bud Collyer, announcer

Two Cigarettes in the Dark – program open

I’m Gettin’ Sentimental Over You – opening theme

Dipsy Doodle – Edythe Wright, vocal; Larry Clinton arrangement

(I Can Dream) Can’t I – Jack Leonard, vocal

Satan Takes A Holiday – Larry Clinton arrangement

Once in a While – The Three Esquires, vocal; Axel Stordahl arrangement

Down with Love – Edythe Wright, vocal

Medley of Yesterday’s Song Hits:

 If It’s the Last Thing I Do – Jack Leonard, vocal

 I Live the Life I Love – Tommy Dorsey trombone solo

 In the Still of the Night – Jack Leonard, vocal

Marie – Jack Leonard and the band, vocal; Freddie Stulce arrangement

I’m Gettin’ Sentimental Over You – closing theme

March 3, 1938 (Thu)

Earle Theater

Philadelphia, Pennsylvania

(Stage Shows)

G M C

The band opened a weekend engagement at the Earle Theater.

March 5, 1938 (Sat)

Sigma Delta Kappa

Pennsylvania Artisans Club Ballroom

Philadelphia, Pennsylvania

(Dance)

“Philly Orgs Cash In on Name Shows”¹⁵

¹⁵ The Billboard, March 5, 1938, p. 4

March 7, 1938 (Mon)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

Personnel same as the recording session of January 6, 1938

BS 021120-1
YEARNING (JUST FOR YOU)
(Joe Burke-Benny Davis)
Vocal refrain by Jack Leonard and the band

Unissued

March 9, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 37
NBC Radio City
New York, NY
(NBC-Red) (WEAF) broadcast
Bud Collyer, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
I Double Dare You – Edythe Wright, vocal
I See Your Face Before Me – Jack Leonard, vocal
Amateur Swing Contest
 I Never Knew (Louise Fuster, soloist)
 China Boy (K. Crane, soloist)
 I Got Rhythm (Buddy Weed, piano)
 Honeysuckle Rose (Robert Stewart, soloist)
Vilia (from the Merry Widow)
Medley of Yesterday’s Song Hits:
 The Way You Look Tonight – Jack Leonard, vocal
 Moon Over Miami – Tommy Dorsey trombone solo
 It’s Been So Long – Edythe Wright, vocal
Just You, Just Me
I’m Gettin’ Sentimental Over You – closing theme

Editor’s note: This is the first time that soon-to-be professional pianist Buddy Weed appeared on radio. He would perform with bands including Jack Teagarden, Charlie Spivak and Teddy Powell.

March 7, 1938 (Mon)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

Personnel same as the recording session of January 6, 1938

BS 021120-2

YEARNING (JUST FOR YOU)

(Joe Burke-Benny Davis)

Vocal refrain by Jack Leonard and the band

Paul Weston arrangement

Issues

10" 78: Victor 25815-A (USA), Victor 20-3501-B (USA),
HMV 8766 (England), HMV EA 2154 (Australia),
VdP GW 1631 (Italy), Electrola E. G. 6538 (Germany)
7" 45: RCA Victor EPA-5046 (USA)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1117 (France)

G M C

BS-021120-2A
YEARNING

Not processed

BS 021140-1

I NEVER KNEW

(Gus Kahn-Ted Fiorito)

Paul Weston arrangement

Issues

10" 78: Victor 25813-A (USA), HMV BD 5864 (England),
HMV AX 4128 (Turkey)¹⁶
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1117 (France)

BS 021140-1A
I NEVER KNEW

Not processed

¹⁶ Sahbinin Sesi was Turkish HMV

BS 021141-1

OH! HOW I HATE TO GET UP IN THE MORNING

(Irving Berlin-Eric W. G. Leitzen)

Paul Weston arrangement

Issues

10" 78: Victor 25824-B (USA), HMV B 8811 (England),
HMV EA 2153 (Australia), VdP GW 1630 (Italy)

12" 33: Bluebird AXM2-5578 (USA)

CD: Classics 1117 (France)

BS 021141-1A

OH! HOW I HATE TO GET UP IN THE MORNING

Not processed

BS 021142-1

WHAT'LL I DO?

(From the 20th Century Fox film "Alexander's Rag Time Band")

(Irving Berlin)

Issues

10" 78: Victor 25824-A (USA), HMV B 8811 (England),
HMV EA 2153 (Australia), VdP GW 1630 (Italy)

12" 33: Bluebird AXM2-5578 (USA), RCA PD 98910-1 (Germany)

CD: Classics 1117 (France), RCA 15094-2 (Germany)

BS 021142-1A

WHAT'LL I DO?

Not processed

BS 021143-1

COMIN' THRO' THE RYE

(Traditional) (Old Scotch Air)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25813-A (USA), HMV B 8766 (England), HMV EA 2107 (Australia),
HMV HUC 177 (Hungary), VdP GW 1620 (Italy),
Electrola E. G. 6538 (Germany)

12" 33: Bluebird AXM2-5578 (USA)

CD: Classics 1117 (France)

BS 021143-1A
COMIN' THRO' THE RYE

Not processed

Tommy Dorsey and his Clambake Seven

Personnel

Trombone: Tommy Dorsey
Trumpet: George "Pee Wee" Erwin
Reeds: Johnny Mince (clarinet), Bud Freeman (tenor saxophone)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar), Gene Traxler
(string bass). Maurice Purtill (drums)
Vocalist: Edythe Wright

BS 021144-1

WHEN THE MIDNIGHT CHOO CHOO LEAVES FOR ALABAM'

(Irving Berlin)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25821-A (USA), HMV B 8809 (England)
12" 33: RCA Victor LPM-1643 (USA), Bluebird AXM2-5578 (USA)
CD: Bluebird ND 83140 (EU), Retrieval RTR 79012-2 (Netherlands).
RCA 74321 21824-2 (Germany), Classics 1117 (France)

BS 021144-1A

WHEN THE MIDNIGHT CHOO CHOO LEAVES FOR ALABAM'

Not processed

BS 021145-1

EVERYBODY'S DOING IT

(Irving Berlin)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25821-B (USA), HMV B 8809 (England), VdP GW 1620 (Italy)
12" 33: Bluebird AXM2-5578 (USA)
CD: Bluebird ND 83140 (EU), Retrieval RTR 79012-2 (Netherlands),
Classics 1117 (France)

BS 021145-1A

EVERYBODY'S DOING IT

Not processed

T. DORSEY'S COMMERSH FROM PHILLY THEATER

March 6.-Audiences at the Earle Theater will pay to hear commercial plugs when Tommy Dorsey plays here March 11 to 16. Dorsey flies the Brown & Williamson banner for the B. B. D. & O. and his radio broadcast, plugs and all, will be aired from the theater. Other tentative bookings for Dorsey's bandsmen include the Stanley, Pittsburgh and Cleveland's Palace. Stage show and pictures are run in conjunction with the broadcast, but local showmen are wondering how fans will react to paying and bearing plugs.¹⁷

March 16, 1938 (Wed)

8:30 – 9:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 38

Pittsburgh, Pennsylvania

(NBC-Red) (KDKA) broadcast

Gene Krupa, guest

Two Cigarettes in the Dark – program open

I'm Gettin' Sentimental Over You – opening theme

Annie Laurie – Edythe Wright and the Three Esquires, vocal

Please Be Kind – Jack Leonard, vocal

Amateur Swing Contest

Unlisted selection (William Browne, vibraphone soloist)

Unlisted selection (Ronald Hudson, trumpet soloist)

Honeysuckle Rose (Cindy De Farres, clarinet soloist)

Exactly Like You (Daniel Valle, trombone soloist)

Marie¹⁸

Medley of Yesterday's Song Hits:

It's Easy to Remember – Jack Leonard, vocal

Smoke Gets in Your Eyes – Tommy Dorsey trombone solo

Shine on Harvest Moon – Edythe Wright, vocal; Paul Weston arrangement

Devil's Holiday – Benny Carter arrangement

I'm Gettin' Sentimental Over You – closing theme

¹⁷ The Billboard, March 12, 1938, p. 8

¹⁸ A small band group consisting of Tommy Dorsey on trombone and the rhythm section from the orchestra, with Gene Krupa on drums, performed MARIE.

DORSEY CUT OFF AIR FOR MURDERING "SACRED" TUNE

Jitterbugs Condemned

Detroit, Mich. – A lot of anti-swing seething broke out into a rash during March with Tommy Dorsey the target of the conservatives. The sock against swing took place March 8 during Dorsey's broadcast from Springfield, P., when radio exec Leo Fitzpatrick of WJR, Detroit, ordered the chain program, cut off in the middle of the swing version of 'Loch Lomond.' Following an announcement over WJR that "something more refined" would take the place of the Scotch swing. And it did. From now on, according to Fitzpatrick, "No more swinging, or jazzing, or sweetening of the old and treasured sentimental ballads over the station when the station has control of the program. Two days later WGAR, Cleveland, joined the ban against swinging the old tunes, as did KMPC of Beverly Hills, Calif. Rule of these stations names specifically, as not to be adulterated, 'Comin' Through the Rye,' 'Annie Laurie,' 'Loch Lomond,' 'Love's Old Sweet Song,' 'I Love You Truly,' 'Brahms's Lullaby,' 'Darling Nellie Gray,' 'Drink to Me Only with Thine Eyes,' 'Last Rose of Summer,' 'Juanita,' and 'Sweet Genevieve.' Hoisting the flag for Dorsey and swing, other stations announced boldly that the public is going to get it. Officials of WTMJ, Milwaukee, stated: "We know the 'jitterbugs' who want swing are vastly in the majority. Let's give the public what it wants. Radio is a big modern medium and as such, must keep up to date." They also argued that swing arrangements help revive the popularity of old tunes and help to give broadcasters a wider selection of music.¹⁹

Editor's note: WJR was the CBS affiliate in Detroit. This ban did not affect Tommy Dorsey's Raleigh-Kool programs because NBC carried it and the NBC affiliate in Detroit was WJR's competitor WWJ. The WJR ban affected sustaining remote broadcasts picked up by CBS.

THREE BIGGIES FOR MICHAUD

NEW YORK, March 12 - Arthur Michaud, personal manager for Tommy Dorsey and Bunny Berigan, has added Gene Krupa to his string of solo instrumentalists. The former Goodman drummer ace is in Detroit sizing up tootles for his new ork. As with his other bands, Michaud will have Music Corporation of America brindle the bookings. Dorsey is currently touring theaters and Berigan preems the name-band policy at the Paradise Cabaret here, opening March 20 for a monther with options.²⁰

Personnel

Deane Kincaide (tenor sax) replaces Bud Freeman

¹⁹ Down Beat, April 1, 1938, p. 1

²⁰ The Billboard, March 19, 1938, p. 10

Vaudeville Reviews

EARLE, PHILADELPHIA

(Reviewed Friday afternoon, March 11

Philly has gone swing mad and the Earle is reaping the harvest. And Tommy Dorsey's appearance here today brought put the swingmania at its worst. Following Benny Goodman into the house by two weeks, Dorsey's crew shook the rafters. The alligators shagged in the aisles and the customers clapped and stamped in time to the music. It was like one big house party. When the ushers tried to preserve order, they got the Bronx cheer. Dorsey scored big with swing arrangements of *Comin Thru the Rye*, *The Dipsy Doodle* and *Loch Lomond*, among others. Tommy's muted trombone hit some new hot licks that had the customers wild. Edythe Wright, lovely canary, clicked in several vocals with the band. A pleasing voice, lots of personality and a swell looker. She had trouble getting away. Jay and Lou Seiler do a comic routine with a couple of skis that had 'em in stiches. Another stunt that clicked big was a burlesque of *When Knighthood Was in Flower*, a comic dance with helmets, armor and swords. They pulled thunderous handclapping. Ann Anderson does a tap-dance bolero which would have been swell if she had a more appreciative audience. They wanted Dorsey's music and plenty of it. Jack Leonard, Dorsey vocalist, fives out in a couple of numbers. Has a pleasant voice. Altho Dorsey's reception was tumultuous, there wasn't the all-night wait in front of the theater that marked the Goodman opening. The house was filled to capacity, however, despite the fact that it lacked the newspaper publicity and fanfare that preceded Goodman. Picture, *Little Miss Roughneck* (Columbia) – Si Shaltz²¹

March 23, 1938 (Wed)

8:30 – 9:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 39

NBC Radio City

New York, NY

(NBC-Red) (WEAF) broadcast

Two Cigarettes in the Dark – program open

I'm Gettin' Sentimental Over You – opening theme

Comin' Thru the Rye – Edythe Wright, vocal

Bewildered – Jack Leonard, vocal

The Campbells are Swinging – Larry Clinton arrangement

Medley:

I Love You Truly – Jack Leonard, vocal

My Blue Heaven – Tommy Dorsey trombone solo

Did You Ever See a Dream Walking – Edythe Wright, vocal

Happy as the Day is Long – Benny Carter arrangement

Amateur Swing Contest

Honeysuckle Rose

Milenberg Joys (trombone soloist)

Marie (cornet soloist)

Jada (clarinet soloist)

Yearning – Jack Leonard and the band, vocal

I'm Gettin' Sentimental Over You – closing theme

²¹ The Billboard, March 19, 1938, p. 22

March 30, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 40
NBC Radio City
New York, NY
(NBC-Red) (WEAF) broadcast

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Loch Lomond – Edythe Wright, vocal
Jezebel – Jack Leonard, vocal
Amateur Swing Contest
 I Found a New Baby (Johnny Walters, tenor sax soloist)
 Oh! Lady Be Good (Dick Reading, piano soloist)
 My Blue Heaven (Carle Poole, trumpet soloist)
Who – Jack Leonard and the band, vocal
Medley:
 You Started Me Dreaming – Jack Leonard, vocal
 Goodnight, My Love – Tommy Dorsey trombone solo
 On the Sunny Side of the Street – Edythe Wright, vocal
Raleigh Roustabout
I’m Gettin’ Sentimental Over You – closing theme

Variety House Reviews

G M C

STANLEY, PITT

Pittsburgh, March 27 – Tommy Dorsey Orch., Edythe Wright, Jack Leonard, Ann Anderson, Jay & Lou Seiler, Dave Broudy’s house orch., “Wise Girl” (RKO)

The cats are meowing all over the Stanley this week. Not even Benny Goodman brought them out in such droves and a more rapturously ecstatic getaway crowd has never witnessed at the WB deluxer as Tommy Dorsey’s glib swing sways the mob to a frenzy. From the opening gun, Dorsey is a pushover. Everything he does is the signal for feverish outbursts from the jitterbugs. Opening Friday was a perfect setup for students of mass musical psychology. They scream at every introduction and when the Dorsey specialists start to give out. They’re virtually drowned out on the other side. Goodman on his last visit here several months ago had the crowd going madly through the swingsters’ repertory, but nothing like this. His turn is fast, sharp and tailored to order, including the tunes and arrangements he’s established as Dorsey trademarks via the air. Gives them his swing version of “Liebestraum” at the start, follows with “Song of India” and then “Marie” to hook his best punches consecutively. In quick fashion, highlighting his drummer, vocalists Edythe Wright and Jack Leonard, the Clambake Seven. The trombone trio and the brass ensemble and getting in a flock of good licks himself, Dorsey moves briskly, doesn’t make the mistake of killing time for bows and encores and sells everything. Husky-voiced Miss Wright socks in her brace of numbers and Leonard, too, despite face that pipes are a little weary, cinches. Last time Dorsey played Pittsburgh was about three years ago with Dorsey Bros. orchestra. Didn’t mean a thing. At that time, albeit was that it was strictly an outfit for musicians. Still that, even more so, but there’s been the radio in the interim and that represents the difference ... – Cohen²²

²² Variety, March 30, 1938, p. 17



Tommy Dorsey and his Orchestra
NBC Raleigh-Kool Program



Onstage Antics
Les Jenkins, Earl Hagen, Tommy Dorsey

April 1938

DORSEY DEFENDS OOMPH!

New York, N. Y. – Tommy Dorsey has no intention of cutting out ‘swing’ when he plays the classics. When informed that Detroit radio execs had cut off his program when he went into a streamlined version of ‘Loch Lomond,’ Dorsey stated, “We intend to go on putting oomphs into the classics,” and added that the ‘oomph’ tends to make the old songs more digestible for the radio audience.²³

April 1, 1938 (Fri)

The band opened a one-week engagement at the Palace Theater in Cleveland, Ohio.²⁴

DID T. DORSEY THUMB NOSE AT B. GOODMAN?

Goodman & Dorsey Feud Climaxed As Bud Freeman Joins Benny

By Park Breck

Philadelphia, Pa., March 17 – The much-talked-of rivalry between the leaders of the two outstanding white swing bands, Benny Goodman and Tommy Dorsey, reached its climax tonight when it was disclosed that Bud Freeman, star tenor sax man around whom Dorsey had built his band, will join Goodman’s crew soon. Close friends of Freeman say that Bud does not want to leave the band with which he has played so long. But he feels, it is said, that he can only get his kicks from playing with his close friend Dave Tough, who is also joining Goodman’s outfit. Also it is to be remembered that Bud and Jess Stacey, Goodman’s piano man, are great friends. Benny’s offer to Carmen Mastren, Tom’s guitarist, to take the place of Allan Reuss, who was allegedly fired over a row with the maestro with the black stick, is also giving Willard Alexander, MCA bigwig, the willies. Alexander has been trying to get his two prize shekeltakers, Goodman and Dorsey, to smoke the peace pipe for some time without going to the mat to powwow. Tommy, of course, denies there is bad feeling between him and Benny. He says he didn’t thumb his nose at him on the stage of the Earle Theater two weeks ago, but merely shushed him with a finger placed to his lips when Benny was going to give him a plug over the mike. That same week, the story goes, Benny squawked to RCA Victor over Tommy’s new disc of “It’s Wonderful.” Seems that the Goodman recording of the same number for Victor was released in January, and he didn’t want the RCA boys to discover that Dorsey might cut him on royalties. Besides, Benny is alleged to have brought up the case of Lombardo vs. Goodman to prove a precedent. In that case, Benny was burned up because the longhaired leader had already waxed “Bei Mir Bist Du Schoen” and RCA wouldn’t let him cut his swell and expensive arrangement of the tune. So why should Dorsey be allowed to wax a number which Goodman had already made? Victor relented and withdrew the Dorsey disc. Another story goes that Victor I frightened about the tune, because Stuff Smith, who claims to have written it, is in the water with some Texas boy who also claims to have written it.

²³ Down Beat, April 1938, p. 1

²⁴ The Metronome, May 1938, p. 37

Bud Freeman's popularity with the jitterbugs who danced in the aisles and on the stage of the Earle Theater this week as he blew chorus after chorus, will greatly offset Benny's loss of Gene Krupa. Davey Tough is certainly a more solid drummer than Gene, but he doesn't show his teeth and let his hair sweep across the cymbals like Mrs. Krupa's epileptic drummer boy. With Freeman, Stacey and Tough, Goodman will have the real jive band of the day, while Dorsey waxes sentimental over the days gone by when Bud and Davey played in his band.²⁵

WON'T CUT DORSEY OFF THE AIR ANYMORE!

Detroit, Mich. – Leo Fitzpatrick, manager of station WJR, Detroit, says that from now on, he cuts off no more chain programs because of their adulterating the classic folk songs with Swingtime. Tommy Dorsey, or any other swinging maestro may send their syncopated tunes from New York to be aired over WJR, BUT, says Fitzpatrick, no swing will *originate* from WJR. Last month Fitzpatrick ordered a Tommy Dorsey program from New York, aired over WJR, cut off the air as Dorsey was playing a swing version of *Loch Lomond*. "Our job is done," states Fitzpatrick. "If bandleaders want to go on offending the public, we'll make no further effort to stop them." He based his remark on a recent listener poll conducted by the station, a poll which showed a majority of "sentimentalists" over swing "cats."²⁶

DOWN-THE-CELLAR FOR DORSEY SESSION

By Jim Powell

G M C

Cleveland, O. – There was no foolin' April Fool's day when Tommy Dorsey came to town to give Clevelanders their biggest kicks in a blue moon and move local swing consciousness to a new high. As usual, AL Gregg of the Palace Theater and Bob Cole of the Allerton Hotel held a jam session and press reception at the latter musicians' hangout for the slush-pump gent. Cleveland maestros, ace men and newshawks attended. A good old down-the-cellar jam session developed among Red McEndree at piano, Mickey Katz on clarinet, young Joyce on bugle and a fine tenor man whose name we missed in our confusion. At the berling pernt, Tommy himself stepped in and helped tear the duck apart, also doing *Gettin' Sentimental*. High point of the week was, however, Dorsey's Kool-Raleigh broadcast from the Palace stage; the theater was jammed to the poop deck with cash customers. A neat amateur swing contest was pulled off with four kittens selected from the 116 amateurs auditioned that week. At the stage show shortly following, Glenn Burrs, editor of Down Beat, filmed the business from the pit, getting some fine flickers of such spots as Johnny Mince's half-dozen choruses and Deane Kincaide's rising temperature on a superlative tenor chorus. Espied backstage during the show was Hymie Schertzer, ace Goodman saxist, who had just arrived to join forces with Tommy ...²⁷

²⁵ Down Beat, April 1, 1938

²⁶ Down Beat, April 1, 1938

²⁷ Down Beat, April 1, 1938

April 6, 1938 (Wed)
8:30 – 9:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 41
Palace Theater
Cleveland, Ohio
(NBC-Red) (WTAM) broadcast

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
Blue Bells of Scotland – Edythe Wright, vocal
Love Walked In – Jack Leonard, vocal
Take a Course in Rhythm – Edythe Wright, vocal
Medley:
 The Night is Young – Jack Leonard, vocal
 Solitude – Tommy Dorsey trombone solo
 You Turned the Tables on Me – Edythe Wright, vocal
Amateur Swing Contest
 China Boy (Leonard Cowles, drum soloist)
 Dinah (Ruth Katz piano soloist)
 I Got Rhythm (Melville Sutter, accordion soloist)
 Honeysuckle Rose (Gail Curtis, saxophone soloist)²⁸
Yearning – Jack Leonard and the band, vocal
I'm Gettin' Sentimental Over You – closing theme

Leonard Cowles, a young drummer from Bedford, Ohio, won Tommy Dorsey's \$75 at the Palace last night during Tommy's coast-to-coast commercial directly from the stage. Cowles won as much by a stage presence which captivated his audience as by his drumming. Other competitors in swing were Ruth Katz (Cleveland), pianist, Gail Curtis (Shelby, Ohio), saxophone and Melville Sutter (Akron, Ohio), accordion. The chance of seeing an actual chain broadcast had an estimated crowd of 4,000 in the Palace. They were standing downstairs. Yes, that many folks paid to stooge for Dorsey and his clan, handclapping on given signal with three "cheer leaders" on the stage leading the final prolonged salvo of applause. I have never seen anything like it before in a professional theater. And this paid audience was better behaved than many I have seen "in on the cuff" in Radio City. While the novelty of the Dorsey broadcast on the stage was good vaudeville (it was certainly box office) I question whether it could become a weekly theater practice. Some twenty minutes before the show the stage was practically without action as engineers and announcers got ready for the network and the audience was a bit restless. With singers playing to the air audience some of the actual program was lost in the theater, too. The ciggie commercials were heard also in the theater but signs and banners calling attention to the product were not in evidence.²⁹

²⁸ GAIL CURTIS went on to play tenor sax in several of Tommy Dorsey's orchestras starting in April 1943.

²⁹ Cleveland Plain Dealer, April 7, 1938

FITZPATRICK OF WJR SAYS IT'S UP TO DANCE LEADERS; SWINGO CLASSICS OFFEND

Detroit, April 5 – Now that listeners have shown their preference for sentiment over swing, as revealed in thousands of telegrams received here following recent sentiment versus swing controversy, manager Leo Fitzpatrick of WJR has called off his ban on swinging of old-time ballads on sustaining programs from CBS. Fitzpatrick, who started the controversy by cutting off Tommy Dorsey's band while he was swinging "Lich Lomond" over CBS, said the band lifting will apply only to network shows. Previous restrictions on WJR bands swinging sentimental ballads still holds. "Our job is done," Fitzpatrick asserted, "if band leaders want to go on offending the public, we'll make no further effort to stop them."³⁰

April 9, 1938 (Sat)
Valencia Ballroom
York, Pennsylvania
(Dance)

Tommy Dorsey and his Orchestra

Trombones: Tommy Dorsey (leader), Earl Hagen, Les Jenkins
Trumpets: George "Pee Wee" Erwin, Lee Castaldo, Andy Ferretti
Reeds: Johnny Mince (clarinet & alto sax), **Hymie Schertzer** (alto sax),
Fred Stulce (alto sax), **Deane Kincaide** (tenor sax),
Skeets Herfurt (tenor sax and vocalist)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar), Gene Traxler
(string bass), Maurice Purtill (drums)
Vocalists: Edythe Wright, Jack Leonard

April 11, 1938 (Mon)
Victor Recording Session
RCA Studio #3
155 East 24th Street
New York, NY

BS 021952-1

SAYS MY HEART

(Díce Mi Corazón)
(from the Paramount film "Cocoanut Grove")
(Burton Lane-Frank Loesser)
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25828-B (USA), HMV B 8775 (England), HMV EA 2108 (Australia),
Gramophone K 8155 (France), Electrola E. G. 6539 (Germany)
12" 33: Bluebird AXM2-5578 (USA)
CD: Classics 1117 (France)

³⁰ Variety, April 3, 1938, p. 40

BS 021952-1A
SAYS MY HEART

Not processed

DORSEY, KRUPA, BERIGAN BOOKED WITH REFUND-IF-NOT-SATISFIED PROVISIO

Tommy Dorsey, Gene Krupa and Bunny Berigan are being sold under a policy which permits, a dance promoter or theatre a refund from the guarantee figure if the date doesn't turn out a profitable one. Arthur Michaud, the bands' common manager, figures that through this unusual procedure these orchestras are able to maintain top prices, and at the same time protect the ballroom and theatre operators from taking a licking because of adverse local conditions Michaud declared Monday (11) that his bands have been making the refunds on their own volition, but only after they had made a check of the spot's general, overhead and special expenses and become convinced that the guarantee was out of line with local possibilities.' Michaud said that he considered this method as good business for his name units and it acts as an inducement to promoters and theatre operators to pay' the salaries he asks. Krupa's orchestra plays six college dances while out on the road on its initial one-night tour. Virginia U., St. Lawrence Prep, Georgetown, and three fraternity hops, are listed. Deal is also in the works for a date at the N. Y. Paramount,' which will probably be deferred until the band is firmly welded. First or second week in June, is likely. Krupa and Berigan will be Tommy Dorsey's guests at the N. Y. Paramount for a three-cornered swing session at the last show tomorrow night (Thurs). After the' Broadway Paramount booking starting today (Wednesday) Dorsey one-nights it to St Louis, where he takes up some theatre dates and from Detroit and Chicago hops to the Palomar, Los Angeles, opening June 29 for the summer. All under Rockwell-O'Keefe auspices. Skeets Herfurt, Dorsey's sax, and Dorothy Osmer, Glen Ridge, N. J. girl, formally announced their wedding plans this week and will probably tie the knot before the trek west.³¹

April 13, 1938 (Wed)

Tommy Dorsey and his Orchestra opened an engagement at the Paramount Theater, New York, NY (New York Times, April 13, 1938, p. 21).

April 13, 1938 (Wed)

8:30 – 9:00 pm

“Tommy Dorsey Raleigh-Kool Program” No. 42

NBC Radio City

New York, NY

(NBC-Red) (WEAF) broadcast

³¹ Variety, April 3, 1938, p. 40

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
There's a Boy in Harlem – Edythe Wright, vocal
(I Can Dream) Can't I – Jack Leonard, vocal
Vilia (from the "Merry Widow")
Medley:
 Easy to Love – Jack Leonard, vocal
 The Touch of Your Lips – Tommy Dorsey trombone solo
 All of Me – Edythe Wright, vocal
Amateur Swing Contest
 Wabash Blues
 Alexander's Ragtime Band
 Oh! Lady Be Good
 Between the Devil and the Deep Blue Sea
Weary Blues
I'm Gettin' Sentimental Over You – closing theme

April 15, 1938 (Fri)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

Personnel same as April 11. 1938 recording session.

BS 022448-1
COWBOY FROM BROOKLYN **G M C**
(Vaquero De Brooklyn)
(From the Warner Brothers film "Cowboy from Brooklyn")
(Johnny Mercer-Harry Warren)
Vocal refrain by Skeets Herfurt

Issues

10" 78: Victor 25832-B (USA), Victor 25832-B (Argentina)
Gramophone K 8140 (France), VdP GW 1563 (Italy)
12" 33: Bluebird AXM2-5582 (USA)
CD: Classics 1117 (France)

BS 022448-1A
COWBOY FROM BROOKLYN

Not processed

BS 022448-2
COWBOY FROM BROOKLYN

Unknown

BS 022449-1

YOU LEAVE ME BREATHLESS

(Me Dejas Sin Resuello)

(From the Paramount film "Cocoanut Grove")

(Ralph Freed-Frederick Hollander)

Vocal refrain by Jack Leonard

Issues

10" 78: Victor 25828-A (USA), HMV EA 2108 (Australia),
Gramophone K 8155 (France)

12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1117 (France)

BS 022449-1A

YOU LEAVE ME BREATHLESS

Not processed

BS 022450-1

I'LL DREAM TONIGHT

(Soñaré Esta Noche)

(From the Warner Brothers film "Cowboy from Brooklyn")

(Johnny Mercer-Richard Whiting)

Vocal refrain by Jack Leonard

G M C

Issues

10" 78: Victor 25832-A (USA), Victor 25832-A (Argentina),
HMV BD 5404 (England), VdP GW 1699 (Italy).

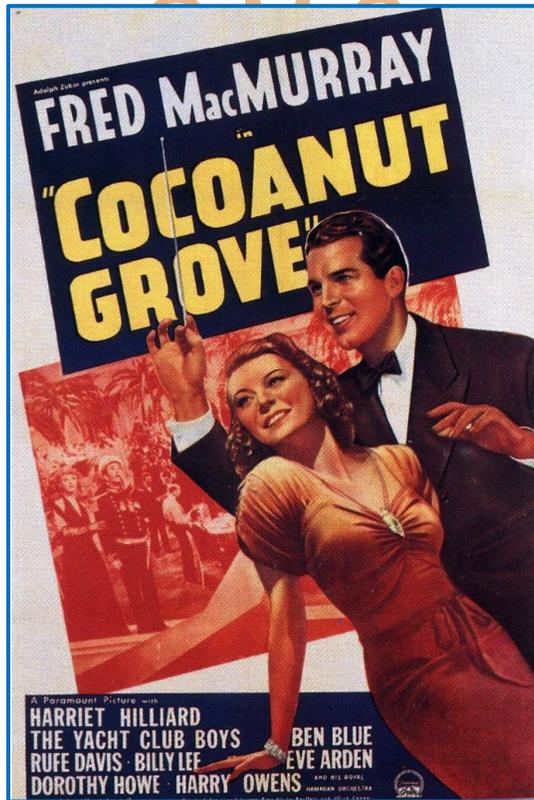
12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1117 (France)

BS 022450-1A

I'LL DREAM TONIGHT

Not processed



SWING TOPS, BUT WEAKENING

Dorsey's Sweet Swing Crowds Goodman in College Poll

Collegiates Discriminate between music designed for listening and that for dancing – prom-goers crave sugary syncopation with a lift – novelties

NEW YORK – April 9 – In The Billboard's annual poll of colleges, Tommy Dorsey finished second to Benny Goodman as all-around favorite band.³²

COMML'S FROM STAGE HURT THE GATE

Pittsburgh, April 19 – Advisability of having bands playing at WB Stanley here so their commercial broadcasts from stage of theatre in future is being pondered seriously as result of Tommy Dorsey's showing here recently. Judging from take all week long, most of the would-be customers waited until night of the airing, with result that Dorsey's draw suffered during early part of the engagement, Theatre, however, held to blame some for publicizing the stage airing so widely for weeks before appearance. Then band's own p. a. hit town, cracking radio columns with maestro's stunt of corralling flock of swingsters for cash prize competition on the Dorsey networker. Result was that everybody seemed to save up for the Wednesday night show when Stanley could have used twice its own capacity. Thousands were turned away at the door the night of the broadcast, but as was to be expected, they didn't hang around for regular stage show to follow or come back on succeeding days. Gross on that one day alone represented more than 25% of Dorsey's total take on the week and management wonders if original plan to have broadcast originate from William Penn's ballroom. With limited seating capacity of couple of hundred, wouldn't have been better all around.³³

Girl's Eye View

By Marian Squire

DORSEY AND HIS VIPERS TAKE OVER

The Paramount management seemingly has decided to let the inmates take over the asylum at early opening day performances. Wednesday morning (13) a femme jitter jackanapes in the audience was inspired by Tommy Dorsey's band to put on a one-gal aisle exhibition of lunacy. Frenzied capers with flips and bumps interpolated drew tremendous applause from a delighted audience and no interference from weary ushers. No band is now complete without one Scottish ballad being tossed around. Edythe Wright wearing flowing white sequin sprinkled chiffon, takes care of the Scorch number, singing "Through the Rye."³⁴

³² The Billboard, April 16, 1938, p. 11-12, with details

³³ Variety, April 20, 1938, p. 1

³⁴ Variety, April 20, 1938, p. 6

Variety House Reviews

PARAMOUNT, N. Y.

Tommy Dorsey's Orch. (14), Grace & Ray McDonald, Jack Leonard, Edythe Wright, Ben Blue & Co. (3), "Her Jungle Love" (Par)

The turnstile tug is chiefly being exerted by Tommy Dorsey's orchestra, which seems to be outstripping Dorothy Lamour's glamor as the star of the Technicolor film. Dorsey is now more jive than normally. A sweet-swing aggregation. It was probably thought a bit more blare and a jitterbug-juice should be dispensed in view of the Paramount's patrons showing of late that they liked the wilder swing. When caught there was no dancing in the aisles, as at an earlier performance, but the band had 'em beating time anyway. There's a new drummer, Maurice Purtill, in the outfit. He's of the acrobatic performing type, which brought Gene Krupa to attention when he was with Benny Goodman. Spotted prominently, it's probably Dorsey's idea to front his skin-pounder. Boy is very good and looks like one of the coming idols of the jive addicts. Bland tenor Jack Leonard is good at piping between the bandboy's licks on the special Dorsey arrangements. Edythe Wright, Dorsey's swingstress, had only two numbers at show sighted. "Comin' Thru the Rye" in swing and "Dipsy Doodle." She should have been on longer; might be wise to cut one of Leonard's songs for her. Grace and Ray McDonald, hoofers, are reviewed in "New Acts." Ben Blue closes excellently. Still the same old Blue vaudeville turn in the main. Still the same old getup; baggy clerical cloth suit, too-small brown derby and loose red tie ... show runs 49 minutes. Good biz at last performance (Wed,) night – Bert.³⁵

April 20, 1938 (Wed)
8:30 – 9:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 43
NBC Radio City
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart and Bud Collyer, announcers

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
What Do You Hear from the Mob in Scotland – Edythe Wright, vocal
Medley:
 Love Walked In – Jack Leonard, vocal
 Thanks for the Memory – Tommy Dorsey trombone solo
 Ti-Pi-Tin
Please Be Kind – Jack Leonard, vocal
Amateur Swing Contest
 Dinah (Gus C., saxophone soloist)
 My Blue Heaven (Leo Bamberger, clarinet soloist)
 Sweet Sue. Just You (Jerry Weiner, flute soloist)
 Beautiful Ohio (Joe B., trumpet soloist)

³⁵ Variety, April 20, 1938, p. 44

Liza

Medley:

There's a Small Hotel

East of the Sun – Jack Leonard, vocal

It's Only a Paper Moon – Edythe Wright, vocal

Just You, Just Me

I'm Gettin' Sentimental Over You – closing theme

April 23, 1938 (Sat)

Saturday Night Swing Club

8:00 – 8:30 pm

CBS Studios

New York, NY

(CBS) (WABC) broadcast

Paul Douglas, announcer

Tommy Dorsey, Mildred Bailey and Red Norvo, guests

GMA CBS-792

Tommy Dorsey performed one song, "Swing that Music," accompanied by the studio orchestra.

Issues

12" 33: Fanfare (USA) LP 17-117

G M C

Radio Reviews

Tommy Dorsey's program for Brown & Williamson cigarettes is a goodie. One of the top swing bands in the country, Dorsey's music is well balanced and beautifully produced, with, of course, the leader's classic trombone one of the principal assets. In addition there is an amateur swing contest, with four tyro jivesters each playing a chorus or two on their respective instruments. Ordinarily amateur things are major pains, but this is an exception. Paul Stewart, announcer, who emcees this segment of the show, helps considerably with a forthright and chipper delivery in his ad lib interviews with amateurs.³⁶

³⁶ The Billboard, April 23, 1938, p. 10

RIVAL ORCHESTRAS RIFE WITH FEELING

M. C. A. Has Plenty of Occasions for Tact – Latest Office Vendetta Concern Dorsey, Goodman

Diplomat role which Music Corp. of America must play between its ranking bands is being seriously taxed with a blooming Benny Goodman-Tommy Dorsey feud. Booking mother is forced to cuddle, cajole, cater and avert meetings. Causes of these tiffs are various. Name similarities, style 'piracy,' general competitive situations of equally rated crews, talent raiding, spiking, etc., are frequent ones. Partly true of other big booking offices where there is temperament and jealousies but particularly true of MCA, Having weathered l'affaire Guy Lombardo-Jan Garber and still in the throes of the Kay Kyser-Sammy Kaye battle of grimaces, MCA is now faced with the difficulty of appeasing its tow top names, Dorsey and Goodman. This is denied being a publicity stunt. Dorsey is piqued in E-flat because of Goodman's alleged attempted raids on Dorsey's lineup. He is also burned over reports of Goodman's refusing to precede or succeed him on dates, location and otherwise demanding improvements over Dorsey's take. Situation has and is causing Dorsey plenty of headaches with his personnel, it is reported.³⁷

April 27, 1938 (Wed)

Victor Recording Session

RCA Studio #2

155 East 24th Street

New York, NY

G M C

Personnel same as the April 11, 1938 recording session.

BS 022920-1

MARCHING ALONG WITH TIME

(Marchando con el tiempo)

(From the 20th Century Fox film "Alexander's Ragtime Band")

(Irving Berlin)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25862-A (USA), Victor 25996-B (Argentina)

12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1117 (France)

³⁷ Variety, April 27, 1938, p. 49

BS 022920-1A
MARCHING ALONG WITH TIME

Not processed

BS 022921-1
I HADN'T ANYONE 'TILL YOU
(No Tuve a Nadie Hasta Que Tu Llegaste)
(Ray Noble)
Vocal refrain by Jack Leonard

Issues

10" 78: Victor 25848-A (USA)³⁸
12" 33: RCA Victor LPM-1432 (USA), Bluebird AXM2-5582 (USA)
CD: Classics 1117 (France), RCA PD 89910-1 (Germany)

BS 022921-1A
I HADN'T ANYONE 'TILL YOU

Not processed

BS 022922-1
MY WALKING STICK
(Mi Bastón)
(From the 20th Century Fox film "Alexander's Ragtime Band")
(Irving Berlin)
Vocal refrain by Edythe Wright

G M C

Issues

10" 78: Victor 25856-B (USA), Victor JA- 1337 (Japan),
HMV EA 2146 (Australia), Gramophone K 8171 (France)
12" 33: Bluebird AXM2-5582 (USA)
CD: Classics 1117 (France), RCA 15094-2 (Germany),
RCA PD 89810-1 (Germany)

BS 022922-1A
MY WALKING STICK

Not processed

³⁸ Bunny Berigan's AZURE is the flip side of Victor 25848 (USA)



April 27, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 44A
NBC Studio 8-G
Radio City
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Hop, Skip and Jump (from “Promenade”) – Edythe Wright, vocal
Commercial
I Fall in Love with You Every Day (from “College Swing) – Jack Leonard, vocal
Cowboy from Brooklyn – Skeets Herfurt, vocal
Medley of Yesterday’s Hits:
 I Don’t Stand a Ghost of a Chance with You – Jack Leonard, vocal
 How Am I To Know – Tommy Dorsey trombone solo
 Rockin’ Chair – Edythe Wright, vocal
Where Oh Where Has My Little Dog Gone
Amateur Swing Contest
 Honeysuckle Rose (Jerry Rosa, trombone soloist)
 I’d Do Most Anything For You (George Benham, tenor sax soloist)
 Chinatown, My Chinatown (Murray Rothstein, trumpet soloist)
 I Got Rhythm (Johnny Noonan, string bass soloist)
Undocumented selection
Yearning – Jack Leonard and the band, vocal
I’m Gettin’ Sentimental Over You – closing theme

Issues

COWBOY FROM BROOKLYN
12: 33 Aircheck (USA) AC 1

The script of this broadcast is located in the Scripts section of the catalog.

April 28, 1938 (Thu)
1:00 – 1:30 am
“Tommy Dorsey Raleigh-Kool Program” No. 44B
Western Feed
NBC Studio 8-G
Radio City
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

NBC rebroadcast the program, at 1:00 a.m. Eastern Daylight Savings Time for broadcast at 9:00 p.m. Pacific Standard Time (Los Angeles was four hours behind New York during this time period)

Murray Rothstein was the winner in the first Amateur Swing Contest but couldn't make the second broadcast, which was won by Johnny Norman.

“Yearning” was replaced by “When It’s Sleepy Time Down South” on the second broadcast.

April 29, 1938 (Fri)

Tommy Dorsey and his Orchestra opened a one-week engagement at Shea’s Theatre in Buffalo. New York.

G M C

TOMMY DORSEY SAYS "THANKS"



That Sentimental Gentleman of Swing

TO THE THEATRES.... Tommy Dorsey, his trombone, and his orchestra have just completed a two-week record-breaking engagement at the Paramount in New York. Easter Monday all records for music engagements at the Paramount were smashed.

A recent road tour of one-week engagements took Tommy and the boys to the Earle Theatre in Philadelphia and Washington, The Stanley Theatre, Pittsburgh, and The Palace in Cleveland.

The band will be heard during coming weeks at Shea's Buffalo Theatre, The Fox Theatre, St. Louis, two weeks at The Chicago Theatre, and then to the Fox Theatre, Detroit.

Many thanks to all concerned for swell cooperation.



TO HIS RADIO SPONSORS... Since November 6, 1936, Tommy Dorsey has been on the air coast-to-coast for the makers of Raleigh Cigarettes and Road Cigarettes. 77 consecutive performances, and each one a real pleasure. Thanks to you folks in Louisville.



TO VICTOR... Recording exclusively for Victor, the Tommy Dorsey discs have outsold all other bands during the past year. Leading hits were "Marie" and "Song of India." "Who" and "Dixie Doodle" are going ahead to higher sales, with "You're My Only One" and "Don't Let Me Be This Way" going even higher. Tommy says thanks to all of you at Victor, and to those he has worked with on the road and on the air.

MANAGEMENT OF **MUSIC CORPORATION OF AMERICA** MCA ARTISTS, LTD.
LONDON NEW YORK CHICAGO SAN FRANCISCO BEVERLY HILLS CLEVELAND DALLAS
PERSONAL REPRESENTATIVE: ARTHUR T. MICHAUD

May 1938

DORSEY COVETS THAT SPOT

Music Corp. of America looks to be in the middle of a forthcoming tiff between its two top swing outfit leaders, Benny Goodman and Tommy Dorsey, this fall. Both batoners covet the Madhattan Room on the Pennsylvania Hotel, N. Y. roof. Dorsey is outspoken in his statements that he desires the booking and will fight to get it. He seeks to prove his contention that he draws as well as the King of Swing and figures that Goodman's favorite stand is the place for it. Goodman on the other hand will battle to keep the spot he's been in for the past two seasons.³⁹

May 4, 1938 (Wed)

8:30 – 9:00 pm

“Tommy Dorsey Raleigh-Kool Program” No. 45A

Shea's Theatre

Buffalo, New York

(NBC-Red) (WBEN) broadcast

Paul Stewart, announcer

Partial listing only:

Amateur Swing Contest

Honeysuckle Rose - Jerry Sullivan, saxophone soloist

I Found a New Baby - Harry Miller, piano soloist

I Never Knew - Frank Stahl, trumpet soloist

Unidentified selection - Victor Dana, xylophone soloist

The winner of the Amateur Swing Contest was Victor Dana.

May 5, 1938 (Thu)

1:00 – 1:30 am

“Tommy Dorsey Raleigh-Kool Program” No. 45B

Western Feed

Shea's Theatre

Buffalo, New York

(NBC-Red) broadcast

Paul Stewart, announcer

The late western feed of the Raleigh-Kool program was difficult for the band to accomplish in terms of musicianship, timing, fatigue and enthusiasm.

³⁹ Variety, May 4, 1938, p. 47

May 11, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 46A
NBC Studio 8-G
Radio City
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
You Couldn’t Be Cuter – Edythe Wright, vocal
All Through the Night – Edythe Wright and the Three Esquires, vocal
Bewildered – Jack Leonard, vocal
One Man Band – Edythe Wright. Vocal
Who? – Jack Leonard and the band, vocal; Paul Weston arrangement
Medley of Yesterday’s Hits:
 When Your Lover Has Gone – Jack Leonard, vocal
 Summer Night – Tommy Dorsey trombone solo
 I’m Comin’ Virginia – Edythe Wright, vocal
Dark Eyes – Tommy Dorsey and Carmen Mastren arrangement
I’m Gettin’ Sentimental Over You – closing theme

May 11, 1938,(Wed)
Community Party
Madison Square Garden
New York, NY

G M C

William Gaxton was the m.c. for a party including Duke Ellington, Ethel Merman, Grace Moore, the Nicholas Brothers, Tommy Dorsey and his Orchestra, and others (New York Times, May 12, 1938, p. 28)

May 12, 1938 (Thu)
1:00 – 1:30 am
“Tommy Dorsey Raleigh-Kool Program” No. 46B
Western Feed
NBC Studio 8-G
Radio City
New York, NY
(NBC-Red) broadcast

BATTLE OF WORDS

This town's long underwear cats are still stewing over what Tommy Dorsey said. Mr. Dorsey challenged Franco Autori to get together the best classical musicians in the country – with Toscanini to help him – and Tommy would bet \$25,000 the symphonists couldn't play one of the Dorsey swing arrangements. Dorsey's peeve was over a story which quoted Autori, conductor of the Buffalo Orchestra of the Federal Music Project, in assorted opinions of swing. Heading of the story has been "Swing, Form of Imbecility, Is On The Skids, Musicians Say." Specifically, Autori had said, "Swing has no appeal to the mind, the sentiments or the imagination – only to the feet." His reply to Dorsey's challenge was another challenge – an assertion that if Dorsey collected the best swing men in the land, they couldn't play a simple Mozart or Haydn symphony correctly.⁴⁰

May 12, 1938 (Thu)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

Personnel same as the April 11, 1938 recording session.

BS 023209-1
NOW IT CAN BE TOLD
(Ahora se puede decir)
(From the 20th Century Fox film "Alexander's Ragtime Band")
(Irving Berlin)
Jack Leonard, vocal
Paul Weston arrangement

Issues

10" 78: Victor 25856-A (USA), HMV EA 2146 (England),
Gramophone K 8171 (France)
12" 33: Bluebird AXM2-5582 (USA)
CD: Classics 1117 (France)

BS 023209-1A
NOW IT CAN BE TOLD

Not processed

⁴⁰ Variety, May 11, 1938, p. 38

BS 023210-1

THIS TIME IT'S REAL

(Esta vez es de veras)

(Walter Shivers-Buddy Bernier-Bon Emmerich)

Vocal refrain by Jack Leonard

Howard Smith arrangement

Issues

10" 78: Victor 25862-B (USA), Victor 25879-A (USA)

12: 33 Bluebird AXM2-5582 (USA)

CD: Classics 1117 (France)

BS 023210-1A

THIS TIME IT'S REAL

Not processed

BS 023211-1

MUSIC MAESTRO PLEASE

(A Toscar, Maestro)

(Herb Magidson-Allie Wrubel)

Edythe Wright, vocal

Axel Stordahl arrangement

G M C

Issues

10" 78: Victor 25866-A (USA), Victor JA-1267 (Japan), HMV B 8824 (England),
HMV JK 2000 (Switzerland), HMV X 6120 (Sweden),
Gramophone K 8173 (France)

12" 33: RCA Victor LPM-1432 (USA), RCA VPM-6038 (USA),
Bluebird AXM2-5582 (USA)

CD: Reader's Digest RC7-007-1/1 (USA), Classics 1117 (France),
Bluebird 9973-2-RB (USA)

BS 023211-1A

MUSIC MAESTRO PLEASE

Not processed

BS 023212-1

ALL THROUGH THE NIGHT

Hold

BS 023212-1A

ALL THROUGH THE NIGHT

Not processed

BS 023212-2

ALL THROUGH THE NIGHT

(Todo la noche)

(Traditional)

Edythe Wright and the Three Esquires, vocal

Paul Weston arrangement

Issues

10" 78: Victor 25866-B (USA), Victor JA-1267 (Japan),
HMV EA 2217 (Australia)

12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1117 (France)

May 13, 1938 (Fri)

Tommy Dorsey and his Orchestra opened a one-week engagement at the Palace Theater in Cincinnati, Ohio.

May 18, 1938 (Wed)

8:30 – 9:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 47A

Palace Theater

Cincinnati, Ohio

(NBC-Red) (WLW) broadcast

Paul Stewart, announcer

G M C

Two Cigarettes in the Dark – program open

I'm Gettin' Sentimental Over You – opening theme

Hop, Skip and Jump (from "Promenade") – Edythe Wright, vocal

You Leave Me Breathless – Jack Leonard, vocal

Laughing Boy Blues – Edythe Wright, vocal

Who? – Jack Leonard and the band, vocal; Paul Weston arrangement

Medley of Yesterday's Hits:

The Thrill is Gone – Jack Leonard, vocal

Chasing Shadows – Tommy Dorsey trombone solo

Dream a Little Dream of Me – Edythe Wright, vocal

Amateur Swing Contest

I Never Knew – Rose Aldrich, violin soloist

Honeysuckle Rose – Jane Steele, piano soloist

Exactly Like You – Clarence Eneu, clarinet soloist

Blue Skies – Bob Hunter, trumpet soloist

Oh! How I Hate to Get Up in the Morning – Paul Weston arrangement

Raleigh Roustabout

I'm Gettin' Sentimental Over You – closing theme

The winner of the Amateur Swing contest was Clarence Eneu.

May 19, 1938 (Thu)
1:00 – 1:30 am
“Tommy Dorsey Raleigh-Kool Program” No. 47B
Western Feed
WLW Studios
Cincinnati, Ohio
(NBC-Red) broadcast
Paul Stewart, announcer

HERB SANFORD, BBD&O, TOURS WITH DORSEY

Herb Sanford, B.B.D. & O. radio exec., will be out with the Tommy Dorsey band for the next 10 weeks, if not more, to supervise Brown & Williamson broadcasts. Swing will take them through Cincinnati, Des Moines, Chicago, Detroit and Denver, with the band playing theater dates on each of these spots, and wind up in Los Angeles, where Dorsey is slated to open at the Palomar June 29 for a minimum of four weeks. While on the coast, Sanford will also look over some spot broadcasting situations for his agency.⁴¹

May 20, 1938 (Fri)

Tommy Dorsey and his Orchestra opened a one-week engagement at the Circle Theater in Indianapolis, Indiana.

May 25, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 48A
Circle Theater
Indianapolis, Indiana
(NBC-Red) (WIRE) broadcast
Paul Stewart, announcer

G M C

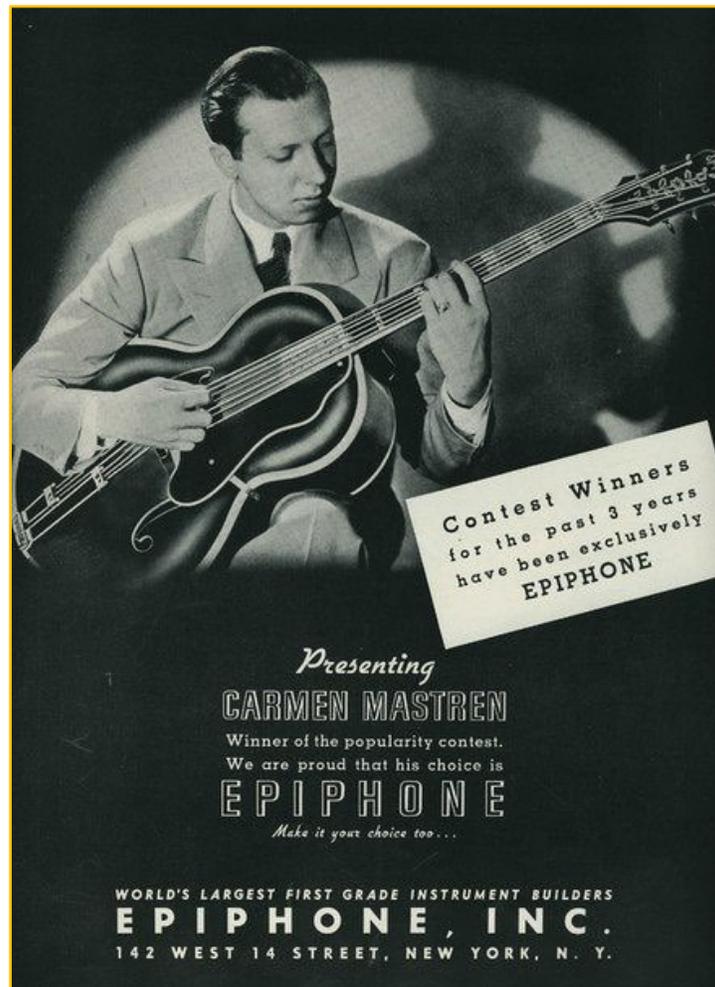
Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
My Says Heart – Edythe Wright, vocal
I’ll Dream Tonight – Jack Leonard, vocal
Take a Course in Rhythm – Edythe Wright. vocal
Medley of Yesterday’s Hits:
 Once in a While – Jack Leonard, vocal
 Blue Moon – Tommy Dorsey trombone solo
 Lights Out – Edythe Wright, vocal
Amateur Swing Contest
 I’m Gonna Sit Right Down and Write Myself a Letter
 Blue Bells of Scotland
 I Can’t Give You Anything But Love, Baby
 I Found a New Baby
Dinah
My Blue Heaven
St. Louis Blues
I’m Gettin’ Sentimental Over You – closing theme

⁴¹ Variety, May 18, 1938, p. 23

May 26, 1938 (Thu)
1:00 – 1:30 am
“Tommy Dorsey Raleigh-Kool Program” No. 48B
West Coast Feed
Circle Theater
Indianapolis, Indiana
(NBC-Red) broadcast
Paul Stewart, announcer

May 27, 1938 (Fri)
Chicago Theater
175 North State Street
(near Randolph Street)
Chicago, Illinois

The band opened a one-week engagement at the Chicago Theater with a 9:30 am stage show. The motion picture was “Holiday” with Cary Grant (Columbia).⁴²



⁴² Down Beat, June 1, 1938 and Chicago Tribune, May 27, 1938, p. 25

June 1938

Variety Reviews

CHICAGO

Chicago, May 29.- Tommy Dorsey's Orch., Johnny Woods, Phillips & Cote; John Leonard, Edythe Wright; 'Holiday" (Col)

Tommy Dorsey's swing orchestra is practically the whole show here this - week. The jitterbugs, however, are confining their activities to feet tapping while seated; there's no truckin' in the aisles or shagging in the lobby, which has been usual on the Dorsey tour. Dorsey comes in with a big ether buildup and figures to do some biz for the spot, especially through the amateur contest tie-up. Dorsey's arrangements are excellent, making the most of every tune. He parades a flock of oft-heard numbers, but the strictly advanced arrangements make them timely. Two warblers with the orchestra, Leonard and Edythe Wright, both personable, deliver- well. Pair has an excellent novelty in 'Biography of a Trombone Player,' which ' can be built up to smash. In the amateur period, Dorsey. presents two, sets of four swingsters every: evening in the elimination contests. At show caught, quartet included piano; drums, , cornet and trombone. Each did a short solo and then joined the band for the finale. Good stuff, and handled smartly by Dorsey, who has developed remarkably as an m.c. House did a fine job in setting the p.a. system for the band. Music came through excellently, with the brass blasting that's occasionally disturbing in band shows being entirely eliminated. Two winning ack with the orchestra currently are the shag dancers. Phillips and Cole, who do an okay job, and Johnny Woods, mimic. Woods would do well to eliminate a couple of the off-color lines. Business good at the supper show, Friday (27) – Gold.⁴³

June 1, 1938 (Wed)

7:30 – 8:00 pm

“Tommy Dorsey Raleigh-Kool Program” No. 49A

Chicago Theater

175 N. State Street

Chicago, Illinois

(NBC-Red) (WMAQ) broadcast

Paul Stewart, announcer

Two Cigarettes in the Dark – program open

I'm Gettin' Sentimental Over You – opening theme

I've Got the World on a String – Edythe Wright, vocal

I Hadn't Anyone 'Till You – Jack Leonard, vocal

Medley of Yesterday's Hits:

Chicago

Hot Lips

Christopher Columbus

Lonesome Old Town

⁴³ Variety, June 1, 1938, p. 46

Medley:

I've Got You Under My Skin – Edythe Wright, vocal
Riptide – Tommy Dorsey trombone solo
Lullaby of Broadway – Jack Leonard, vocal
Amateur Swing Contest
Nagasaki
Honeysuckle Rose
I Never Knew
China Boy
You Couldn't Be Cuter – Edythe Wright, vocal
Yearning – Jack Leonard and the band, vocal
I'm Gettin' Sentimental Over You – closing theme

June 2, 1938 (Thu)

Midnight – 12:30 am

“Tommy Dorsey Raleigh-Kool Program” No. 49B

NBC Studios

Merchandise Mart

222 Bank Street

Chicago, Illinois

(NBC-Red) broadcast

Paul Stewart, announcer

The band broadcast this week early from the Chicago Theater and made the later broadcast from the NBC Studios at Merchandise Mart (source: NBC logs)

DORSEY FINED \$1,100 ON STANDBY RULE INVOLVING BROWN-WILLIAMSON SHOW

Chicago, June 7 – Tommy Dorsey has adjusted his tangle with James C. Petrillo, head of the Chicago musicians union, by the payment of around \$1,100 into the local's relief coffers for standby men. Dorsey's failure to provide for the necessary standby payments while the band broadcast its Brown & Williamson tobacco program from Chicago the week before last was met by Petrillo with imposition of a \$5,000 fine. After Petrillo had levied the penalty Arthur Michaud, one of the Dorsey managers, hurried to Chicago, and in a series of conversations with Petrillo convinced the latter that there had been no intent to violate regulations regarding standbys and that it all had been caused by a lack of right information regarding local requirements.. Dorsey was playing a two-week engagement at the Chicago Theatre at the time, with the commercial broadcasts originating from the stage of the B & K spot.⁴⁴

⁴⁴ Variety, June 8, 1938, p. 8

MARRIAGE EPEDEMIC IN DORSEY BRIGADE

Three of the four sax senders in Tommy Dorsey's reed section marry following the band's Detroit date. Crew opens at the Fox June 10. Hymie Schertzer doubles with Adeline Kanner of N. Y.; Deane Kincaide with Sharri Kaye, singer and Skeets Herfurt with Dorothy Osner of Glen Ridge N, J. Trio of newlyweds will have quickie honeymoons on the way to the coast where the band opens at the Palomar, L. A., June 29. They break the trip westward with a stopover at Denver to air Dorsey's radio commercial from there June 22.⁴⁵

June 8, 1938 (Wed)

7:30 – 8:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 50A

Chicago Theater

175 N. State Street

Chicago, Illinois

(NBC-Red) (WMAQ) broadcast

Paul Stewart, announcer

Two Cigarettes in the Dark – program open

I'm Gettin' Sentimental Over You – opening theme

Saving Myself for You – Edythe Wright, vocal

So Little Time – Jack Leonard, vocal

Chinatown, My Chinatown

Remember – The Three Esquires, vocal

Medley:

Why Shouldn't I – Jack Leonard, vocal

Blue is the Night – Tommy Dorsey trombone solo

You've Got Me Crying Again – Edythe Wright, vocal

Amateur Swing Contest

China Boy – Jerry Lee, high school student, drum soloist

Honeysuckle Rose – Cliff A., university student, piano soloist

I Never Knew – George Barnes, 16, electric guitar soloist

Rosetta – Jimmy Gallagher, commercial artist, tenor sax soloist

Chicago

Panama – Deane Kincaide arrangement

I'm Gettin' Sentimental Over You – closing theme

The winner of the Amateur Swing Contest was "the" George Barnes, who immediately went on to a notable professional career.

⁴⁵ Variety, June 8, 1938, p. 42

June 9, 1938 (Thu)
Midnight – 12:30 am
“Tommy Dorsey Raleigh-Kool Program” No. 50B
Chicago Theatre
175 N. State Street
Chicago, Illinois
(NBC-Red) broadcast
Paul Stewart, announcer

June 9, 1938 (Thu)

The band completed their engagement at the Chicago Theatre.

T. DORSEY BURNS AS HE LOSES \$900 & MGR.

Chicago – Tommy Dorsey left Chicago June 9 with about \$900 less in his pockets than he had expected, and minus the services of his longtime personal manager, Arthur T. Michaud. Two weeks earlier, when Tommy opened his engagement at the Chicago Theatre, he knew nothing about the Chicago local’s stand-by fees for theater broadcasts - \$25 per man for the original broadcast and \$17 for a repeat. No one tipped him off, and “no one” included Michaud, Balaban & Katz booker Lou Lipstone and Dorsey’s booker. MCA. Dorsey’s first info on the charges came when Local 10 went around to collect. Dorsey burned, but he paid for two original broadcasts and one repeat, the second repeat being rushed up to NBC Studios where stand-by charges do not apply. Dorsey promptly dispensed with Michaud’s services, and handed over personal management duties to MCA with a strong suggestion that the booking agency get him a New York location date in the fall to compensate for the Chicago affair. Dorsey stated that if he had been told of the stand-by charges, he would have made all the broadcasts from NBC studios and saved himself the \$900 (The bill would have been \$1,100 but he saved \$221 by airing the second repeat from the radio station). Evidently, MCA thought tipping off Dorsey regarding the local ruling was Michaud’s biz, Michaud thought it was Lou Lipstone’s and Lou Lipstone forgot all about it, although a few weeks before the union had told Lipstone about the charges which apply for stage broadcasts at the time Lipstone was dickering for Rudy Vallee. Vallee wouldn’t come in because of the union assessment. Purpose of the union charge is protection. They made the fee big enough, they thought, to keep outside bands from filling such dates, and hoped in this way to keep more work for the local boys.⁴⁶

June 10. 1938 (Fri)

Tommy Dorsey and his Orchestra opened a one-week engagement at the Michigan Theater in Detroit.

⁴⁶ Down Beat, July 1, 1938, p. 1

Stricken With Appendicitis



Edythe Wright

Gorgeous Edythe Wright, Tommy Dorsey's vocalist, who makes the lucky winners of Dorsey's auditions feel luckier still the night of the final contest broadcast, had to stay behind when the band left Detroit late in June. She was rushed to a Detroit hospital for an appendectomy.

MCA VICE MICHAUD AS TOMMY DORSEY'S MGR.

Tommy Dorsey will not replace Arthur Michaud with another personal manager but will let Music Corp.: of America handle his affairs through the bandsman's lawyer, John Gluskin. MCA is under request from Dorsey to obtain a New York spot for him for the fall and Dorsey has advised the booking organization that future relations between them, will in a large measure be affected by the fulfillment of this request. Dorsey and Michaud parted after a verbal exchange involving a \$1,100 fine which had been imposed on the leader by James C. Petrillo, head of the Chicago musicians local, for failure to provide standby men on his (Dorsey's) Brown & Williamson (Kool-Raleigh) broadcast.⁴⁷

June 15, 1938 (Wed)

7:30 – 8:00 pm

“Tommy Dorsey Raleigh-Kool Program” No. 51A

Michigan Theater

220 Bagley Avenue

Detroit, Michigan

(NBC-Red) (WWJ) broadcast

Paul Stewart, announcer

Two Cigarettes in the Dark – program open

I'm Gettin' Sentimental Over You – opening theme

Don't Be That Way

Bewildered – Jack Leonard, vocal

Medley:

Fare Thee Well

Sailing, Sailing – The Three Esquires, vocal

Song of India

Medley:

Where or When – Jack Leonard, vocal

You're the Cream in My Coffee – Tommy Dorsey trombone solo

Rain

Sometimes I'm Happy

Amateur Swing Contest

Honeysuckle Rose – Stanley Keller, accordion soloist

I Found a New Baby – Bruno Jaworski, trombone soloist

I'd Do Most Anything for You – Leon Lockwood, piano soloist

China Boy – Melvin Bager, trumpet soloist

Symphony in Riffs – Benny Carter arrangement

I'm Gettin' Sentimental Over You – closing theme

Edythe Wright was not present due to hospitalization for an appendectomy. Her name is crossed off the master log of the broadcast.

The winner of the Amateur Swing Contest was Melvin Bager.

⁴⁷ Variety, June 15, 1938, p. 45

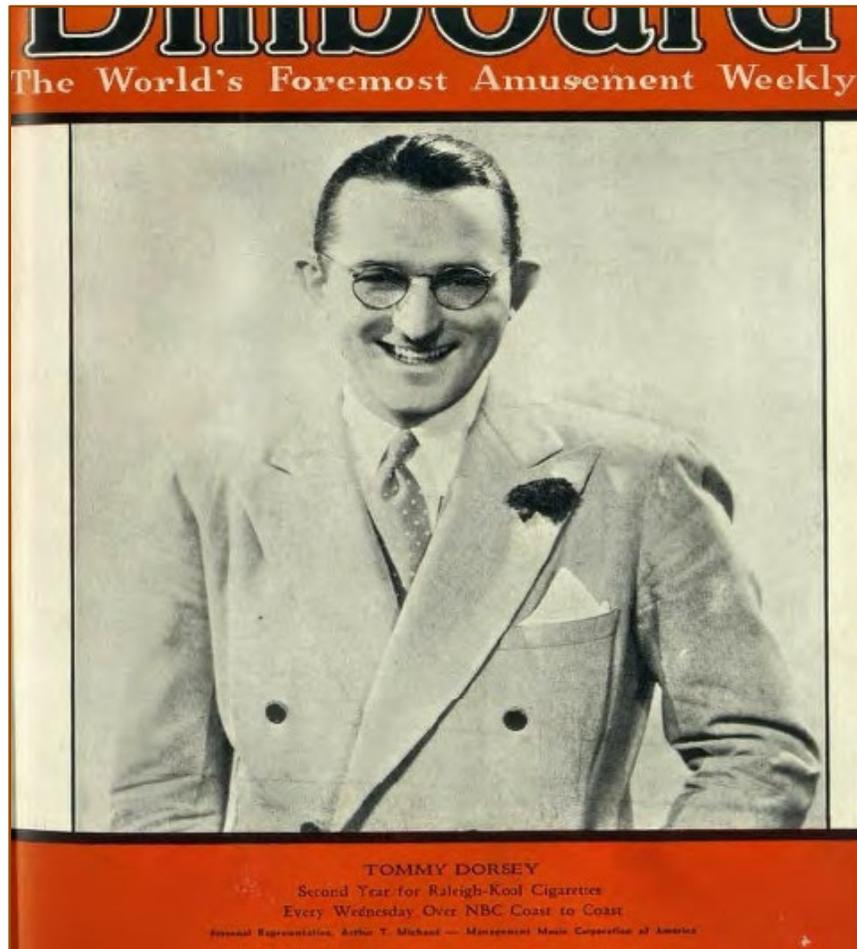
June 16, 1938 (Thu)
Midnight – 12:30 am
“Tommy Dorsey Raleigh-Kool Program” No. 51B
Michigan Theatre
220 Bagley Avenue
Detroit, Michigan
(NBC-Red) broadcast
Paul Stewart, announcer

June 16, 1938 (Thu)

The band traveled to Denver, Colorado.

June 17, 1938 (Fri)

The band opened a one-week engagement at the Orpheum Theater in Denver.



Cover of The Billboard, June 18, 1938

June 22, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 52A
Orpheum Theater
1513 Welton Street
Denver, Colorado
(NBC-Red) (KOA) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
All Through the Night – Paul Weston arrangement
Love Walked In (from the Goldwyn Follies) – Jack Leonard, vocal
Goin’ Home – Carmen Mastren arrangement
Cowboy from Brooklyn – Skeets Herfurt, vocal
Je Vous Adore – Jack Leonard, vocal
The Sheik of Araby
Medley:
 Remember – The Three Esquires, vocal
 Alone – Tommy Dorsey trombone solo
 Life is a Song – Jack Leonard, vocal
Amateur Swing Contest
 (No information on master log)
Who? – Jack Leonard and the band, vocal
I’m Gettin’ Sentimental Over You – closing theme

The first commercial was at 8:34:00-8:35:50 and the second 8:53:45-8:54:55
Edythe Wright’s name is crossed out on the master log of the broadcast.

June 22, 1938 (Wed)
11:00 – 11:30 pm
“Tommy Dorsey Raleigh-Kool Program” No. 52B
Orpheum Theatre
1513 Welton Street
Denver, Colorado
(NBC-Red) broadcast
Paul Stewart, announcer

June 23, 1938 (Thu)

The band traveled to Los Angeles, California.

June 28, 1938 (Tue)

Tommy Dorsey and his Orchestra opened at the Palomar Ballroom in Los Angeles for an extended engagement.

June 28, 1939 (Thu)
9:00 – 9:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

June 28, 1938 (Tue)
10:45 – 11:00 pm
Palomar Ballroom
Los Angeles, California
(CBS) (KNX) sustaining broadcast
Western Feed

June 29, 1938 (Wed)
4:30 – 5:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 53A
Eastern Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) broadcast
Paul Stewart, announcer

Special Program Dedicated to Irving Berlin⁴⁸

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Alexander’s Ragtime Band
A Pretty Girl is Like a Melody – Jack Leonard, vocal
When the Midnight Choo Choo Leaves for Alabam’ – Edythe Wright, vocal
Oh! How I Hate to Get Up in the Morning – Paul Weston arrangement
Say it With Music
Pack Up Your Sins
What’ll I Do
Blue Skies – The Three Esquires, vocal
Heat Wave
Now It Can Be Told
My Walking Stick – Edythe Wright, vocal
Remember – The Three Esquires, vocal
Medley:
 Cheek to Cheek – Jack Leonard, vocal
 Let’s Face the Music – Tommy Dorsey trombone solo
 This Year’s Kisses – Edythe Wright, vocal
Marie – Jack Leonard and the band, vocal
I’m Gettin’ Sentimental Over You – closing theme

⁴⁸ Tommy Dorsey used the broadcast to introduce the latest Berlin song, *Now It Can Be Told*. After the early show, which Berlin had heard in New York at 8:30 PM EDT, he sent the following telegram to Tommy Dorsey: “MY COMPLIMENTS ON ONE OF THE FINEST PROGRAMS I’VE EVER HEARD OF THE REALLY CORRECT RENDITIONS OF MY SONGS.” IRVING BERLIN.

June 29, 1938 (Wed)
9:00 – 9:30 pm
“Tommy Dorsey Raleigh-Kool Program” No. 53B
Western Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) (KFI) broadcast⁴⁹
Paul Stewart, announcer

June 30, 1938 (Thu)
10:15-10:45 pm
Palomar Ballroom
Los Angeles, California
(CBS) (KNX) sustaining broadcast
Western Feed

DORSEY ON OUTSIDE LOOKING IN AS MCA EXECS LOOK FOR THE FIRE ESCAPE

New York – Tommy Dorsey is on the outside of the ring looking on – as dates are being made for New York spots this winter. The sentimental gentleman has still to find a place to set his stands this fall, and MCA execs look toward the fire escape when anyone rumors a pal of Dorsey is in the anteroom. Kay Kyser has been booked to reopen the Madhattan Room of Hotel Pennsylvania Oct. 4 for the winter, as a reward for the Professor's good job during June. B. G. takes the stand at the Waldorf-Astoria for a four-weeker Oct. 26. Blue Barron will stay on at the Edison; Guy Lombardo will return to the Roosevelt, and Sammy Kaye some time ago signed for a September 30 opening at the Commodore. Larry Clinton has the first four-week fall date at the Lincoln. Harry Owens opened at the Biltmore July 15 for a date the length of which depends upon the biz. May linger until December, when Horace Heidt returns.⁵⁰

⁴⁹ Los Angeles NBC Red affiliate KFI and San Francisco NBC-owned (Red) KPO carried the western feed of the Raleigh-Kool program. Therefore, KFI is not shown on the eastern feed in this document.

⁵⁰ Down Beat, July 1, 1938

TOMMY DORSEY SAYS "CONGRATULATIONS"



"DOWN BEAT is going strong! Four years without a sour note! We hope to do as well. Since November 6th, 1936, we've been on the air coast-to-coast for the makers of Raleigh Cigarettes and Kool Cigarettes. Tune us in Wednesday nights and hear how we like Hollywood! Best regards."

Tommy Dorsey

MANAGEMENT OF **MUSIC CORPORATION OF AMERICA** MCA ARTISTS, LTD.

LONDON NEW YORK CHICAGO SAN FRANCISCO BEVERLY HILLS CLEVELAND DALLAS

Down Beat – July 1938

July 1938

TOMMY DORSEY CRITICIZES DOWN BEAT

'Too Many People Think Your Critics' Prejudices are the Policies of D. B.!'

"I've discussed *Down Beat* with a good many leaders during the last few months," said Tommy Dorsey to Carl Cons, managing editor of *Down Beat*, in his dressing room at the Chicago Theater last month, "If you really want some friendly, honest criticism, I'll give it to you – I've always been interested in *Down Beat* ever since I was a sideman not so long ago. I've watched it grow; watched it formulate editorial policies; and heard a lot pro and con from the boys who read it – the boys who make their living in the business. In the first place, during the last couple of years your writers seem chiefly interested in taking pot-shots at everybody. They don't seem to offer friendly, constructive criticism but rather try to divide bands into two groups – the ones they like and the one they don't like. The latter, to use one of their favorite words, stink, according to their views. Why. Only last month, a critic in writing up Goodman's band said that the work of Benny's vocalist, Martha Tilton, stunk. Now as far as I and almost everyone else is concerned, Martha is one of the top-notch girl vocalists in the business. Just because she does not sing in the style of Mildred Bailey, Ella Fitzgerald or a few others whom this critic seems to admire is no sign that she has a bad voice. As a matter of fact, she has a fine style, sings in tune and swings right with the band. His opinion is strictly personal and reflects only an individual taste. In fact, it doesn't even coincide with what you yourself think – which brings up something else."

G M C

Stick to News?

"When you do use articles of this kind, you should have some way of informing your readers that the content and opinions expressed are strictly those of the writer and do not reflect the attitude of you, the editors. To be perfectly frank, *Down Beat* should for the most part be current news and not opinions. Joe Public might be interested in what your critics think, but musicians as a whole form their own opinions. They have their own likes and dislikes too and the ideas in most of your articles infer that anyone who doesn't agree with your alleged critics is strictly an 'ickie.' Take another critic for instance. There is no denying that his editorial efforts are interesting bit everyone who reads his stuff knows that there are only two bands in the business of which he entirely approves, Goodman and Basie. Admittedly, he comes out with a good word for other bands occasionally, but it gets to be a joke the way he harps on those two. One of his pet peeves seems to be the Casa Loma outfit, for example. Maybe Casa Loma *doesn't* swing out the way he himself thinks they should – but is that any good reason why they aren't a good band? Your writers should try to see a few of the good points about the different bands p try to advance music. I don't mean false praise of the slush variety but if they think a band could do better have them criticize constructively and suggest a remedy thus doing the leader a good turn."

Is It True?

“And we leaders would appreciate it if you would not print rumors. Check with us to find out if the source of information is authentic before you print it. Don’t say so-and-so is leaving such-and-such a band before you actually know what the story is because such erroneous information is liable to cause embarrassment for both the leader and the sideman. *Down Beat* has definitely established itself among the trade and leaders, and musicians like to look upon it as a reliable source of information. They want to know that anything they read in your editorial columns is absolutely true without qualification. Your position in the music world is an important one p keeping the trade accurately and efficiently informed is an important mission and should not be treated lightly in any sense of the word. And don’t forget. Cal, these are not personal opinions or a beef because some writer might have taken a crack at me or my band. As a matter of fact, most of the stuff you’ve printed about me has been pretty swell. I’m merely reflecting the views of a few maestros I’ve talked to who are interested in the welfare of Down Beat and the dance music world. Thanks for voting me the number one trombone player. Though I may be a band leader to the public, I’m just another trombone player to the boys.”⁵¹

July 2, 1938 (Sat)
8:30 – 9:00 pm
Palomar Ballroom
Los Angeles, California
(CBS) sustaining broadcast
Eastern Feed

G M C

CBS-owned stations WABC, New York and WBBM, Chicago carried this broadcast at 12:30 am in New York and 11:30 pm in Chicago. Los Angeles observed Pacific Standard Time in 1938. CBS-owned KNX, Los Angeles did not carry this broadcast.

July 3, 1938 (Sun)
11:15 – 11:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 5, 1938 (Tue)
9:00 – 9:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

⁵¹ Down Beat, August 1, 1938

July 6, 1938 (Wed)
4:30 – 5:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 54A
Eastern Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Song of India
Let Me Whisper – Jack Leonard, vocal
Stop Beatin’ Around the Mulberry Bush – Edythe Wright and Skeets Herfurt, vocal
Hooray for Hollywood Medley:
 Flat Foot Floogie (dedicated to the Open Door)
 Dance of the Hours (dedicated to the Trocadero)
 La Cucaracha (dedicated to La Conga)
You Ought to be in Pictures
Night and Day – Paul Weston arrangement
Medley:
 Stay as Sweet as You Are – Jack Leonard, vocal
 Prelude – Tommy Dorsey trombone solo
 When I’m with You – Edythe Wright, vocal
Devil’s Holiday – Benny Carter arrangement
I’m Gettin’ Sentimental Over You – closing theme

July 6, 1938 (Wed)
9:00 – 9:30 pm
“Tommy Dorsey Raleigh-Kool Program” No. 54B
Western Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) (KFI) broadcast
Paul Stewart, announcer

POPULARITY POLL STARTS UPROAR

WNEW Brave Hits for the Woods to Avoid Tomahawks – Claims Vote is Legit

As Martin Block, WNEW announcer who conducts the Make Believe Ballroom anticipated, he scrambled town fast right after a radio popularity poll on swing bands which Benny Goodman won with Chick Webb second; Larry Clinton and Tommy Dorsey third; Merle Pitt (WNEW's house band), Jimmie Lunceford, Bob Crosby and Duke Ellington tied for fourth honors. The squawks were heard pronto with Block's secretary insisting that the polling is open to public audit. There were complications such as the sundry fan clubs would throw their weight in pique against another band if their own favorites finished out of the money. For example, when Casa Loma was eliminated in the first round vs. Benny Goodman, several of the Casa Loma fan clubs threw their weight in favor of Larry Clinton, and so on. In the event that Tommy Dorsey came out on top in the contest, Block was set to motor to the coast and present the band with the prize for first place at the Palomar, L. A., where Dorsey is now filling a date. Presentation would have been made on Dorsey's ciggy commercial. Getting wind of the plans, two of Block's sponsors of the Make Believe Ballroom, who advertise two of the cheaper brands, ashcanned the idea.⁵²

July 8, 1938 (Fri)

11:30 pm – Midnight

Palomar Ballroom

Los Angeles, California

(CBS) (KNX) sustaining broadcast

Western Feed

G M C

Tommy Dorsey and his Orchestra

Trombones: Tommy Dorsey (leader), Earl Hagen, Les Jenkins
Trumpets: George "Pee Wee" Erwin, Lee Castaldo, Andy Ferretti
Reeds: Johnny Mince (clarinet & alto sax), **Hymie Schertzer** (alto sax).
Fred Stulce (alto sax), Deane Kincaide (tenor sax),
Skeets Herfurt (tenor sax and vocalist)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar), Gene Traxler
(string bass), **Graham Stevenson** (drums)
Vocalists: Edythe Wright, Jack Leonard

Tommy Dorsey and his Clambake Seven

Trombone: Tommy Dorsey (leader)
Trumpet: George "Pee Wee" Erwin
Reeds: Johnny Mince (clarinet & alto sax),
Skeets Herfurt (tenor sax and vocalist)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar), Gene Traxler
(string bass), **Graham Stevenson** (drums)
Vocalists: Edythe Wright, Jack Leonard

Graham Stevenson (drums) replaced Maurice Purtill this session only.

⁵² Variety, July 6, 1938, p. 42

July 9, 1938 (Sat)
Victor Recording Session
RCA Studios
1032 North Sycamore Street
Hollywood, CA

Tommy Dorsey and his Clambake Seven

PBS 019418-1
THE SHEIK OF ARABY
(Ted Snyder)

Issues

10" 78: Hold
CD: Bluebird 83140-2-RB (USA)

PBS 019419-1
MY OWN
(Mio)
(From the Universal film "That Certain Age")
(Harold Adamson-Jimmy McHugh)
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 26005-A (USA), HMV EA 2172 (Australia), HMV X 6188 (Sweden),
Gramophone K 8199 (France), Electrola E. G. 6805 (Germany)
12" 33: Bluebird AXM2-5582 (USA)
CD: Classics 1156 (France)

PBS 019420-1
A TISKET A TASKET
(Ella Fitzgerald-Al Feldman)
Vocal refrain by Edythe Wright, Skeets Herfurt, Johnny Mince and Tommy Dorsey

Issues

10" 78: Victor 25899-B (USA), Victor 25899-B (Argentina),
HMV B 8824 (England), Gramophone K 8185 (France)
12" 33: RCA VPM-6087 (USA), Bluebird AXM2-5582 (USA)
CD: RCA 003562 89810-28 (Germany), Classics 1156 (France)

PBS 019421-1
YOU'RE AS PRETTY AS A PICTURE
(Eres un cromo)
(Harold Adamson-Jimmy McHugh)
(From the Universal film "That Certain Age")

Rejected

PBS 019421-2
YOU'RE AS PRETTY AS A PICTURE

Issues

10" 78: Victor 26005 (USA), HMV EA 2172 (Australia), HMV X 6188 (Sweden),
Gramophone K 8199 (France)
12" 33: Bluebird AXM2-5582 (USA)
CD: Classics 1156 (France)

July 9, 1938 (Sat)
9:30 -10:00 pm
Palomar Ballroom
Los Angeles, CA
(CBS) (KNX)

Carried in New York at 1:30 am (WABC) and Chicago at 12:30 am (WBBM).

July 10, 1938 (Sun)
9:30 -10:00 pm
Palomar Ballroom
Los Angeles, California
(CBS) (KNX) sustaining broadcast

July 11, 1938 (Mon)
11:15 – 11:30 pm
Palomar Ballroom
Los Angeles. California
(KEHE) (Local) sustaining broadcast

July 11, 1938 (Mon)

Victor Recording Session

RCA Studios
1032 North Sycamore Street
Hollywood, CA

Personnel same as the April 11, 1938 recording session.

PBS 019422-1

STOP BEATIN' AROUND THE MULBERRY BUSH

(No te andes con rodeos)
(Bickley Reichner-Clay Boland)
Edythe Wright and Skeets Herfurt, vocal

Issues

10" 78: Victor 26012-B (USA), HMV B 8842 (England),
Gramophone K 8200 (France), Electrola E. G. 6664 (Germany)
12" 33: Bluebird AXM2-5582 (USA)
CD: Reader's Digest (USA) RC7-007-2, Classics 1156 (France)

PBS 019423-1

LIGHTLY AND POLITELY

(Lou Bring-Karl Leaf-Harry Snider)
Lou Bring arrangement

G M C

Issues

10" 78: Victor 26085-A (USA), HMV EA 2264 (Australia)
12" 33: Bluebird AXM2-5582 (USA)
CD: Classics 1156 (France)

PBS 019424-1

I'LL SEE YOU IN MY DREAMS

(Te Vera en Mis Suenos)
(Gus Kahn-Isham Jones)
Vocal refrain by Jack Leonard and the band
Paul Weston arrangement

Issues

10" 78: Victor 26012-A (USA), Victor 20-3500-B (USA), Victor Special Purpose
Series DJ-777-B (USA), HMV BD 5851 (England), HMV BD 5851 (India),
Gramophone K 8652 (Germany)
12" 33: RCA Victor LPM-1432 (USA), RCA Camden ADL2-0178-1 (USA),
Bluebird AXM2-5582 (USA)
CD: Classics 1156 (France)

PBS 019425-1

PANAMA

(William H. Tyers)

Deane Kincaide arrangement

Issues

- 10" 78: Victor 26185-B (USA), Victor 20-3715-A (USA),
HMV EA 2584 (Australia)
- 7" 45: RCA Victor 47-3715-A (WP-279) (USA), RCA Victor EPA-279 (USA),
HMV 7 EGF 104 (France)
- 12" 33: Bluebird AXM2-5582 (USA)
- CD: Classics 1156 (France)

PBS 019426-1

WASHBOARD BLUES

(Hoagy Carmichael)

Deane Kincaide arrangement

Issues

- 10" 78: Victor 26085-B (USA), Victor 20-3715-B (USA),
HMV B 8868 (England), VdP GW 1699 (Italy),
Electrola E. G. 6802 (Germany)
- 7" 45: RCA Victor 47-3715-B (WP-279) (USA), RCA Victor EPA-279 (USA),
HMV 7 EGF 104 (France)
- 12" 33: RCA Victor LPM-1432 (USA), Bluebird AXM2-5582 (USA)
- CD: Classics 1156 (France)

Tommy Dorsey and his Clambake Seven

Personnel same as July 9, 1938 recording session with Maurice Purtill (drums) returning.

PBS 019427-1

AS LONG AS YOU LIVE

(YOU'LL BE DEAD IF YOU DIE)

(Mientras vivas)

(Johnny Mercer-Bernie Hanighen)

Hold

PBS 019428-1
CHINATOWN, MY CHINATOWN
(Jean Schwartz)

Issues

10" 78: Victor 26023-B (USA), Victor 20-3033-B (USA),
Victor JA-1338 (Japan), HMV B 8825 (England),
HMV 2218 (Australia), Electrola E. G. 7713 (Germany)
7" 45: RCA Victor EPAT-408 (USA), HMV 7E-MF 8 (France)
12" 33: RCA Victor LPM-1643 (USA), RCA VPM-6087 (USA),
RCA DPM 2026 (England), Bluebird AXM2-5582 (USA)
CD: Bluebird ND 83140 (EU), RCA 74321 21824 (Germany),
Classics 1156 (France)

July 11, 1938 (Mon)
11:30 pm - Midnight
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 13, 1938 (Wed)
4:30 – 5:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 55A
Eastern Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) broadcast
Paul Stewart, announcer

G M C

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
Dancing in the Dark
This Time It's Real – Jack Leonard, vocal
A Tisket, A Tasket – Edythe Wright and Skeets Herfurt, vocal
I'll See You in My Dreams – Jack Leonard and the band, vocal
Irving Berlin Medley:
 Now It Can Be Told – Jack Leonard, vocal
 Alexander's Ragtime Band
 Laughing Boy Blues – Edythe Wright, vocal
Medley:
 Moon Song
 In a Sentimental Mood – Tommy Dorsey trombone solo
 I Surrender, Dear – Edythe Wright, vocal
Panama – Deane Kincaide arrangement
I'm Gettin' Sentimental Over You – closing theme

July 13, 1938 (Wed)
9:00 – 9:30 pm
“Tommy Dorsey Raleigh-Kool Program” No. 55B
Western Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) (KFI) broadcast
Paul Stewart, announcer

July 14, 1938 (Thu)
10:15 – 10:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 15, 1938 (Fri)
Victor Recording Session
RCA Studios
1032 North Sycamore Street
Hollywood, California

Same personnel as the studio session of July 11, 1938

Tommy Dorsey and his Clambake Seven

G M C

PBS 019418-2
THE SHEIK OF ARABY
(Ted Snyder)

Issues

10" 78: Victor 26023-A (USA), Victor 20-3032-B (USA),
Victor JA-1338 (Japan), HMV B 8825 (England),
Electrola E.G. 7713 (Germany)
7" 45: RCA Victor EPAT 408 (USA), HMV 7E-MF 8 (France).
12" 33: RCA VPM-6087 (USA), Bluebird AXM2-5582 (USA)
CD: Bluebird ND 83140 (Germany), Classics 1156 (France)

PBS 019427-2

**AS LONG AS YOU LIVE
(YOU'LL BE DEAD IF YOU DIE)**

(Mientras vivas)

(Johnny Mercer-Bernie Hanighen)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25899-A (USA), Victor 25899-A (Argentina),
Gramophone K 8185 (France)
12" 33: RCA VPM-6087 (USA), Bluebird AXM2-5582 (USA)
CD: Bluebird ND 83140 (Germany), Classics 1156 (France)

July 15, 1938 (Fri)

8:00 – 8:30 pm

Palomar Ballroom

Los Angeles, California

(CBS) (KNX) sustaining broadcast

The eastern feed was broadcast by KNX at 8:00 pm and WBBM, Chicago at 11:00 pm.
Los Angeles was on Standard time and Chicago was on Daylight Time (+3 hours).

July 16, 1938 (Sat)

10:30 – 11:00 pm

Palomar Ballroom

Los Angeles, California

(CBS) (KNX) sustaining broadcast

Western Feed

G M C

July 17, 1938 (Sun)

9:30 – 10:00 pm

Palomar Ballroom

Los Angeles, California

(CBS) (KNX) sustaining broadcast

Western Feed

July 17, 1938 (Sun)

11:15 – 11:30 pm

Palomar Ballroom

Los Angeles, California

(KEHE) (Local) sustaining broadcast

July 18, 1938 (Mon)

10:45 -11:00 pm

Palomar Ballroom

Los Angeles, California

(KNX) (Local) sustaining broadcast

July 18, 1938 (Mon)
11:30 pm – Midnight
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 19, 1938 (Tue)
9:00 – 9:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 19, 1938 (Tue)
10:15 – 10:45 pm
Palomar Ballroom
Los Angeles, California
(CBS) (KNX) sustaining broadcast
Western Feed

July 20, 1938 (Wed)
4:30 – 5:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 56A
Eastern Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) broadcast
Paul Stewart, announcer

G M C

GMA NBC-143, SSRH-115

"Swinging with the Stars"⁵³

TWO CIGARETTES IN THE DARK – program open
I'M GETTIN' SENTIMENTAL OVER YOU – opening theme
MY WALKING STICK – Edythe Wright, vocal
ISN'T IT WONDERFUL – Jack Leonard, vocal
Presentation to Tommy Dorsey (see notes)
"Amateur" Swing Contest
IDA, SWEET AS APPLE CIDER – Richard "Dick" Powell, trumpet soloist
THREE O'CLOCK IN THE MORNING - Ken Murray, clarinet soloist
THANKS FOR THE MEMORY – Shirley Ross, piano soloist
MY HONEY'S LOVIN' ARMS - Jack Benny, violin soloist
HONEYSUCKLE ROSE - H. L. ("Bing") Crosby - drum soloist
WHEN YOU AND I WERE YOUNG, MAGGIE – "Dream" band with TD
I KNOW THAT YOU KNOW
I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

⁵³ This was a special program on which several Hollywood guests were featured as part of an "amateur swing contest".

Editor's note: Tommy Dorsey had a copy of this broadcast recorded off the air by Radio Recorders (RR), the Hollywood-based transcription company. RR pressed three two-sided 12" 78 rpm records and presented copies as gifts to the participating artists, as follows:

Disc No. 1: Part 1 (RR 7034) / Part 4 (RR 7037)
Disc No. 2: Part 2 (RR 7035) / Part 5 (RR 7038)
Disc No. 3: Part 3 (RR 7036) / Part 6 (RR 7039)

Editor's note: Jack Penny, President of the Los Angeles Branch of the American Federation of Musicians (AFM), presented an award to TD. The readers of The Metronome had voted him America's number one favorite all-around band.

Private Recordings

TWO CIGARETTES IN THE DARK
I'M GETTIN' SENTIMENTAL OVER YOU
MY WALKING STICK

12" 78: RR 7034

ISN'T IT WONDERFUL?

12" 78: RR 7035

IDA, SWEET AS APPLE CIDER

12" 78: RR 7036

THREE O'CLOCK IN THE MORNING

THANKS FOR THE MEMORY

MY HONEY'S LOVIN' ARMS

12" 78: RR 7037

HONEYSUCKLE ROSE

12" 78: RR 7038

WHEN YOU AND I WERE YOUNG, MAGGIE

I KNOW THAT YOU KNOW

I'M GETTIN' SENTIMENTAL OVER YOU

12" 78: RR 7039

G M C

July 20, 1938 (Wed)

9:00 – 9:30 pm

"Tommy Dorsey Raleigh-Kool Program" No. 56B

Western Feed

NBC Radio City

Sunset & Vine Streets

Hollywood, California

(NBC-Red) (KFI) broadcast

Paul Stewart, announcer



TD's July 20, 1938 "Dream Band"
 Jack Benny, Dick Powell, Ken Murray, Bing Crosby, TD and Shirley Ross
 (GMA Walter C. Scott Collection)
 (Private Collection of Karl Pearson)

STARS EXPOSED AS SWING CATS

It is amusing, if not amazing, the number of cinema stars in Hollywood who are confirmed swing music addicts. Though most of them confine their musical activities to off-screen moments, there are many of them who, in their own quiet way, take their music quite seriously. These facts were brought to light last summer when Tommy Dorsey held an "amateur" swing contest on his Raleigh-Kool program from Hollywood. The competitors on the show were Bing Crosby, who takes his hide wacking (drumming) in no matter-of-fact light; Dick Powell, a former professional saxophonist, who tackled the trumpet on the program; Jack Benny, bending his bow over a violin in something a lot peppier than "The Bee"; Shirley Ross, who plays a fine load of piano, and Ken Murray, tooting a little legitimate and a little swing clarinet. In this hunt for musical talent among the stars, it was also discovered that Fred Astaire plays fine swing piano; Jack Oakie, clarinet; Lew Ayres, piano and banjo; Ginger Rogers, Rosemary Lane and Cary Grant, piano; Andy Devine, tuba; Bob Hope, saxophone; Jimmy Cagney, guitar; Marjorie Weaver, violin; Charles Butterworth, Jackie Cooper, Jackie Coogan, Mickey Rooney and Mae West, the drums.⁵⁴

⁵⁴ The Bandstand, January 1939

July 21, 1938 (Thu)
10:15 – 10:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 22, 1938 (Fri)
10:15 – 10:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 23, 1938 (Sat)
8:30 – 9:00 pm
Palomar Ballroom
Los Angeles, California
(CBS) sustaining broadcast
Eastern Feed

Carried by WABC, New York at 12:30 am and WBBM, Chicago at 11:30 pm.
Not carried by KNX, Los Angeles.

July 24, 1938 (Sun)
9:30 – 10:00 pm
Palomar Ballroom
Los Angeles, California
(CBS) (KNX) sustaining broadcast
Western Feed

G M C

July 24, 1938 (Sun)
11:15 – 11:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 25, 1938 (Mon)
Victor Recording Session
RCA Studios
1032 North Sycamore Street
Hollywood, California

Same personnel as the studio session of July 11, 1938

PBS 019442-1

THE SWEETHEART OF SIGMA CHI

(Byron D. Stokes-F. Dudleigh Vernor)

Vocal refrain by the Three Esquires

Issues

10" 78: Victor 26016-A (USA), HMV EA 2217 (Australia)

12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1156 (France)

PBS 019443-1

COPENHAGEN

Rejected

PBS 019443-2

COPENHAGEN

(Copenhagen)

(Charlie Davis)

Deane Kincaide arrangement

Issues

10" 78: Victor 26016-B (USA), Victor 92-2036-A (Chile), Victor JA-1257 (Japan),
HMV EA 2218 (Australia)

12" 33: Bluebird AXM2-5582 (USA), Reader's Digest RD 76-5 (USA)

CD: Classics 1156 (France)

PBS 019444-1

SYMPHONY IN RIFFS

Benny Carter arrangement

Issues

10" 78: Victor 26163-B (USA), HMV BD 5867 (England),
HMV JK 2371 (Switzerland). HMV HUC 117 (Hungary)

12" 33: Bluebird AXM2-5582 (USA), RCA DPM 2026 (England)

CD: Classics 1156 (France), Masters of Jazz MJCD124 (France)

July 25, 1938 (Mon)
9:00-9:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

July 25, 1938 (Mon)
10:45-11:15 pm
Palomar Ballroom
Los Angeles, California
(CBS) (KNX) sustaining broadcast
Western Feed

July 27, 1938 (Wed)
4:30 – 5:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 57A
Eastern Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Music, Maestro Please – Edythe Wright, vocal
There’s Mist on the Moon – Jack Leonard, vocal
Meet the Band Medley:
 Song of India
 I’m Gettin’ Sentimental Over You
 Marie
 I’m A Doing Dong Daddy from Dumas
 The Sheik of Araby
 Happy as the Day is Long
 Once In a While
 Night and Day
 Beale Street Blues
Why’d Ja Make Me Fall in Love
Washboard Blues – Deane Kincaide arrangement
Stop Beatin’ Around the Mulberry Bush – Edythe Wright and Skeets Herfurt, vocal
Medley:
 They Can’t Take That Away From Me – Jack Leonard, vocal
 The Moon is Low – Tommy Dorsey trombone solo
 There’s a Lull in My Life – Edythe Wright, vocal
Zaza (remaining title ineligible - NBC Log)⁵⁵
I’m Gettin’ Sentimental Over You – closing theme

⁵⁵ Frank Loesser and Frederick Hollander published the song ZAZA in 1939, for the Paramount film of the same name.

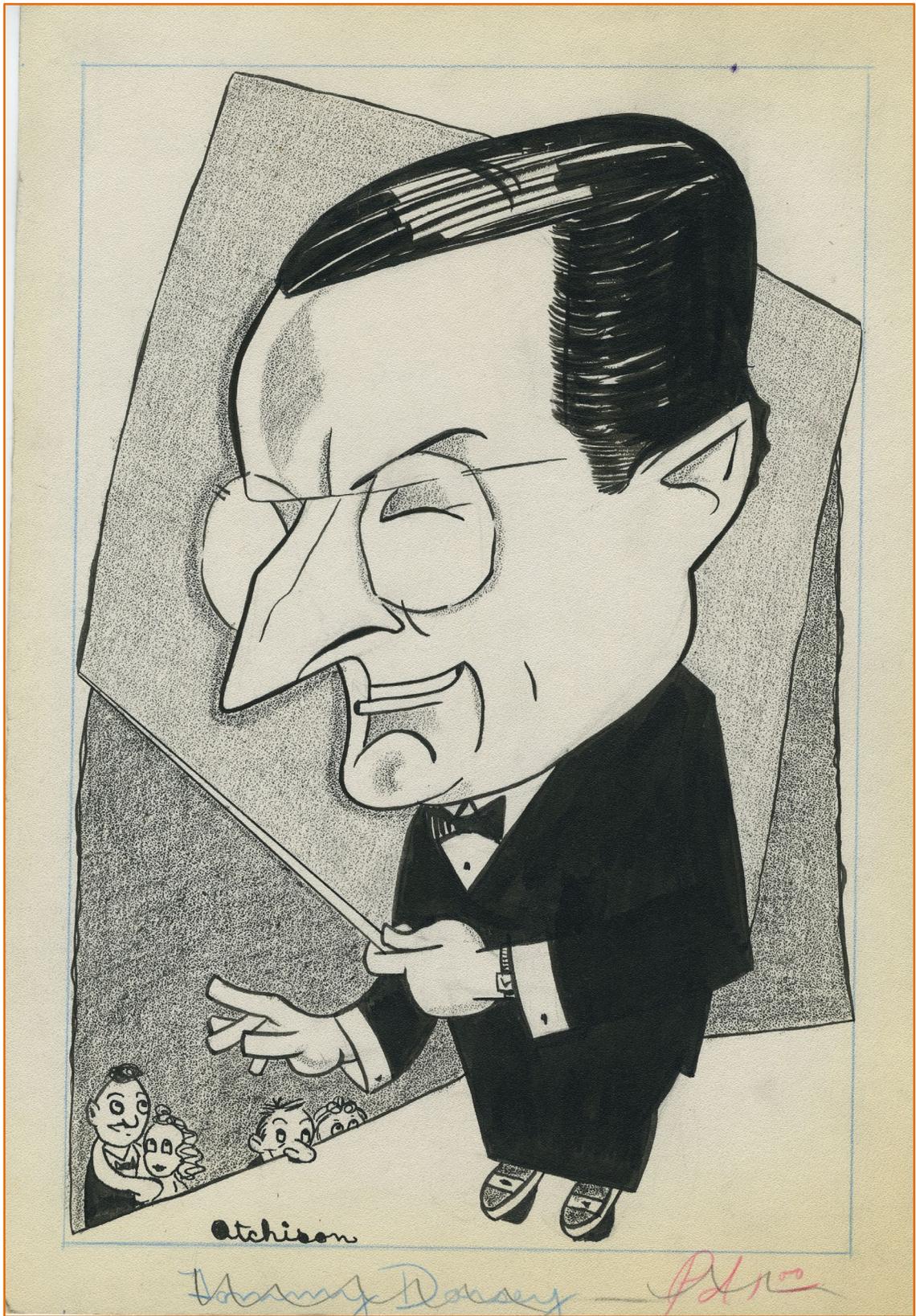
July 27, 1938 (Wed)
9:00 – 9:30 pm
“Tommy Dorsey Raleigh-Kool Program” No. 57B
Western Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) (KFI) broadcast
Paul Stewart, announcer

July 30, 1938 (Sat)
8:30-9:00 pm
Palomar Ballroom
Los Angeles, California
(CBS) sustaining broadcast
Eastern Feed

Broadcast carried by WABC, New York at 12:30 am, and by WBBM, Chicago at 11:30 pm. This broadcast was not carried by KNX, Los Angeles

July 30. 1938 (Sat)
10:30 – 11:00 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

G M C



August 1938

August 1, 1938 (Mon)
9:00-9:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

August 1, 1938 (Mon)
10:45-11:15 pm
Palomar Ballroom
Los Angeles, California
(CBS) (KNX) sustaining broadcast
Western Feed

August 2, 1938 (Tue)
9:00-9:30 pm
Palomar Ballroom
Los Angeles, California
(KEHE) (Local) sustaining broadcast

August 2, 1938 (Tue)
10:45-11:15 pm
Palomar Ballroom
Los Angeles, California
(CBS) (KNX) sustaining broadcast
Western Feed

G M C

August 2, 1938 (Tue)

The band completed their engagement at the Palomar Ballroom in Los Angeles. Glen Gray and the Casa Loma Orchestra opened the next day, Wednesday, August 3.

August 3, 1938 (Wed)
A Tribute to Irving Berlin
5:30-6:30 pm
CBS Radio Playhouse
Hollywood
CBS (KNX) broadcast
Al Jolson, host

The broadcast tribute to Irving Berlin was a promotion of the new 20 Century Fox film "Alexander's Ragtime Band." The program was broadcast from New York, Chicago and Hollywood. The Tommy Dorsey segments include:

MARIE
ALEXANDER'S RAGTIME BAND
NOW IT AN BE TOLD – Alice Faye, vocal

Issues

12" 33: Famous Personalities 1001, Jazz Archives JA-49 (missing open and close of Alexanders' Ragtime Band)

Radio Reviews

IRVING BERLIN TRIBUTE

Reviewed Wednesday, 9 :30-10 :45 p.m.

Special broadcast over WABC, New York, and the CBS network.

Climaxing the terrific ballyhoo campaign undertaken by 20th Century -Fox on behalf of the Irving Berlin film. Alexander's Ragtime Band, was this hour-and -a-quarter salute to America's best known songwriter by leading lights of the screen, stage, radio and band worlds. Timed just right, two days before the New York premiere of the pic and several days before its release in other key cities, program was unquestionably one of the greatest promotion stunts for a motion picture ever planned. With a nation-wide audience listening on 116 stations to a million-dollar array of talent selling Berlin, Berlin's music and Berlin's Alexander's Ragtime Band, the ultimate result at movie box offices is obvious. Most surprising-and gratifying-part of the broadcast was its high quality of entertainment despite the fact that actually it was nothing more than a glorified sales talk. And even forgetting the plug angle, the too-many-cooks adage is often sadly true when as many names and personalities as this show boasted are crowded together in one performance. It is to the everlasting credit, therefore, of Charles E. McCarthy, director of advertising and publicity for 20th Century, and Bill Bacher, who produced the show for CBS, that they managed to turn out a grand 75 minutes of radio entertainment despite all the factors which could easily have militated against such a feat. Introductions of the various celebs were handled smoothly, with Al Jolson doing an excellent job of emceeing, and each performer did the Berlin song most suited to his or her talents. Outstanding were Heat Wave and My Walking Stick (latter one of the two new tunes from the film) by Ethel Merman, the Lyn Murray Chorus and Al Goodman's Band; Connie Boswell's All Alone and Remember; Tommy Dorsey's Marie; Rudy Vallee's Say It Isn't So, and a medley of As Thousands Cheer numbers by Guy Lombardo. Dorsey was picked up from the Coast, Vallee from Chicago, and Lombardo from the Waldorf-Astoria, which made it a bit of a Cook's tour in the bargain. Sentiment ran high also, with John Steele singing the song he popularized in the Follies of 1919, A Pretty Girl Is Like a Melody; the three Brox Sisters, now retired, doing once more the number they introduced in an early Music Box Revue. Everybody Step, and Eddie Cantor, Sophie Tucker and Jolson reviving ditties they had sung years ago during their upward climb in vaudeville. Even Berlin joined in one song, adding an uncertain tenor to a trio composed of himself, Cantor and Jolson, and the sentimentalists had a field day. Latter part of the program was given over to scenes from the picture, with Miss Merman playing the Alice Faye role opposite Tyrone Power. Miss Faye, however, was piped in from the Coast for Now It Can Be Told, backed by the Dorsey crew. Excerpts were well handled, Miss Merman showing hitherto unsuspected dramatic ability. Prior to the dramatization, Louella Parsons interviewed Darryl Zanuck on the conception and making of the film, which was the only low spot in the proceedings, due to Miss Parsons' habitual namby-pamby phoniness - D. R.⁵⁶

⁵⁶ The Billboard, August 13, 1938, p. 8

August 3, 1938 (Wed)
4:30 – 5:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 58A
Eastern Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
You Go To My Head
Kerry Dance
Be a Scout
You’re Pretty As A Picture
My Own
I Know Now
Why Can’t This Night Go On Forever
Keepin’ Out of Mischief Now
Copenhagen – Deane Kincaide arrangement
I’m Gettin’ Sentimental Over You – closing theme

Playlist order and vocalist IDs missing on NBC log.

G M C

August 3, 1938 (Wed)
9:00 – 9:30 pm
“Tommy Dorsey Raleigh-Kool Program” No. 58B
Western Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) (KFI) broadcast
Paul Stewart, announcer

August 10, 1938 (Wed)
4:30 – 5:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 59A⁵⁷
Eastern Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Just You, Just Me
Let Me Whisper
The Story of the One Man Band
Change Partners
I Used to be Color Blind
Cowboy from Brooklyn – Skeets Herfurt, vocal
Sweet Sue, Just You – Jack Leonard and the band, vocal
Give Me a Heart to Sing To
Sweet Madness
I Know That You Know
I’m Gettin’ Sentimental Over You – closing theme

Playlist order and vocalist IDs missing on NBC log.

August 10, 1938 (Wed)
9:00 – 9:30 pm
“Tommy Dorsey Raleigh-Kool Program” No. 59B
Western Feed
NBC Radio City
Sunset & Vine Streets
Hollywood, California
(NBC-Red) (KFI) broadcast
Paul Stewart, announcer

TOMMY DORSEY INTO HOTEL NEW YORKER

Tommy Dorsey orchestra is booked for the Terrace Room of the Hotel New Yorker, N. Y., opening early in October. Deal was set by Music Corp. of America through Rockwell-O’Keefe in New York on a split commission basis. R-O’K has an exclusive booking deal with the hotel. Dorsey is currently on the Coast recovering from a diphtheria attack which laid him low short time after last week’s Raleigh-Kool broadcast. Outfit is tentatively scheduled to leave Hollywood Saturday (13) and start working its way east via a series of one-nighters. Illness cost Dorsey 10 or 12 days of single night dates on the Coast.⁵⁸

⁵⁷ VICTOR YOUNG substitutes for Tommy Dorsey, who is quarantined.

⁵⁸ Variety, August 10, 1938, p. 44

Hollywood, Aug. 9.

Tommy Dorsey was quarantined in his hotel room for 10 days with diphtheria throat, not serious but enough to prevent his appearance in public. Series of one-night stands along the coast had to be cancelled, while a substitute band leader took over his Wednesday night broadcasts.⁵⁹

August 12, 1938 (Fri)

The band traveled from Los Angeles to Chicago.

August 15, 1938 (Mon)

Tommy Dorsey and his Orchestra open an engagement at the Drake Hotel in Chicago.

Personnel

Moe Zudekoff (trombone) replaces Hagen
Charlie Spivak and Yank Lawson (trumpet) replace Erwin and Ferretti

Tommy Dorsey and his Orchestra

Trombones: Tommy Dorsey (leader), **Moe Zudekoff**⁶⁰, Les Jenkins
Trumpets: **Charlie Spivak, Yank Lawson**, Lee Castaldo
Reeds: Johnny Mince (clarinet & alto sax), Hymie Schertzer (alto sax),
Fred Stulce (alto sax), Skeets Herfurt (tenor sax. Clarinet and vocalist),
Deane Kincaide (tenor sax)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar), Gene Traxler (string
bass), Maurice Purtill (drums)
Vocalists: Edythe Wright and Jack Leonard

August 17, 1938 (Wed)

Victor Recording Session

RCA Studio A
445 North Lake Shore Drive
Chicago, Illinois

BS 025330-1

YA GOT ME

Hold

⁵⁹ Variety, August 10, 1938, p. 44

⁶⁰ Moe Zudekoff is better known as BUDDY MORROW

BS 025330-1A

YA GOT ME

(From the 51st Annual Mask and Wig Show "All Around Town")

(Bickley Reichner-Clay Boland)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 26030-A (USA), HMV EA 2301 (Australia).

12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1156 (France)

BS 025330-2

YA GOT ME

Hold

BS 025330-2A

YA GOT ME

Hold

BS 025331-1

(BE IT EVER SO THRILLING) THERE'S NO PLACE LIKE YOUR ARMS

(No hay nada como tus brazos)

(From the 51st Annual Mask and Wig Show "All Around Town")

(Bickley Reichner-Clay Boland)

Issues

10" 78: Victor 26030-B (USA)

12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1156 (France)

BS 025331-1A

(BE IT EVER SO THRILLING) THERE'S NO PLACE LIKE YOUR ARMS

Hold

August 17, 1938 (Wed)
7:30 – 8:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 60A
Eastern Feed
NBC Studios
Merchandise Mart
222 Bank Street
Chicago, Illinois
(NBC-Red) (WMAQ) broadcast⁶¹
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
I’ve Got the World on a String – Edythe Wright, vocal
Spring Is Here (from “I Married an Angel”) – Jack Leonard, vocal
Stop Beatin’ Around the Mulberry Bush – Edythe Wright and Skeets Herfurt, vocal
You’re as Pretty as a Picture (from “That Certain Age”) – Jack Leonard, vocal
Canadian Capers
Yearning – Jack Leonard and the band, vocal
Medley:
 I’ll Never Be the Same – Jack Leonard, vocal
 Love Walked In – Tommy Dorsey trombone solo
 You’re Not the Kind – Edythe Wright, vocal
Panama – Deane Kincaide arrangement
I’m Gettin’ Sentimental Over You – closing theme

August 17, 1938 (Wed)
11:30 – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 60B
Western Feed
NBC Studios
Merchandise Mart
222 Bank Street
Chicago, Illinois
(NBC-Red) broadcast
Paul Stewart, announcer

⁶¹ WMAQ only broadcast the early feed in Chicago and fed the late feed to the west coast.

FAIR FIELD FOR BANDS

MCA Pioneers with Top Names at Outdoor Fairs-Expositions

Farmer frolics loom as important employment outlet for dance bands-Goodman, Dorsey, Lombardo, Kyser, Whiteman and Casa Loma set for stands

NEW YORK, Aug. 13.-Bumper crop of band bookings engineered by Sonny Werblin, Music Corp. of America exec {Editor's note: future owner of the New York Jets football team}, is seen as an opening wedge for dance bands at the annual State and county fairs and expositions throughout this country and Canada. True, the season is short. But the number of affairs are many and the money is quite tall. Further, possibility of orkdom cashing in on a September-October fair season would tie together the summer and fall seasons in a most profitable fashion. Success of name bands as outdoor attractions this season will undoubtedly give impetus to a rush next year, with the possibility of territorial names finding an in at the county fairs. Werblin is still lining up the stands. Already set are Benny Goodman and Tommy Dorsey for the Canadian National Exposition at Toronto, Goodman also taking in the Michigan State Fair at Detroit and Dorsey the New York State Fair at Syracuse. Guy Lombardo plays the Toronto exposition September 1-2-3, the Michigan fair following on 4-5-6-7 and jumps to Syracuse for the 9-10 dates. Kay Kyser, leaving the Hotel Pennsylvania this week, will forego many ballroom dates for the more lucrative fair stands, which pay better than double of that received from dance promotions. Rudy Vallee played the Canadian exposition in 1935, booked by George Hamid and considered unusual at the time. But it proved mighty profitable for all concerned, Vallee alone netting \$40,000 for 12 days. Nor is MCA alone in feeling its way in this field. Paul 'Whiteman set himself as a September 8 attraction for the New York fair and plays the September 11 week at the Brockton Fair, Brockton, Mass. On the West Coast Rockwell-O'Keefe has Glen Gray set for tie Los Angeles County Fair at Pomona, Calif., for the September 16 week.⁶²

Music

YANK LAWSON and Charlie Spivak, trumpeters late of Bob Crosby's band, joined Tommy Dorsey and not his brother Jimmy as reported in a previous issue. Tommy has also added trombonist Moe Zudicoff, late of Eddy Duchin's crew. Band is at Eastwood Gardens, Detroit, this week and then one-nights it east, opening September 28 at Paramount Theater, New York, prior to his Hotel New Yorker location.⁶³

⁶² The Billboard, August 20, 1938, p. 11

⁶³ The Billboard, August 27, 1938, p. 13

August 24, 1938 (Wed)
7:30 – 8:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 61A
Eastern Feed
NBC Studios
Merchandise Mart
222 Bank Street
Chicago, Illinois
(NBC-Red) (WMAQ) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
My Walking Stick (from “Alexander’s Ragtime Band”) – Edythe Wright, vocal
Now It Can Be Told – Jack Leonard, vocal
Nursery Rhymes Medley:
 Stop Beatin’ Around the Mulberry Bush
 A Tisket, A Tasket
 Who’s Afraid of the Big Band Wolf
 School Days
 - Edythe Wright, Jack Leonard, Skeets Herfurt and the band, vocals
Je Vous Adore – Jack Leonard, vocal
Saint Louis Blues
Medley:
 Blue Moon – Jack Leonard, vocal
 What is This Thing Called Love? – Tommy Dorsey trombone solo
 Georgia on My Mind – Edythe Wright, vocal
Heading for Louisville – Edythe Wright, Jack Leonard and the band, vocal
I’m Gettin’ Sentimental Over You – closing theme

August 24, 1938 (Wed)
11:30 – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 61B
Western Feed
NBC Studios
Merchandise Mart
222 Bank Street
Chicago, Illinois
(NBC-Red) broadcast
Paul Stewart, announcer

August 31, 1938 (Wed)
7:30 – 8:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 62A
Eastern Feed
NBC Studios
Merchandise Mart
222 Bank Street
Chicago, Illinois
(NBC-Red) (WMAQ) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Music, Maestro, Please – Edythe Wright, vocal
Bewildered – Jack Leonard, vocal
Meet the Band Medley:
 Song of India
 Marie
 I’m A Ding Dong Daddy from Dumas
 The Sheik Of Araby
 Happy As The Day Is Long
 Once In A While
 Night And Day
 - Edythe Wright, Jack Leonard and the band, vocals
In the Still of the Night – Jack Leonard, vocal
Humoresque – Paul Weston arrangement
Swanee River
Medley:
 So Do I – Jack Leonard, vocal
 Make Believe – Tommy Dorsey trombone solo
 Too Marvelous for Words – Edythe Wright, vocal
Devil’s Holiday – Benny Carter arrangement
I’m Gettin’ Sentimental Over You – closing theme

August 31, 1938 (Wed)
11:30 – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 62B
Western Feed
NBC Studios
Merchandise Mart
222 Bank Street
Chicago, Illinois
(NBC-Red) broadcast
Paul Stewart, announcer

September 1938

Tommy Dorsey and his Orchestra returned to New York.

Off the Record

TOMMY DORSEY continues to command highest attention on Victor with a dandy double of *I'll See You in My Dreams* patterned in the Marie manner and *Stop Beating 'Round the Mulberry Bush* which Edythe Wright makes as exciting as Ella Fitzgerald's plaint over the lost yellow basket. These sides are the Dorsey dandies at their dandiest.⁶⁴

September 4, 1938 (Sun)

The Magic Key of RCA

2:00 – 3:00 pm

NBC Radio City

Rockefeller Center

New York, NY

(NBC-Blue) (WJZ) broadcast

Clifton Fadiman and Ben Grauer, announcers

GMA NBC-8

G M C

I'M GETTING' SENTIMENTAL OVER YOU - opening theme

STOP BEATIN' ROUND THE MULBERRY BUSH

– Edythe Wright and Skeets Herfurt, vocal

I'LL SEE YOU IN MY DREAMS – Jack Leonard and the band, vocal

COPENHAGEN – Deane Kincaide arrangement

Tommy Dorsey was one of several artists featured on the program.

September 4, 1938 (Sun)

Binghamton, New York

(Dance)

September 5, 1938 (Mon)

The band opened an engagement at the New York State Fair in Syracuse.

⁶⁴ The Billboard, September 13, 1938, p. 67

September 6, 1938 (Tue)
11:30 pm – Midnight
New York State Fair
Coliseum, State Fair Grounds
Syracuse, New York
(NBC-Blue) (WSYR) sustaining broadcast⁶⁵

ET RCA MT 218 (1), RCA MT 408 (2)
GMA NBC-7

I'M GETTIN' SENTIMENTAL OVER YOU – opening theme
MUSIC, MAESTRO, PLEASE – Edythe Wright, vocal
I HADN'T ANYONE 'TILL YOU – Jack Leonard and the band, vocal
CANADIAN CAPERS
FLAT FOOT FLOOGIE – Skeets Herfurt, vocal
MUSKRAT RAMBLE
THERE'S NO PLACE LIKE YOUR ARMS – Edythe Wright, vocal
YOU GO TO MY HEAD – Jack Leonard, vocal
MEAN TO ME
I'LL SEE YOU IN MY DREAMS – Jack Leonard and the band, vocal
DEVIL'S HOLIDAY – Benny Carter arrangement
I'M GETTIN' SENTIMENTAL OVER YOU – closing theme

This is the earliest NBC sustaining broadcast by Tommy Dorsey that is held by Sony Legacy and the GMA. From time to time, the wind onstage is audible. The recording captures the ambiance of the outdoor stage.

⁶⁵ During the Syracuse engagement, the NBC-Blue affiliate WSYR originated sustaining broadcasts from the New York State Fair. The NBC-Red commercial broadcast was fed by WGY, Schenectady (owned by General Electric).

September 7, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 63A
Eastern Feed
New York State Fair
Coliseum, State Fair Grounds
Syracuse, New York
(NBC-Red) (WGY) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Alexander’s Ragtime Band
Love is Where You Find It (from “Garden of the Moon”) – Jack Leonard, vocal
A Tisket, A Tasket (Clambake Seven) – Edythe Wright, vocal
Lightly and Politely
A Mist is Over the Moon (from “The Lady Objects”) – Jack Leonard, vocal
Blue Bells of Scotland – Edythe Wright, vocal
Medley:
 You’re Laughing at Me (from “On the Avenue”) – Jack Leonard, vocal
 Rose Room – Tommy Dorsey trombone solo
 Mean to Me – Edythe Wright, vocal
Copenhagen – Deane Kincaide arrangement
I’m Gettin’ Sentimental Over You – closing theme

G M C

September 7, 1938 (Wed)
12:30 – 1:00 am
“Tommy Dorsey Raleigh-Kool Program” No. 63B
Western Feed
New York State Fair
Coliseum, State Fair Grounds
Syracuse, New York
(NBC-Red) broadcast
Paul Stewart, announcer

September 8, 1938 (Thu)
Dance Pavilion
Canadian National Exposition
Toronto, Ontario

The band opened a three-day and night engagement at the Canadian National Exposition’s Dance Pavilion.

Cigarette Merchandisers Association

The air lanes will be full of plugs for cigarettes this fall. Right now cigarette makers are laying plans for their programs. Old Gold starts a new Sunday night series on November 20 with Robert Benchley [ed: with Artie Shaw and his band] over 60 CBS stations on September 5. Firm is continuing "Hollywood Screenscoops," filmland gossip column heard on Tuesday and Thursday evenings. Pall Mall began program over 50 stations on Sept. 5 featuring Eddie Duchin and his band. Brown & Williamson are plugging their new campaign theme, "give your throat a rest with Kools," on their Tommy Dorsey network programs on Wednesday nights.⁶⁶

September 11, 1938 (Sun)
Hotel Statler
Buffalo, New York
(Dance)

The band "drew 1,200."⁶⁷

September 14, 1938 (Wed)
8:30 – 9:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 64A
Eastern Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

G M C

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
The Yam (from "Carefree") – Edythe Wright, vocal
You Go To My Head - Jack Leonard, vocal
Why Doesn't Somebody Tell Me These Things – Edythe Wright, vocal
Beale Street Blues – Deane Kincaide arrangement
I'll See You in My Dreams - Jack Leonard and the band, vocal
Medley:
 Penthouse on Third Avenue – Jack Leonard, vocal
 Where Are You – Tommy Dorsey trombone solo
 So Rare – Edythe Wright, vocal
Symphony in Riffs – Benny Carter arrangement
I'm Gettin' Sentimental Over You – closing theme

⁶⁶ The Billboard, September 10, 1938, p. 73

⁶⁷ The Metronome, October 1938, p. 44

September 14, 1938 (Wed)
12:30 – 1:00 am
“Tommy Dorsey Raleigh-Kool Program” No. 64B
Western Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

September 15, 1938 (Thu)
Coliseum Ballroom
Greensburg, PA
(Dance)

September 16, 1938 (Fri)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

Personnel same as the August 17, 1938 recording session.

BS 026897-1
CAROLINA MOON
(Luna de Carolina)
(Benny Davis-Joe Burke)
Benny Carter arrangement

G M C

Issues

10" 78: Victor 26072-A (USA)
12" 33: Bluebird AXM2-5582 (USA)
CD: Classics 1156 (France)

BS 026897-1A
CAROLINA MOON

Not processed

BS 026898-1

BOOGIE WOOGIE

(Pin Top Smith)

Deane Kincaide arrangement

Issues

- 10" 78: Victor 26054-A (USA), Victor 20-1715-B (USA),
Victor 20-2005-A (P-163) (USA), RCA Victor 42-0025-A (USA),
RCA Victor 44-0008 (USA),⁶⁸ HMV B 8854 (England),
HMV EA 2275 (Australia), HMV N 4460 (India),
HMV HUC 120 (Hungary), HMV B 8854 (Sweden),
HMV JK 2392 (Switzerland), VdP HN 2392 (Italy), VdP HN 2577 (Italy),
Gramophone K 8250 (France), Electrola E. G. 6761 (Germany)
- 12" 78: V-Disc 18-B, Navy V-Disc 144-A (VP 21 – D3MC 112) (USA)
- 7" 45: RCA Victor 27-0003-A (USA), RCA Victor 27-0025-A (USA),
RCA Victor 27-0094-A (WPT-20) (USA), RCA Victor 447-0119 (USA),
RCA Victor EPBT-3030-1 (USA), RCA Victor EPA-5034 (USA),
RCA Victor EPA-805 (USA), RCA RCX 1002 (England),
HMV 7 EMF 18 (France)
- 7" 33 RCA Victor LPC-102 (USA), RCA Victor LPC-102 (Canada)
- 10" 33 RCA Victor LPT-2 (USA), RCA Victor LPT-15 (USA)
- 12" 33: RCA Victor LPM-1229 (USA), RCA Victor LPM-2775 (USA),
RCA Victor LPM-3674 (USA), RCA Victor LSP-3674(e) (USA),
RCA VPM-6038 (USA), RCA DPM 2026 (England),
RCA Camden CXS-9027(e) (USA), Reader's Digest RD 21-4 (USA),
Bluebird AXM2-5582 (USA), Franklin Mint 9 (USA)
- CD: RCA 003562 89810-28 (Germany), Reader's Digest RC7-007 (USA),
Classics 1156 (France), RCA 815094-2 (Germany)

BS 026898-1A

BOOGIE WOOGIE

Not processed

BS 026899-1

RAINBOW 'ROUND THE MOON

(Arco iris en derredor de la luna)

(Billy Rose-Walter Donaldson)

Vocal refrain by Edythe Wright

Issues

- 10" 78: Victor 26062-A (USA), HMV EA 2365 (Australia)
- 12" 33: Bluebird AXM2-5582 (USA)
- CD: Classics 1156 (France)

⁶⁸ The RCA Victor 44-0008 (USA) COIN OPERATOR'S SPECIAL contains the same tune on both sides,

BS 026899-1A
RAINBOW 'ROUND THE MOON

Not processed

LOVE THAT ...

New York - If you've ever wondered which Victor swing record has been a best-seller for the longest period of time, stop wondering. Tommy Dorsey's version of Boogie Woogie, which was cut on September 15, 1938, is the platter to walk away with best-selling honors and Victor still can't press enough copies to satisfy demands of record shops. The disc number of TD's Boogie Woogie is Victor 26054. Now go out and try and find a copy.⁶⁹

September 16, 1938 (Fri)
"Battle of the Bands"
105th Regimental Armory
New York, NY

Tommy Dorsey and his Orchestra appeared with the bands of Artie Shaw, Claude Hopkins and Merle Pitt.⁷⁰

G M C

Air Briefs

TOMMY DORSEY renewed (Raleigh-Kool) effective through May. Contract covers Paul Stewart, Jack Leonard and Edythe Wright.⁷¹

POOR BALLY HITS DORSEY AT N. Y. STATE FAIR DANCES

SYRACUSE, N. Y., Sept. 10.-Tommy Dorsey, playing for the first three days of dancing at the New York State Fair, proved that poor publicity makes a dance promotion nil from the financial standpoint. In fact, Dorsey was handicapped by the total lack of publicity. As a result, though 75,000 persons attended the fair Labor Day, spacious ballroom for 10,000 dancers had only 1,800 for the matinee and 1,500 for the evening. Ducats peddled at \$1 per for all the dances, giving the day a poor \$3,200. Tuesday night, with 12,000 attending the fair, ballroom held only 1,700 dancers. and Wednesday, with crowds down to 10,000, Dorsey played for 1,800. Take for the 'entire engagement was about \$6,800, far below expectations. Dorsey was booked in by Harry Moss, of Music Corp. of America, who also had Guy Lombardo playing last night and today (10). Paul Whiteman was the Wednesday night attraction.⁷²

⁶⁹ Down Beat, March 1, 1945

⁷⁰ The Metronome, October 1938, p. 11

⁷¹ The Billboard, September 17, 1938, p. 8

⁷² The Billboard, September 17, 1938. P. 11

September 21, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 65A
Eastern Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme
Says My Heart (from “Cocoanut Grove”) – Edythe Wright, vocal
The Night Is Filled With Music (from “Carefree”) - Jack Leonard, vocal
So Help Me – Edythe Wright, vocal
Casey Jones
Tin Roof Blues – Deane Kincaide arrangement
All Ashore - Jack Leonard and the band, vocal
When the Midnight Choo Choo Leaves for Alabam’ (Clambake Seven)
- Edythe Wright, vocal

Medley:

Just Friends – Jack Leonard, vocal
Night Over Shanghai – Tommy Dorsey trombone solo
Am I Blue – Edythe Wright, vocal
Yeah, Man
I’m Gettin’ Sentimental Over You – closing theme

September 21, 1938 (Wed)
12:30 – 1:00 am
“Tommy Dorsey Raleigh-Kool Program” No. 65B
Western Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

September 21, 1938 (Wed)
Roseland Ballroom
New York
(Dance)

HURRICANE HURTS T. DORSEY

NEW YORK. Sept. 24.-Tommy Dorsey ushered in the fall season at Roseland Ballroom. Wednesday (211. but Jupe attended by hurricane trimmings, had other designs that night. As a result of the treacherous weather, dancing crowd was held down to a meager 800. With ducats at 20 cents for gents and 'T7 pennies for the ferns. Gate hardly hit \$700. However, Manager Lew Brecker wasn't hit too heavily. Dorsey returning part of his guarantee.⁷³

⁷³ The Billboard. October 1, 1938, p. 11

Tommy Dorsey and his Clambake Seven

Trombone: Tommy Dorsey
Trumpets: **Yank Lawson**
Reeds: Johnny Mince, Skeets Herfurt
Rhythm: Howard Smith (piano), Carmen Mastren (guitar),
Gene Traxler (string bass), Maurice Purtill (drums)
Vocalist: Edythe Wright

September 22, 1938 (Thu)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

Tommy Dorsey and his Clambake Seven

BS 027209-1
SAILING AT MIDNIGHT
(Navegand a Medianoche)
(Edgar Leslie-Joe Burke)
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 26066-B (USA), Victor 20-3030-B (USA), HMV EA 2364 (Australia)
12" 33: RCA Victor LPM-1643 (USA), RCA VPM-8087 (USA),
Bluebird AXM2-5582 (USA)
CD: Classics 1156 (France)

BS 027209-1A
SAILING AT MIDNIGHT

Not processed

BS 027209-2
SAILING AT MIDNIGHT

Hold

BS 027209-2A
SAILING AT MIDNIGHT

Not processed

Tommy Dorsey and his Orchestra

Personnel same as the August 17, 1938 recording session.

BS 027210-1

STOMPIN' AT THE STADIUM

(Bickley Reichner-Clay Boland)

Vocal refrain by Edythe Wright and Skeets Herfurt

Issues

10" 78: Victor 26062-B (USA), HMV EA 2264 (Australia)

12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1156 (France)

BS 027210-1A

STOMPIN' AT THE STADIUM

Not processed

BS 027211-1

HAVE YOU FORGOTTEN SO SOON?

(Edward Heyman-Sam Coslow-Abner Silver)

Vocal refrain by Jack Leonard

Issues

G M C

10" 78: Unissued

12" 33: Bluebird AXM2-5582 (USA)

CD: Classics 1156 (France)

September 22, 1938 (Thu)

Max Kierson's Temple Ballroom

Scranton, Pennsylvania

(Dance)

September 23, 1938 (Fri)

Fred Luther's Coliseum Ballroom

Greensburg, Pennsylvania

(Dance)

September 24, 1938 (Sat)
America Dances
(CBS) (BBC)
Scheduled but Not Broadcast

Tommy Dorsey and his Orchestra were on the road in Harrisburg, Pennsylvania and scheduled to appear on the CBS-BBC program "America Dances." The CBS network could not make the remote technical connection. Count Basie and his Orchestra therefore appeared on the program from the "Famous Door" in New York. CBS transmitted America Dances via its shortwave station W2XE in Ft. Wayne, New Jersey to the BBC receiving station in Tatsfield, England. The well-known and popular programs were heard in the UK and the Scandinavian nations.

September 24, 1938 (Sat)
Capitol Ballroom
Harrisburg, Pennsylvania
(Dance)

September 25, 1938 (Sun)
Sadie Tassle's Valencia Ballroom
York, Pennsylvania
(Dance)

September 26, 1938 (Mon)
State Armory
North Adams, Massachusetts
(Dance)

G M C

September 28, 1938 (Wed)
8:30 – 9:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 66A
Eastern Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
Ya Got Me (from "Mask and Whig Show") – Edythe Wright, vocal
Change Partners - Jack Leonard, vocal
Tom, Tom the Piper's Son – Edythe Wright, vocal
Interpolated with –
Under the Double Eagle
Love in Bloom
La Paloma
Poet and Peasant
Boogie Woogie – Deane Kincaide arrangement
Have You Forgotten So Soon - Jack Leonard, vocal
Stop Beatin' Around the Mulberry Bush - Edythe Wright and Skeets Herfurt, vocal

Medley:

Love is the Thing – Jack Leonard, vocal
Illegible tune – Tommy Dorsey trombone solo
If I Had You– Edythe Wright, vocal

Liza

I'm Gettin' Sentimental Over You – closing theme

September 28, 1938 (Wed)

11:30 pm – Midnight⁷⁴

"Tommy Dorsey Raleigh-Kool Program" No. 66B

Western Feed

RCA Radio City

Rockefeller Center

New York, NY

(NBC-Red) broadcast

Paul Stewart, announcer

September 28, 1938 (Wed)

Tommy Dorsey and his Orchestra opened an engagement at the Paramount Theater in New York. The band appeared for stage shows with Connee Boswell (New York Times, September 27, 1938, p. 25).

G M C

September 29, 1938 (Thu)

Victor Recording Session

RCA Studio #2

155 East 24th Street

New York, NY

Personnel same as the September 22, 1938 recording session.

Tommy Dorsey and his Clambake Seven

BS 027243-1

YOU MUST HAVE BEEN A BEAUTIFUL BABY

Hold

⁷⁴ Daylight Savings Time had ended in the Eastern (and Central) time zone, so New York was again three hours ahead of Los Angeles.

BS 027243-2

YOU MUST HAVE BEEN A BEAUTIFUL BABY

(Tu has debido ser una neno preciosa)

(Johnny Mercer-Harry Warren)

Vocal refrain by Edythe Wright

Issues

- 10" 78: Victor 26066-A (USA), Victor 26915-B (Argentina),
HMV B 8842 (England), HMV EA 2216 (Australia),
HMV HU 199 (Hungary), Gramophone K 8261 (France),
Electrola E. G. 6664 (Germany)
- 12" 33: RCA Victor LPM-1643 (USA), RCA VPM-6087 (USA),
Bluebird AXM2-5586 (USA), Reader's Digest 25-6 (USA),
- CD: RCA 003562 89810-28 (Germany), Classics 1197 (France)

BS 027243-3

YOU MUST HAVE BEEN A BEAUTIFUL BABY

Hold

September 30, 1938 (Fri)

If I Had A Chance

8:30 – 9:00 pm

NBC-Blue (WJZ)

Cal Tinney, host

Tommy Dorsey, guest

G M C

Tommy Dorsey, coming over from a New York picture theater to lead the procession of guests on Cal Tinney's "If I Had a Chance" Friday evening sustainer over NBC-Blue, sold himself to the studio and to the listening audience as a regular fellow. The script. Coupled with Dorsey's reading of it, humanized him, even for non-swing fans. Accent was on his small-town background and family life: birth in a Pennsylvania town of 500 population; first visit to a 'big city,' Harrisburg, at the age of 18; his dad starting Tommy on the trombone, Jimmy on the clarinet and a sister on the accordion; eight-year-old son sharing the enjoyment of an electric train with him, etc.⁷⁵

⁷⁵ Variety, October 5, 1938, p. 36



October 1938

October 5, 1938 (Wed)

8:30 – 9:00 pm

“Tommy Dorsey Raleigh-Kool Program” No. 67A

Eastern Feed

RCA Radio City

Rockefeller Center

New York, NY

(NBC-Red) (WEAF) broadcast

Paul Stewart, announcer

Two Cigarettes in the Dark – program open

I’m Gettin’ Sentimental Over You – opening theme

Dancing in the Dark

Now It Can Be Told (from “Alexander’s Ragtime Band”) - Jack Leonard, vocal

Jamboree Jones – Edythe Wright, vocal

Dark Eyes – Tommy Dorsey and Carmen Mastren arrangement

You’re Lovely Madame - Jack Leonard, vocal

What Have You Got - Edythe Wright and the Three Esquires, vocal

Medley:

I Wished on the Moon – Jack Leonard, vocal

Illegible tune – Tommy Dorsey trombone solo

Illegible tune – Edythe Wright, vocal

I Know That You Know

I’m Gettin’ Sentimental Over You – closing theme

October 5, 1938 (Wed)

11:30 pm – Midnight

“Tommy Dorsey Raleigh-Kool Program” No. 67B

Western Feed

RCA Radio City

Rockefeller Center

New York, NY

(NBC-Red) broadcast

Paul Stewart, announcer

Personnel

Willard Robinson, arranger, has joined Tommy Dorsey’s band to arrange and compose spirituals⁷⁶

⁷⁶ Variety, October 5, 1938, p. 46

Variety House Reviews

PARAMOUNT, N. Y.

Tommy Dorsey Orch., Connie Boswell, Gil Lamb, Three Titans, Edythe Wright, Don Baker, Jack Leonard, Tommy Sanford, 'If I Were King' (Par)

Paramount again provides the roost for the jitterbugs this week with a sparkling show topped by Tommy Dorsey, Connie Boswell and Gil Lamb. Talent is pleasantly varied and attractively presented. Show is a trifle shorter than usual, running only about 45 minutes when caught.

Of course, Dorsey is the ace of the pack. As usual, his music is loaded with rhythmic dynamite, and, particularly in this temple of swing, infuses the mob with excitement. Outfit offers four numbers on its own, plus a hot 'Alexander's Ragtime Band,' with Don Baker joining in the beat at the Hammond organ, Connie Boswell vocalizing and the audience joining in the last chorus. Dorsey offers some torrid tromboning in several spots, with the band just a step in the background. He features, himself in a trombone arrangement of 'Star Dust.' Pretty tasty Miss Boswell joins the festivities late, then takes complete charge, of her audience. With her customary infectious and rhythmic lilt, melodious voice and clear diction, she scores with 'Let a Song Go Out of My Heart,' an arrangement of 'Night and Day,' 'Go to -My Head,' 'Solitude' and 'Through the Night,' adds the Larry Clinton adaptation of 'Martha' and winds up with the 'Alexander' finale." It looked as if she could stay on for another half dozen numbers at this show. Lamb is also solid smash with his familiar Ray Bolgerish tapology. He's especially forte in a variation of the machine gun tap popularized by Fred Astaire in 'Top Hat.' Despite his goofy clowning. Lamb contrives to put over an extraordinary amount of hoofing and he deservedly holds his house. He then presents Tommy Sanford, young harmonicist, who offers a speedy series of numbers, concluding with the sound effects to Lamb's ludicrous faking, including a pretense of having swallowed a baby harmonica. Rest of the show brings the Three Titans, standard strong man balancing turn, who score as always. Edythe Wright's acceptable vocalizing of 'A-Tisket.' 'Mulberry Bush' and 'Marie,' and Jack Leonard joining in the vocal of the latter tune. Baker is at the house organ for the opening, at occasional moments the show and moves to the Hammond for the finale.
– Hobe⁷⁷

⁷⁷ Variety, October 5, 1938, p. 52

Vaudeville Reviews

PARAMOUNT, N. Y.

(Reviewed Wednesday evening, Sept. 28) Booked for his third date at this house within a year, Tommy Dorsey is thereby setting a record. And with a strong picture (Ronald Colman in *If I Were King*) and an equally strong vaude bill. with additional marquee power from Connee Boswell, this should be a profitable show all around. a three or four weeker. The Dorsey Band is plenty good in all branches, with the leader's trombone, the No. 1 in the field today, in work several times during the show-but not enough. The brand of swing is the Irresistible kind. but no screaming or excessive blare. By now Dorsey is at home on a stage and that helps, but it will help more if he'd still loosen up a bit. Dropping the organing by Don Baker on the house organ, house instead uses. the console pounder In three -tune medley on a Hammond on stage with the band, one tune of which is a superb solo by Dorsey, Stardust. First act is the Titan Trio, first-grade slow-motion strong-arm hand-to-hand and balance team One of the best seen of this genre in a long time and warmly applauded. Dorsey's vocalists. Edythe Wright and Jack Leonard. went over nicely. Miss Wright. however. mikes a mistake in giving out on conch. detracting from an otherwise good appearance In a smart looking gown. Leonard is a tall nice-looking chap with a soft voice. Skeets Herfurt, sax, works with Mint Wright and later in the show for some good comedy results. Incidentally, he blows a *Margie* chorus which is a corker chorus in a corking arrangement. One of Dorsey's better known pieces. this is the original Don Redman set -up of this tune. Gil Lamb really tore the house down for the best reception on this show and one of the best seen here in a long time. Opens with his eccentric comedy hoofing and gels by strong on that. Then introduces Tommy Sanford, youngster. who plays the harmonica very well but hampers his reception by constantly changing from one size mouth organ to another. Then Lamb makes believe he's playing a harmonica, kid tooting off stage. Uproarious part comes when Lamb acts as though he swallowed a small harmonica, getting music out of it by touching /Oneself on the stomach, etc. Connee Boswell worked under handicap of a severe cold which changed her voice and made It quite throaty. Nevertheless she has to do about five numbers, including *I Let a Song Go Out of My Heart*. Martha, *You Go To My Head*, *My Lullaby in Rhythm* and Alexander's Ragtime Band in community sing fashion for the get -oft. She got plenty of mitting and a swarm of autograph hounds as the band stand went down. Trade very strong. Jerry Franken.⁷⁸

October 9, 1938 (Sun)
Manhattan Opera House
New York, NY

Tommy Dorsey appeared at the Professional Music Men's benefit.

⁷⁸ The Billboard, October 8, 1938. p. 22

INSIDE STUFF - MUSIC

Professional Music Men's dance at the Manhattan Opera House, N. Y., Sunday (9) night, for the benefit of the PMM relief fund, drew an estimated 2,500-3,000 to the hall to dance to tunes which they themselves probably plugged the bands on tap to use. Dance netted the fund \$3,000 according to PMM officials. A new Oldsmobile sedan, for which 2,500 tickets had been sold, was raffled off and the name pulled out of the barrel of stubs awarded the new jalopy to Harry Henneman, arranger with one of the WB music pubs. Tommy Dorsey, Jan Garber, Henry Busse, Sammy Kaye and Count Basie's orchestras showed up during the course of the evening to pop the musical menu. Larry Clinton and Russ Morgan were also skedded, Clinton didn't show at all and Morgan was there but had to rush away to the Paradise before he could be put on. Cab Calloway came down with June Richmond but without his crew. Zinn Arthur's outfit was used to keep things going between arrival and departure of name bands.⁷⁹

October 11, 1938 (Tue)

Tommy Dorsey and his Orchestra opened at the Terrace Room of the Hotel New Yorker. At the same time, the band was in the midst of a record-smashing four-week engagement at the Paramount Theater with Connee Boswell. In addition to their commercial broadcast schedule, the band was very busy. The Hotel New Yorker engagement would run for thirteen weeks.

HOTELS AND RESTAURANTS

Swing's the thing!

TOMMY DORSEY
and His Orchestra
OPENS TONIGHT
In the newly redecorated
TERRACE ROOM
Dances by
MAURICE AND CORDOBA
PAUL ROSINI
Magician Extraordinary
DOROTHY WILKENS
Popular Accordionist and Vocalist

De luxe dinners from \$2.00
Cover charge after 10 P. M., 75¢ daily;
Saturdays and holiday even., \$1.50

HOTEL NEW YORKER
34th Street at Eighth Avenue, New York City
2500 ROOMS FROM \$3.50
RALPH HITZ, President • GEORGE V. RILEY, Manager

New York Times, October 11, 1938

⁷⁹ Variety, October 12, 1938, p. 38

NEWS NOTES OF THE NIGHT CLUBS

With the arrival of Tommy Dorsey and his orchestra in the Terrace Room, the New Yorker takes a high place on the roster of hotels which are relying more and more on "name" bands to attract the customers. For Mr. Dorsey - who frequently contributes a couple of hot licks on his trombone - and his smooth ensemble play sweet-swing as demurely as angels, and the couples on the dance floor like it a lot. In the floor show, which keeps a uniformly high level of entertainment, is Paul Rosino, who can snatch coins from the vacant air with dismaying ease and who also performs other feats of magic which baffle and delight the diners, Maurice and Cordoba, in some very neatly executed ballroom dances, and Dorothy Wilkens, who sings sad songs very pleasantly.⁸⁰

October 12, 1938 (Wed)

8:30 – 9:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 68A

Eastern Feed

RCA Radio City

Rockefeller Center

New York, NY

(NBC-Red) (WEAF) broadcast

Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
I Used to be Color Blind (from "Carefree") – Edythe Wright, vocal
Have You Forgotten So Soon - Jack Leonard, vocal
Broadway Jamboree – Edythe Wright, vocal
Old Black Joe – Deane Kincaide arrangement
My Own (from "That Certain Age") – Edythe Wright, vocal
Who - Jack Leonard and the band, vocal
Medley:
 To You – Jack Leonard, vocal
 Summertime (from "Porgy and Bess") – Tommy Dorsey trombone solo
 Confessin' – Edythe Wright, vocal
Weary Blues
I'm Gettin' Sentimental Over You – closing theme

October 12, 1938 (Wed)

11:30 pm – Midnight

"Tommy Dorsey Raleigh-Kool Program" No. 68B

Western Feed

RCA Radio City

Rockefeller Center

New York, NY

(NBC-Red) broadcast

Paul Stewart, announcer

⁸⁰ New York Times, October 16, 1938

INSIDE STUFF - MUSIC

Tommy Dorsey is in a spot through socko business being done at the Paramount, New York, by 'If I Were King' (Par) with himself and Connie Boswell topping the stage show. Last night (Tuesday) Dorsey preemed at the Hotel New Yorker and since the Par looks to go four weeks, according to the present box office pace, that means two weeks of overlapping doubling. When originally booked it was anticipated a fortnight's stay would just about bring it out right, and possibly a third week might work a little hardship, but the four weeks' anticipated run is more than banked upon. Doubling schedule being what it is, Dorsey must arrange for a substitute band at the hotel for the dinner session.⁸¹

REQUESTS TICKED IN DIRECT TO DORSEY

Postal Telegraph has installed a teletype printer next to Tommy Dorsey's bandstand at the Hotel New Yorker, N. Y., where his crew opened last night (11), 'to transmit request number wires to the leader on his broadcasts. Dorsey will have two CBS wires and three Mutual remotes, former picking him up opening night and Friday (15), at 11:30 p.m. and Mutual Thurs. and Sat. Next week Mutual adds Tues. to make it three.⁸²

October 14, 1938 (Fri)

11:10 – 11:30 pm

Terrace Room

Hotel New Yorker

New York, NY

(CBS) (WABC) sustaining broadcast

G M C

October 19, 1938 (Wed)

8:30 – 9:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 69A

Eastern Feed

RCA Radio City

Rockefeller Center

New York, NY

(NBC-Red) (WEAF) broadcast

Paul Stewart, announcer

⁸¹ Variety, October 12, 1938, p. 38

⁸² Variety, October 12, 1938, p. 38

Two Cigarettes in the Dark – program open
I'm Gettin' Sentimental Over You – opening theme
Rainbow Round the Moon – Edythe Wright, vocal
This Can't Be Love (from "The Boys from Syracuse") - Jack Leonard, vocal
Who Done It – Edythe Wright, vocal
- Jack Leonard and the band interpolating
Dark Eyes – Tommy Dorsey and Carmen Mastren arrangement
The Old Folks at Home
Silver Threads Among the Gold
Washboard Blues – Deane Kincaide arrangement
Sweet Sue, Just You – Jack Leonard and the band, vocal
Stompin' at the Stadium – Edythe Wright and Skeets Herfurt, vocal
Medley:
 Maybe I Love You Too Much – Jack Leonard, vocal
 Lonesome Road – Tommy Dorsey trombone solo
 You're Getting to be a Habit With Me – Edythe Wright, vocal
Copenhagen – Deane Kincaide arrangement
I'm Gettin' Sentimental Over You – closing theme

October 19, 1938 (Wed)
11:30 pm – Midnight
"Tommy Dorsey Raleigh-Kool Program" No. 69B
Western Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

G M C

October 21, 1938 (Fri)
11:10 – 11:30 pm
Terrace Room
Hotel New Yorker
New York, NY
(CBS) (WABC) sustaining broadcast

Night Club Reviews

HOTEL NEW YORKER, TERRACE ROOM, NEW YORK

With summer decors stored away for another season. this Ralph Hitz ace hostelry makes the change in scenery complete with a new entertainment policy. The ice show, which threatened to become a fixture, for the room, has bowed out and the conventional floor divertissement in its place. But the major attraction, upon which depends the draw, is centered on the band stand. It's the sentimental gentleman of swing that hogs the spotlight here, the call going to Tommy Dorsey and his well-known band of sweet-swing exponents. And for music making in the idiom of the younger generation and yet not too blatant to disturb the digestive tract of diners, there's no mistaking the capabilities of Dorsey and his dandles. Vocal interpolations of Edythe Wright and Jack Lawrence are decided assets for both sides of the band stand. Piece offering is a padded production that lacks both pace and punch in spite of the high entertaining qualities, of each specialty. And that's because a feeble effort is made to drag out the capabilities of those on deck. ringing in everybody but the bus boys, it scented. It would be far smarter to let Dorsey have an inning to himself. with the standard turns rounding it out, for it's their personal rather than collective efforts that counted. Maurice and Cordoba make a fetching twosome for ballroomatic emphasizing the South American dances and clicked handsomely in spite of the limited floor space available for their routines opening night. Paul Rossini, magician. Also worked under handicap because of the noisy and merry crowd. However, he commanded the attention of ringsiders and once room condition are normal should have no trouble pleasing. Dorothy Wilkens. who supplies the Intermission music with pipings to her own pianology, also steps out front for a couple of pop warbles pushing an accordion for the accomps (gets over nicely). Ross McClean is back in the emcee role, saving his voice by straight announcing. whereas his rich barying of standard songs would make a welcome change of musical pace. Dick Mockler and the Stem Hanigan press agenting made for a gala opening - M. H. Orodénkar.⁸³

October 24, 1938 (Mon)

11:10 – 11:30 pm

Terrace Room

Hotel New Yorker

New York, NY

(CBS) (WABC) sustaining broadcast

October 25, 1938 (Tue)

Tommy Dorsey and his Orchestra completed their smash four-week engagement with Connee Boswell at the Paramount Theater.

⁸³ The Billboard, October 22, 1938, p. 18

TOMMY DORSEY'S OFFICE

Tommy Dorsey will open an office in N. Y. sometime next month to centralize his behind-the-scenes affairs. Space will consolidate Dorsey's arranging staff, music library, autograph mailing, etc. Larry Clinton recently leased space in a Broadway building for the same purpose.⁸⁴

Vaudeville-Nightclubs-Burlesque Nitery Reviews

HOTEL NEW YORKER (New York)

Tommy Dorsey Orch. (with Edythe Wright, Jack Leonard, 'Skeets' Herfurt, Three Esquires), Maurice and Cordoba, Paul Rosini, Dorothy Wilkens, Ross MacLean, Helen Meyers, Emery Deutsch Orch.

Tommy Dorsey's orchestra is fall and- wintering at the Hotel New Yorker's Terrace Boom and biz is bullish. He's been on a shuttle between this spot and the Paramount due to 'If I Were King' holding four strong weeks—a fortnight beyond what the bookers originally figured on, not knowing, what the film coupling would be—but, this week, Dorsey's schedule eases. Meantime, Artie Schutt and later Emery Deutsch's orchestras took up the slack. Dorsey is a tiptop illustration of what sweet-swing means for b. o. He has all the zing of the 52d street idiom, but it's not headachy, blatant or cacophonous people can still talk about the music without shrieking, and that's something in any restaurant. Floor show surrounding the name band is likewise strong. Maurice and Cordoba, who've terped in the Persian Room and the Rainbow Room (in fact, they return Nov. 21 to the Hotel Plaza's Persian Room, coincidental with Morton's Downey's preem there); do an expert job of dance-cavalcading in almost all styles. Paul Rosini, excellent floor worker with magico, is as effective on his personal charm and deportment as with his two highlight tricks. In a large room such as this, the personality equation must be effective, or else. His card trick, later exhumed with his cigarette tobacco dregs, and the Chinese thumb-tie trick is different, unusual, and certainly difficult and bewildering. He's a relief from the recent crop of cigarette and card manipulators whose prime forte is sleight-of-hand. Rosini's are basic Houdini tricks, but the thumb tie was developed by Ten Ichi. Dorothy Wilkens opens with accordion songalogs. Out of the versatile Tommy Dorsey combo come Edythe Wright, Jack Leonard, 'Skeets' Herfurt and the Thee Esquires for vocal specialties. Ross MacLean is the m.c., Helen Myers does relief work, at the piano. Max is back at the door, biz is good, and Ralph Hitz is grinning.
— Abel⁸⁵

⁸⁴ Variety, October 26, 1938, p. 38

⁸⁵ Variety, October 26, 1938, p. 43

Tops all Paramount Band Records

*"We owe 477,328
thank-you
letters!"*

"NO KIDDING, the 477,328 people who came to see us during our four weeks at the Paramount Theatre were swell, and we'd like to tell them so. Bob Weitman, head man down there, said that of all the bands they'd ever had there, they never before had so many customers for opening day, first week-end, first week, two weeks, three weeks, and four weeks. Wow! But they finally dispossessed us Tuesday and we'll be holding forth at the Hotel New Yorker. Also busy with our exclusive Victor recordings, and our BBDO-produced show for Raleigh and Kool Cigarettes every Wednesday night on the NBC Red Network. It's a pretty rugged schedule, but we love it!"



Tommy Dorsey and His Orchestra

The Billboard, October 29, 1938

October 26, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 70A
Eastern Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
I’m Gettin’ Sentimental Over You – opening theme (full version)
Commercial
A Room with a View - Jack Leonard, vocal
You’ll Swing for This – Edythe Wright and the band, vocal
Old Folks – Jack Leonard, vocal
Carolina Moon – Benny Carter arrangement
What Have You Got That Gets Me – Edythe Wright and Skeets Herfurt, vocal
Medley:
 My Ideal – Jack Leonard, vocal
 Bill (from “Show Boat”) – Tommy Dorsey trombone solo
 Shuffle Off to Buffalo – Edythe Wright, vocal
Commercial
Hallelujah
I’m Gettin’ Sentimental Over You – closing theme

G M C

October 26, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 70B
Western Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

“You’ll Swing For This” has the following amusing lyrics.(Johnny is Johnny Mince):

Edythe: Way down south where swing was born
 Despite the fact they lived with corn
 I heard a band, that really could play.
 They’d start soft and then increase
 And finally disturb the peace
 Which sent the jail house buggy their way.
 Now it happens that the judge, didn’t think that swing was sin,
 So instead of jailing them, this is how he would begin

(Everyone sings: “Hear Ye! Hear Ye! Hear Ye! Hear Ye!”)

Chorus: # 1

Skeets: First the great big bass
 You’ll swing for this (BASS: Who’ll swing for this?)
 Now close your face
 Just pick don’t miss.

Edythe: Now he’s not guilty judge, not quite
 But he’ll pay his fine all right.

(BASS TAKES OFF)

Chorus: # 2

Skeets: Now the clarinet
 You do your share (CLARINET: Oh, not me judge)
 To lie’s a sin
 You too were there.

Johnny: I’d walk out judge if I had nerve
 But your sentence I’ll gladly serve.

(CLARINET SAILS)

Chorus: # 3

Skeets: With the drum you fooled
 Drove folks insane (DRUMS: Judge, I object)
 It’s overruled, your guilt is plain.

Edythe: Okay, judge he will confess
 Just get that roll and feel the press.

(DRUMMER BEATS OUT)

Edythe: Now the judge was only having fun,
 He knew what swing was all about
 He reached under the bench for his slide trombone
 And the whole gang started to beat out

(TROMBONE -- ENSEMBLE)

Edythe: If you’re goin’ down south and you want some sport,
 Just drop around to the judge’s court,
 You’re sure bound to hear a southern swinging band!

October 28, 1938 (Fri)
11:10 – 11:30 pm
Terrace Room
Hotel New Yorker
New York, NY
(CBS) (WABC) sustaining broadcast

October 29, 1938 (Sat)
11:10 -11:45 pm
Terrae Room
Hotel New Yorker
New York, NY
(Mutual) (WOR) sustaining broadcast

October 30, 1938 (Sun)
Horace Heidt's Brigade
with Horace Heidt and his Brigadiers
10:00 – 10:30 pm
NBC Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast

Tommy Dorsey was the guest on Horace Heidt's program, which was sponsored by Alemite Automotive Oils and Lubricants.

Personnel

Sam Shapiro (trumpet) replaces Spivak
Babe Russin (tenor sax) replaces Herfurt
Elmer Smithers (trombone) added

Tommy Dorsey and his Orchestra

Trombones: Tommy Dorsey (leader), Moe Zudekoff, Les Jenkins, **Elmer Smithers**
Trumpets: Yank Lawson, Lee Castaldo, **Sam Shapiro**
Reeds: Johnny Mince (clarinet & alto sax), Hymie Schertzer (alto sax),
Fred Stulce (alto sax), Babe Russin (tenor sax),
Deane Kincaide (tenor sax)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar),
Gene Traxler (string bass), Maurice Purtill (drums)
Vocalists: Edythe Wright and Jack Leonard

October 31, 1938 (Mon)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

BS 028175-1

TIN ROOF BLUES

(G. Mares-Paul Mares-Ben Pollack-Leon Roppolo-Mel Stitzel)
Deane Kincaide arrangement

Issues

10" 78: Victor 26105-B (USA), HMV B 8854 (England),
HMV EA 2274 (Australia), HMV HUC 120 (Hungary),
HMV N 4460 (India), HMV JK 2392 (Switzerland),
Gramophone K 8373 (France), VdP HN 2577 (Italy),
Electrola E. G. 6761 (Germany).
12" 33: RCA Camden CAL-800 (USA), RCA Camden CAS-800(e) (USA),
Bluebird AXM2-5586 (USA), RCA 2026 (England)
CD: RCA Camden 6076 (USA), Classics 1197 (France)

BS 028175-1A
TIN ROOF BLUES

Not processed

G M C

BS 028176-1

SWEET SUE, JUST YOU

(Victor Young-Will J. Harris)
Vocal refrain by Jack Leonard and the band
Paul Weston arrangement

Issues

10" 78: Victor 26105-A (USA), Victor 20-3501-A (USA), HMV B 8905 (England),
HMV EA 2274 (Australia), Electrola E.G. 6888 (Germany).
12" 33: RCA Camden CAL-800 (USA), RCA Camden CAS-800(e) (USA),
Bluebird AXM2-5586 (USA)
CD: RCA Camden 6076 (USA), RCA 003562 89810-28 (Germany),
Classics 1197 (France)

BS 028176-2
SWEET SUE, JUST YOU

Not processed

BS 028177-1
COCKTAILS FOR TWO
(Cocktails Para Dos)
(Sam Coslow-Arthur Johnson)

Issues

10" 78: Victor 26145-A (USA), Electrola E. G. 6827 (Germany).
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 028177-1A
COCKTAILS FOR TWO

Not processed

BS 028178-1
OLD BLACK JOE
(Stephen Collins Foster)
Deane Kincaide arrangement⁸⁶

Issues

10" 78: Victor 26145-B (USA), HMV EA 2637 (Australia),
Electrola E. G. 6827 (Germany)
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 028178-1A
OLD BLACK JOE

Not processed

BS 028179-1
DOWN HOME RAG
(Wilbur C. S. Sweatman)
Deane Kincaide arrangement

Issues

10" 78: Victor 26097-B (USA), 20-3716-A (USA), HMV EA 2637 (Australia),
Electrola E.G. 6806 (Germany)
7" 45: RCA Victor 47-3716-A (WP-279) (USA), RCA Victor EPA 279 (USA),
RCA Victor EPBT-3018 (947-0049) (USA), RCA 21059 (B-21058) (USA),
HMV 7 EGF 104 (France)
10" 33: RCA Victor LPT-3018 (USA)
12" 33: RCA Victor LPM-1234 (USA), Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

⁸⁶ Although Deane Kincaide is credited with OLD BLACK JOE, this is possibly a Paul Weston arrangement.

BS 028179-1A
DOWN HOME RAG

Not processed

BS 028180-1
A ROOM WITH A VIEW
(Cuarto Con Vista)
(Al Stillman-Einar Aaron Swan)
Vocal refrain by Jack Leonard

Issues

10" 78: Victor 26097-A (USA), HMV EA 2301 (Australia)
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 0218180-1A
A ROOM WITH A VIEW

Not processed

Editor's note: Although Babe Russin replaced Skeets Herfurt for the October 31, 1938 recording session, Herfurt returned to the band shortly thereafter. This indicates that Herfurt may have been ill or indisposed for another reason and was only temporarily separated from the band. In any case, Herfurt had definitely returned by the November 16, 1938 Raleigh-Kool broadcast.

October 31, 1938 (Mon)
11:10-11:30 pm
Terrace Room
Hotel New Yorker
(CBS) (WABC) sustaining broadcast

TOMMY DORSEY

Swings with a **KING**



Tommy Dorsey and his **KING**

A *Box Office Sensation* at **NEW YORK PARAMOUNT THEATRE**

and More Trombone Players are Swinging to **KINGS** than ever before!

Swing with a **KING**

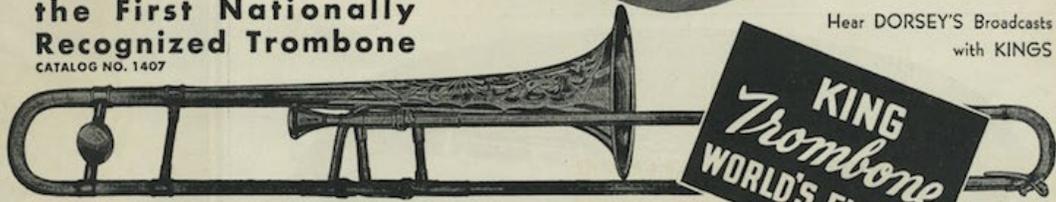
On the AIR **WEEKLY RALEIGH-KOOL CIGARETTES N.B.C.**

Opened at the Hotel **NEW-YORKER** Oct. 12th 1938 for a **13-WEEKER**

KING

the First Nationally Recognized Trombone
CATALOG NO. 1407

Hear DORSEY'S Broadcasts with **KINGS**



NEW **KING** LIBERTY MODEL TROMBONE NO. 2-B

Crystal Silver inside slides and pistons surface hardened. The lightest, fastest slide action ever made.

Made with Regular Bell, also made with Solid Sterling Silver Bell.

You can soar in the high register, get a high "F" - "D" in closed position and high "Bb" right on the nose, and other tones you have been favoring with so little effort on a KING 2-B that it will amaze you... but you will never know it or experience that satisfaction unless you take a KING 2-B on the job and actually play it.

Since the new 2-B KING Liberty Model Trombone was placed on the market, production of KINGS has increased 3 to 1.

A new KING Bass Trombone is now ready, **THE BEST EVER.**

IN DORSEY'S BAND You Hear KING

- TROMBONES
- TRUMPETS
- SAXOPHONES
- FLUTE
- STRING BASS

TRY A KING—AT YOUR LOCAL DEALERS, OR WRITE THE FACTORY FOR FREE TRIAL OFFER.

The H.N. WHITE Co.

KING BAND AND ORCHESTRA INSTRUMENTS

5225 Superior Ave., Cleveland, Ohio

PLEASE SEND ME FREE COPY OF WHITE WAY NEWS No.10

INSTRUMENT INTERESTED IN _____

NAME _____

ADDRESS _____

November 1938

November 2, 1938 (Wed)
6:00-6:30 pm
"Make Believe Ballroom Jam Session"
WNEW Studios
New York, NY
(WNEW) (Local)
Martin Block, host

GMA WNEW-3

LIMEHOUSE BLUES

Issues

12" 33: Merit (USA) 21

Personnel

Trombone: Tommy Dorsey
Trumpet: Yank Lawson.
Reeds: Artie Shaw (clarinet), Leon "Chu" Berry (tenor sax)
Rhythm: Jess Stacy (piano), John Kirby (string bass), O'Neill Spencer (drums)

November 2, 1938 (Wed)
8:30 – 9:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 71A
Eastern Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
Pocketful of Dreams – Edythe Wright, vocal
Commercial
At Long Last Love - Jack Leonard, vocal
Tom, Tom the Piper's Son – Edythe Wright and the band, vocal
Candlelight
I'll See You in My Dreams – Jack Leonard and the band, vocal
Milenberg Joys – Deane Kincaide arrangement
Medley of Hits of Yesterday:
 Isn't It a Lovely Day – Jack Leonard, vocal
 Solitude – Tommy Dorsey trombone solo
 I've Told Every Little Star – Edythe Wright, vocal
Commercial
Swanee
I'm Gettin' Sentimental Over You – closing theme

November 2, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 71B
Western Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

November 5, 1938 (Sat)
BBC Jam Session
St. Regis Hotel
New York, NY
(BBC) shortwave broadcast
Alistair Cooke, host

GMA BBC-19

INTRODUCTION - Alistair Cooke
KEEP SMILIN' AT TROUBLE – opening music
JUST THE BLUES⁸⁷
CHINA BOY
SOMEDAY SWEETHEART
SUGAR – Lee Wiley, vocal
ST. LOUIS BLUES
YOU TOOK ADVANTAGE OF ME

G M C

Issues

12" 33: Jazz Panorama (Swd) LP 9
CD: Jazz Unlimited (Dk) JUCD: 2029

Collective Personnel

Trombone: Tommy Dorsey
Trumpets: Yank Lawson, Max Kaminsky⁸⁸, “Hot Lips” Page, Marty Marsala.
Cornet: Bobby Hackett.
Reeds: Joe Marsala (clarinet), Milton “Mezz” Mezzrow (clarinet),
 Pee Wee Russell (clarinet), Sidney Bechet (soprano sax),
 Bud Freeman (tenor sax)
Rhythm: Jess Stacy (piano), Joe Bushkin (piano), Carmen Mastren (guitar),
 Eddie Condon (guitar), Art Shapiro (string bass), Zutty Singleton (drums),
 Dave Tough (drums).
Vocalist: Lee Wiley

⁸⁷ JUST THE BLUES and CHINA BOY include TD, Lawson, Marsala, Freeman, Stacy, Mastren, Shapiro and Tough.

⁸⁸ This is possibly where Kaminsky and Dorsey come in contact and plan for Kaminsky to join Dorsey.

Editor's notes: This was a transmission specially made for the British Broadcasting Corporation (BBC), produced by Felix Greene. Tommy Dorsey was present, along with some of the members of his band. The archives copy and commercial releases of the broadcast are incomplete and missing the closing ten minutes, which have not survived.

November 9, 1938 (Wed)

8:30 – 9:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 72A

"Second Anniversary"

Eastern Feed

RCA Radio City

Rockefeller Center

New York, NY

(NBC-Red) (WEAF) broadcast

Paul Stewart, announcer

Two Cigarettes in the Dark – program open

Marie – Jack Leonard and the band, vocal

Commercial

Star Dust – Edythe Wright, vocal; Paul Weston arrangement

Mutiny in the Nursery – Edythe Wright and Jack Leonard, vocal
(Clambake Seven)

Once in a While – Jack Leonard, vocal; Axel Stordahl arrangement

I'll See You in My Dreams – Jack Leonard and the band, vocal

Annie Laurie – Edythe Wright, vocal

Song of India – Tommy Dorsey and Red Bone arrangement

Medley of Hits of Yesterday:

 If It's the Last Thing I Do – Jack Leonard, vocal

 Can't I? – Tommy Dorsey trombone solo

 You're a Sweetheart – Edythe Wright, vocal

Commercial

Old Black Joe – Deane Kincaide arrangement

I'm Gettin' Sentimental Over You – closing theme

Editor's note: This was the second anniversary of Tommy Dorsey on the air for Brown & Williamson Tobacco Company and their Raleigh-Kool cigarettes. The series started on November 9, 1936 as the Jack Pearl Program. The first 33 programs featured comedian Jack Pearl accompanied by Tommy Dorsey and the band. The first episode with TD as a stand-alone aired on July 2, 1937 (see GMA TD Catalogs for 1936 and 1937). This was episode no. 105 of the combined series and no. 72 of the TD series.

November 9, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 72B
“Second Anniversary”
Western Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

November 15, 1938 (Tue)
Manhattan Center
New York, NY

Tommy Dorsey and his orchestra played a fifteen minute segment at this benefit concert. Other bands appearing included Artie Shaw, Jimmie Lunceford, Benny Goodman, Vincent Lopez and Paul Whiteman (Metronome - December 1938.)

Local 802 of the AFM runs its second annual dance for the benefit of the musicians' medial fund at the Manhattan Opera House, N. Y., Nov. 15. So far, some 20 bands are listed to appear. Among them are Benny Goodman, Tommy Dorsey, Kay Kyser, Jimmie Lunceford, Count Basie, Sammy Kaye and Guy Lombardo.⁸⁹

G M C

November 16, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 73A
Eastern Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
Ya Got Me – Edythe Wright, vocal
Commercial
Heart and Soul (from “A Song is Born”) – Jack Leonard, vocal
I Must See Annie Tonight – Skeets Herfurt, comedy vocal
Come to the Fair
You Must Have Been a Beautiful Baby – Edythe Wright, vocal
(Clambake Seven)
Commercial
Davenport Blues – Deane Kincaide arrangement
I'm Gettin' Sentimental Over You – closing theme

⁸⁹ Variety, October 26, 1938, p. 38

November 16, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 73B
Western Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

MAESTROS IN THE GROOVE AS PEDAGOGS PAN SWING

Philadelphia, Nov. 22 - Larry Clinton was in the groove with a solid earful of rebuke on their attitude toward swing when more than 500 teachers gathered at Dover, Del., last week for the annual state convention. Clinton flew down to the convention with Tommy Dorsey at the invitation of Dean Glenn Gildersleeve, State Director of Musical Education in the Public Schools. Gildersleeve's invite followed a survey showing that 80% of junior and senior high school pupils listen to the radio on an average of 18 hours a week, to about 40 programs. Only about nine of these present what Gildersleeve termed 'serious music' Majority of others are by name bands. Clinton was strong In his denunciation of the pedagogues for their superior attitude toward jive. 'The average youth of today,' he declared, 'never received a note of musical education in his life. Seventy five percent of the children probably gain all their knowledge through the radio or by hearing records, "many know more about the classics from the swing arrangements of them than they ever would have learned through instruction in schools.' Profs weren't exactly satisfied to take the rebuke lying down. 'It's all right to play the classics in swing for dancing,' remonstrated one, 'but swing adds nothing to music as we know it. To say that you bring something to children is absolutely wrong. For instance, in 'My Reverie' (Clinton rewrite of Debussy) you have a dance number, not Debussy.' Clinton and Dorsey illustrated their talks with recordings, much to the joy of a mob of jitterbug kids who swarmed in from surrounding schools for the event. Every time the needle was removed from a disc to answer a question, there was an audible groan from the gallery.⁹⁰

November 23, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 74A
“A Special Thanksgiving Party”
Eastern Feed
Terrace Room
Hotel New Yorker
481 Eighth Avenue
New York, NY
(NBC-Red) (WEAF) broadcast
Lyle Van, announcer

⁹⁰ Variety, November 23, 1938, p. 1

Two Cigarettes in the Dark – program open
When I Go A Dreamin' – Edythe Wright, vocal
My Reverie – Jack Leonard, vocal
Do You Want to Jump, Children? – Edythe Wright, vocal
It's Easy to Blame the Weather – Jack Leonard, vocal
Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai) – Deane Kincaide arrangement
Stompin' at the Stadium – Edythe Wright, vocal
Medley:
 This is Romance – Jack Leonard, vocal
 Yesterdays – Tommy Dorsey trombone solo
 If You Should Ever Leave – Edythe Wright, vocal
Yeah Man
I'm Gettin' Sentimental Over You – closing theme

November 23, 1938 (Wed)
11:30 pm – Midnight
"Tommy Dorsey Raleigh-Kool Program" No. 74B
"A Special Thanksgiving Party"
Eastern Feed
Terrace Room
Hotel New Yorker
481 Eighth Avenue
New York, NY
(NBC-Red) broadcast
Lyle Van, announcer

G M C

Personnel

Charlie Spivak (trumpet) replaces Sam Shapiro
Max Kaminsky (trumpet) replaces Lee Castaldo
Dave Jacobs (trombone) replaces Les Jenkins
Skeets Herfurt (tenor sax) replaces Deane Kincaide⁹¹

Tommy Dorsey and his Orchestra

Trombones: Tommy Dorsey (leader), Moe Zudekoff, **Dave Jacobs**
Trumpets: **Charlie Spivak, Max Kaminsky**, Yank Lawson
Reeds: Johnny Mince (clarinet), Hymie Schertzer (alto sax),
Fred Stulce (alto sax), Babe Russin (tenor sax),
Skeets Herfurt (tenor sax & vocalist)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar),
Gene Traxler (string bass), Maurice Purtill (drums)
Vocalists: Edythe Wright and Jack Leonard

Deane Kincaide remains as arranger.

⁹¹ This change was probably made before the November 16, 1938 Raleigh-Kool broadcast.

November 29, 1938 (Tue)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

BS 0303223-1

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

(Canto Guerrero Hawaiano)
(Johnny Noble-Prince William Pitt Leleiōhoku)
Deane Kincaide arrangement

Issues

10" 78: Victor 26126-B (USA), Victor 20-2006-B (USA), Victor 29-0003 (USA),
RCA Victor 420-0124-B (USA), HMV BD 5867 (England),
HMV HUC 117 (Hungary), HMV JK 2374 (Switzerland),
Electrola E.G. 6806 (Germany), Electrola EG 8011 (Germany)
12" 78: V-Disc 195-B (VP 523) (USA)
7" 45: RCA Victor 27-0095 (WPT 20) (USA), RCA Victor 447-0124 (USA),
RCA Victor EPA-746 (USA), RCA Victor EPA-5046 (USA),
RCA Victor EPB-1234 (USA), RCA Victor EPBT-3030 (947-0067) (USA),
HMV 7 EMF 25 (France), RCA 20038 (New Zealand)
10" 33 RCA Victor LPT-15 (USA)
12" 33: RCA Victor LPM-1234 (USA), RCA Victor PRM-182 (USA),
RCA VPM-6038 (USA), Bluebird AXM2-5586 (USA),
Franklin Mint 9 (USA), RCA DPM 2026 (England)
CD: Bluebird Legacy 71167 (USA), Collector's Choice CCM-35952 (USA),
Classics 1197 (France), RCA 003562 89810-28 (Germany),
RCA 815904-2 (Germany)

BS 0303223-2

HAWAIIAN WAR CHANT

Not processed

BS 030324-1

MIDNIGHT ON THE TRAIL

(Medianoche en el Sendero)
(Bickley Reichner-Clay Boland)
Vocal refrain by Jack Leonard

Issues

10" 78: Victor 26126-A (USA), HMV EA 2796 (Australia)
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 030324-1A
MIDNIGHT ON THE TRAIL

Not processed

BS 030325-1
IT'S EASY TO BLAME THE WEATHER
(Es Facil Culpar Al Tiempo)
(Sammy Cahn-Saul Chaplin)
Vocal refrain by Jack Leonard

Issues

10" 78: Victor 26135-A (USA)
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 030325-1A
IT'S EASY TO BLAME THE WEATHER

Not processed

BS 030326-1
ANGELS WITH DIRTY FACES
(Angeles con Caras Sucias)
(Fred Fisher-Maurice Spitalny)
Vocal refrain by Edythe Wright

G M C

Issues

10" 78: Victor 26115-A (USA), Electrola E. G. 6776 (Germany)
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 030326-1A
ANGELS WITH DIRTY FACES

Not processed

BS 030327-1

BETWEEN A KISS AND A SIGH

(Entre un Beso y un Suspiro)

(Johnny Burke-Arthur Johnston)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 26115-B (USA), Electrola E.G. 6776 (Germany)

12" 33: Bluebird AXM2-5586 (USA)

CD: Classics 1197 (France)

BS 030327-1A

BETWEEN A KISS AND A SIGH

Not processed

BS 030328-1

DAVENPORT BLUES

(Blues en Davenport)

(Bix Beiderbecke)

Deane Kincaide arrangement

Issues

10" 78: Victor 26135-B (USA), Victor 20-3716-B (USA), Victor 76181 (Mexico),
HMV B 8951 (England).

7: 45 RCA Victor 47-3716-B (WP-279) (USA), RCA Victor EPA-279 (USA),
HMV 7 EGF 104 (France).

12" 33: Bluebird AXM2-5586 (USA)

CD: Classics 1197 (France)

BS 030328-1A

DAVENPORT BLUES

Not processed

November 30, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 75A
Eastern Feed
NBC Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
Angels With Dirty Faces – Edythe Wright, vocal
Deep in a Dream – Jack Leonard, vocal
Mountain Greenery
Kermit the Hermit – Skeets Herfurt, comedy vocal
Midnight on the Trail – Jack Leonard, vocal
Pat a Cake, Pat a Cake – Edythe Wright, vocal
Medley:
 Easy to Love – Jack Leonard, vocal
 Rose Marie – Tommy Dorsey trombone solo
 Love is Just Around the Corner – Edythe Wright, vocal
Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai) – Deane Kincaide arrangement
I’m Gettin’ Sentimental Over You – closing theme

November 30, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 75B
Western Feed
RCA Radio City
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

G M C



Hugues Panassie, renowned French swing critic (left), gets a boot from listening in on an American jam session which includes, *left to right*, Jack Teagarden, George Wettling, Milt Mesirov and Tommy Dorsey. Session was staged for Panassie at a luncheon given by Paul Whiteman last month.

Tommy Dorsey Plays 'Nite Football'



New York—Tommy Dorsey, whose ork is currently featured in the Terrace room of the Hotel New Yorker, whiles away the time between dance sets with Edythe Wright, vocalist, playing Ward Cuff's new football game. Cuff (center), kicking star of the New York Giants, is merely kibitzing, trying to tell Tommy how to get a touchdown. Tommy's engagement at the New Yorker continues into early 1939 when brother Jimmy's ork takes over the bandstand.

December 1938

Tommy Dorsey and his Clambake Seven

Trombone: Tommy Dorsey
Trumpet: Yank Lawson
Reeds: Johnny Mince (clarinet), **Babe Russin** (tenor sax)
Rhythm: Howard Smith (piano), Carmen Mastren (guitar),
Gene Traxler (string bass), Maurice Purtill (drums)
Vocalist: Edythe Wright

December 1, 1938 (Thu)
Victor Recording Session
RCA Studio #2
155 East 24th Street
New York, NY

Tommy Dorsey and his Clambake Seven

BS 030336-1

DO YOU REMEMBER LAST NIGHT?

(Recuerdas Anoche?)

(Joseph Meyer-Buddy Bernier-Bob Emmerich)

Vocal refrain by Edythe Wright

G M C

Issues

10" 78: Victor 26119-B (USA), HMV EA 2338 (Australia),
Electrola E.G. 6778 (Germany)
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 030336-1A

DO YOU REMEMBER LAST NIGHT?

Not processed

BS 030337-1

THANKS FOR EV'RYTHING

(Gracias Por Todo)

(From 20th Century-Fox film "Thanks for Ev'rything")

(Mack Gordon-Harry Revel)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 26119-A (USA), HMV EA 2234 (Australia),
Electrola E. G. 6778 (Germany)
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 030337-1A
THANKS FOR EV'RYTHING

Not processed

December 3, 1938 (Sat)
11:15 – 11:45 pm
Terrace Room
Hotel New Yorker
New York, NY
(Mutual) (WOR) sustaining broadcast

December 4, 1938 (Sun)
“Fitch Bandwagon” No. 14
7:00 – 8:00 pm
NBC Radio City
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Henry M. Neely and Jack Costello, announcers

GMA NBC-21

G M C

FITCH SIGNATURE – program open
I'M GETTIN' SENTIMENTAL OVER YOU – theme
HAWAIIAN WAR CHANT (TA-HU-WA-HU-WAI) – Deane Kincaide arrangement
TWO SLEEPY PEOPLE – Edythe Wright, vocal
FITCH COMMERCIAL
I KNOW THAT YOU KNOW
A LESSON IN SWING LANGUAGE – skit
MARIE – Jack Leonard and the band, vocal
SONG OF INDIA – Tommy Dorsey and Red Bone arrangement
FITCH COMMERCIAL
CHANGE PARTNERS
TOMMY DORSEY AT HOME – skit
DAVENPORT BLUES – Deane Kincaide arrangement
I'M GETTIN' SENTIMENTAL OVER YOU – theme
FITCH SIGNATURE – program close

Issues

DAVENPORT BLUES – missing introduction
CD Jazz Hour (USA) JH-1052

The script for this broadcast is located in the Tommy Dorsey Index of the catalog.

December 7, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 76A
Eastern Feed
NBC Radio City
Studio 8-G
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer

Two Cigarettes in the Dark – program open
Jeepers Creepers – Edythe Wright, vocal
Commercial
A Room with a View – Jack Leonard, vocal
Three Little Kittens – Edythe Wright, vocal
(Clambake Seven)
Swing Low, Sweet Chariot – Deane Kincaide arrangement
Sweet Sue, Just You – Jack Leonard and the band, vocal
Bach Fugue
Medley:
 Whispers in the Dark – Jack Leonard, vocal
 Sweet Leilani – Tommy Dorsey trombone solo
 There’s a Lull in My Life – Edythe Wright, vocal
Commercia
Raleigh Roustabout
I’m Gettin’ Sentimental Over You – closing theme

December 7, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 76B
Western Feed
RCA Radio City
Studio 8-G
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer

Orchestra Notes

Tenor saxer Bud Freeman has left Benny Goodman and with drummer demon Davie Tough returns to Tommy Dorsey. Goodman's top trumpeter, Harry James, has a band of his own in rehearsal hall.⁹²

⁹² The Billboard, December 10, 1938, p. 13

December 10, 1938 (Sat)
11:00-11:45 pm
Terrace Room
Hotel New Yorker
New York, NY.
(Mutual) (WOR) sustaining broadcast

SOUND YOUR DISCHORD

With the connivance of Dave Clark, veteran songwriter and wit, Tommy Dorsey last week slipped the needle into that element of band leader who looks to song-plugger parties to help boost attendance on 'celebrity nights' and other such business hypo devices. The rib was in the form of a wire sent to sundry publishers with Dorsey and Clark as the signators. Wire read: 'In keeping with a custom established by some of my colleagues you and a sizeable party are requested not to appear at your convenience at the Hotel New Yorker in order that you gentlemen of the music industry may get together to bring about a complete misunderstanding.'⁹³

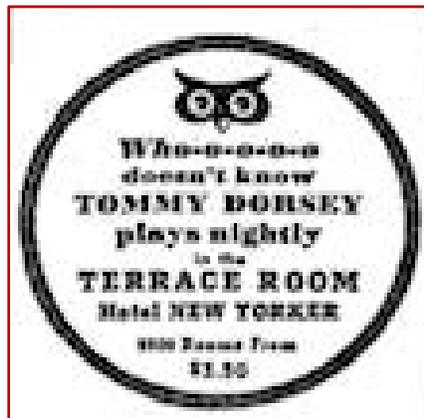
December 14, 1938 (Wed)
8:30 – 9:00 pm
"Tommy Dorsey Raleigh-Kool Program" No. 77A
Eastern Feed
NBC Radio City
Studio 8-G
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Paul Stewart, announcer
Connee Boswell, guest

G M C

Two Cigarettes in the Dark – program open
Small Fry – Edythe Wright, vocal
Lullaby in Rhythm
Martha – Connee Boswell, vocal
Get Out of Town (from "Leave It To Me") – Jack Leonard, vocal
Could Be – Edythe Wright, vocal
Swanee
Your Eyes Are Bigger Than Your Heart
Carolina Moon – Benny Carter arrangement
I'm Gettin' Sentimental Over You – closing theme

⁹³ Variety, December 14, 1938, p. 49

December 14, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 77B
Western Feed
RCA Radio City
Studio 8-G
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Paul Stewart, announcer



TRAFFIC FOR DANCE BANDS RADIO GRIEF

With the easing of the Chicago situation, where dance band remotes were banned for almost a year because of objections 'of the Chi Hotel Men's Association to the \$100 service charge, band sustaining time is expected to be jazzed up worse than it is now. Edgewater Beach Hotel, Chi, broke away from the HMA edict several weeks ago and the rest of the spots are expected to be back On the air by Feb. 1. Because of the large number of crews located and desiring air time, it's been a mad scramble for program arrangers to satisfy 'em all. That was without Chicago to worry about, but now with that area coming back on the scene the whole thing will be that much more acute. Squawks are not confined to the comparative smallies either. Tommy Dorsey recently declined to air his band after an argument with CBS over circulation. He stayed off from Dec. 5 until the past Friday (16). Dorsey's complaint was that his net aggregated only 36 outlets in the East and Midwest, and that he was held down because of his refusal to pay off for preferred time. He claims that a band's circulation should not be governed by how much it kicks in, but by its appeal His comeback was with an added 20 or so outlets, every other one or so on a coast-to-coast spread.⁹⁴

⁹⁴ Variety, December 21, 1938, p. 32

Portraits of Record Artists

TOMMY DORSEY

With the help of his beautiful trombone tone, unique among musicians today, Tommy Dorsey successfully made the jump between playing one-nighters in the coal regions of Pennsylvania and his current positions as maestro of one of the nation's greatest dance orchestras. He acquired his trombone virtuosity through intensive training under his father, an accomplished musician, and in 1924 he was ready to appear in Jean Goldkette's band, one of the foremost jazz orchestras of its day. After Goldkette, Tommy was with, successively, the California Ramblers, Roger Wolfe Kahn, Vincent Lopez and Paul Whiteman; his first radio appearance was with Sam Lanin in 1928. He formed his own band after this and scored nicely in the Broadway musical comedy *Everybody's Welcome*. Then in 1934 he organized a band with his brother Jimmy, also musically trained by Dorsey peers, but the Dorsey Brothers Orchestra disbanded shortly after the 1935 summer season at the Glen Island Casino, smart rendezvous in New York. And Tommy went back to soloing it. His new crew played its first Broadway engagement at the erstwhile French Casino, following which came a long road tour and then a winter at New York's Hotel Lincoln. Shortly afterwards, Dorsey started on the Kool and Raleigh radio program with Jack Pearl, who left after the initial 13 weeks, with Tommy taking over the show as his own. The program is now in its second year. The past summer found the trombone king touring out to the Palomar, famous Los Angeles ballroom., the first time he had ever appeared that far west; the jaunt followed a winter of dance tours, theater dates and a stay at New York's Hotel Commodore. Dorsey is now regaling the dancers and diners at Manhattan's New Yorker Hotel and has just completed a sensationally successful four-week run at the Paramount, New York. And when he decides to forsake his sweet swing for quieter pastimes, Tommy has a beautiful far, estate at Bernardsville, N. J., where he now lives in his out-of-the-spotlight role of gentleman farmer.⁹⁵

December 21, 1938 (Wed)

8:30 – 9:00 pm

"Tommy Dorsey Raleigh-Kool Program" No. 78A

Eastern Feed

NBC Radio City

Studio 8-G

Rockefeller Center

New York, NY

(NBC-Red) (WEAF) broadcast

Lyle Van, announcer

Shirley Ross, guest

⁹⁵ The Billboard, December 17, 1938, p. 72

Two Cigarettes in the Dark – program opening
By the River St. Marie
Commercial
Old Folks – Jack Leonard, vocal
What Have You Got That Gets Me (from “Artists and Models”)
Boogie Woogie – Shirley Ross piano soloist
Kiss Me With Your Eyes (from Café Society) – Shirley Ross, vocal
Thanks for the Memory – Shirley Ross and Tommy Dorsey, vocal
Commercial
China Boy
I’m Gettin’ Sentimental Over You – closing theme

The script for this broadcast is located in the Tommy Dorsey Index of the catalog.

December 21, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 78B
Western Feed
RCA Radio City
Studio 8-G
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Lyle Van, announcer
Shirley Ross, guest

G M C

DORSEY SHOW REVISED

NEW YORK. Dec. 17 – Tommy Dorsey’s Wednesday night NBC show for Kool and Raleigh cigarettes has been revised with a guest-star policy inaugurated. After two years on the show, emcee Paul Stewart and announcers Clayton Collier and John Holbrook are out. Lyle Van remains. Brown & Williamson tobacco account repped by BBD&O.⁹⁶

⁹⁶ The Billboard, December 24, 1938, p. 7

Music in the Air

By Daniel Richman

SWING IT

For the died-in-the-wool swing crowd – those who labor under the delusion that if Goodman, Dorsey, Shaw & Co. play it, it must be swing (regardless of whether it actually is or not) – this has been a banner season. Practically every name swing band has forsaken the nomadic call to settle down on locations, and the midnight air is filled with scorching clarinet rides, ceiling-reaching trumpets and sock choruses in an atmosphere full enough to satisfy even the most voracious jitterbug. But while it probably isn't noticed by those dial-enthusiasts to whom the names of Benny, Tommy, Artie, etc. are synonymous with swing, these standard bearers of the band world exhibit the shrewdness that helped to put them on top by flavoring their late-hour remotes with enough straight dance music to satisfy listeners whose musical tastes don't embrace swing alone. They beat it out on nocturnal networks sufficiently to stem any revolt against them in jitterbug ranks, but they're also endeavoring to whet the musical appetites of gourmets who crave a more diverse popular music menu.

Goodman the Great

Altho the dance remote format is unaltered even on the programs of the royalty of swing, an intangible impression of smugness – not entirely inexcusable – is received particularly in the case of BENNY GOODMAN (Empire Room, Hotel Waldorf-Astoria, WABC). The attitude that permeates the half hour is one of acknowledged greatness going through its paces for its acknowledgers. No catch phrases, no elaborate announcer build-ups, the great BG is on the air and that is ample. The fact that the band lacked, when caught, much of its drive and sparkle – due to present internal disorders – didn't seem to matter to the general air of importance. The Goodman trio and clarinet, plus Martha Tilton's vocals, take the broadcast out of the repetitious rut into which so many leaders sink. Benny wisely hold back the trio's number, to many the piece de resistance of a Goodman program, until nearly the end of the 30 minutes, which practically guarantees a hands-off policy with regard to the dial.

In a Better Groove

Turning in a better performance were TOMMY DORSEY (Terrace Room, Hotel New Yorker, New York, WOR) and RED NORVO with MILDRED BAILEY (Famous Door, New York, WABC). The spirit of "this is Dorsey, no more need be said" ran through that sentimental gentleman's swing discos, but he lived up to it much more than Goodman. From the variety angle Tommy also excelled, for in addition to the comparative elements of the Clambake Seven, the Dorsey trombone and Edythe Wright, there are also Jack Leonard for contrasting vocals and the famous *Marie* style of ensemble warbling. They all make for a well-rounded broadcast and swell listening. Norvo and Bailey also bring something more than aimless tuned dispensing to their network time, with Red's xylophone, Mildred's superior voice and the vocals of Terry Allen and John Palmer for added spice. When a band offers as much diversity as this, plus ace music in the modern groove, tuning in on it is not only enjoyable but compulsory.

Easy on the Ears

ARTIE SHAW (Blue Room, Hotel Lincoln, New York, WJZ) hasn't an organization capable of as many extracurricular tricks, but he does have one that can sock over swing music that is extra easy on the ears, and he has his compelling clarinet. With them he proves that while added features are a big help to an uneven band, they aren't absolutely necessary to make listening a pleasure, provided, of course, that what the band delivers in the way of straight music is out of the top drawer. Shaw's danceapation is, and he needn't worry about having the off-switch snapped on him. Currently fanning the night air with a well-selected potpourri of burning swing and pop tunes is GLENN MILLER (State Ballroom, Boston, WABC), The mélange runs the whole gamut from sizzling items like King Porter Stomp to novelty lyric numbers and fast-tempo ballads. It's half an hour of sheer swing and one of the better programs of its kind available to dialers these pre-Christmas eves.⁹⁷

GOODMAN-ESTY GRIMACING AT DORSEY-BBD&O

Professional rivalry that has existed for some time between Benny Goodman and Tommy Dorsey is beginning to .transmit itself to their respective advertising agencies, William Esty & Co. and B. D. & O, in the form of a needling tournament. Esty started the exchange of rib amenities by enlarging that the Dorsey-Brown & Williamson show was copying ideas from the Goodman-Camel stanza. In its comeback B.B. D. & O. implied that that sensitiveness over comparative popularity ratings might be responsible for Esty's jumping to the wrong conclusions. Esty's first sarcastic sally was brought on by announcement made on Dorsey's program of last Wednesday"(14). It had to do with Dorsey's election as the honorary president of the Rhythm Club at Oberlin College. The other cause for a burn was the report that the Dorsey program was adopting a guest policy, something which the Goodman show has pursued for the past several weeks.

Horning In

Esty claimed that the college club angle had ,been used on the Goodman session for a long time, and that with Dorsey it was nothing but a case of horning in. B. B. D. & O.'s retort was that Dorsey has been honored for the past year or more by college swing, jitter and what-not clubs, but that the program has only made mention of such designations when time would follow. Only difference between the two programs on this score was that Dorsey's saw no reasons for going to such extremes about it. As for the allegation that a guest star policy was being adopted for Dorsey just because the Goodman, program had it, B. B. D. .& O, rejoined that it was all too absurd for answer. If it did, stated B. B. D & O., bringing in an occasional guest wasn't because the program needed bolstering. Shirley Ross appeared with Dorsey last Wednesday (21), but the engagement had been motivated by something that had happened bn a Dorsey show broadcast from Hollywood last July. Miss Ross was part of a group of film and radio names who had taken part on that show in an amateur swing contest. B. B. D. & O. stated that it had no intention of bringing in guests regularly. Any such bookings will have been due to some previous tie-up, such as the discovery by Dorsey while on the Coast of a group of eight kids -who bill themselves as the Pied Pipers. Latter octet will likewise do a routine with Dorsey in the near future.⁹⁸

⁹⁷ The Billboard, December 24, 1938, p. 15

⁹⁸ Variety, December 28, 1938, p. 28

December 28, 1938 (Wed)
8:30 – 9:00 pm
“Tommy Dorsey Raleigh-Kool Program” No. 78A
Eastern Feed
NBC Radio City
Studio 8-G
Rockefeller Center
New York, NY
(NBC-Red) (WEAF) broadcast
Lyle Van, announcer
The Pied Pipers, guests⁹⁹

Two Cigarettes in the Dark – program opening
Old Black Joe – Deane Kincaide arrangement
Commercial
Do You Remember Last Night – Edythe Wright, vocal
All of Me – The Pied Pipers, vocal
Joshua Fight the Battle of Jericho – The Pied Pipers, vocal
Hawaiian War Chant (with original lyrics) – The Pied Pipers, vocal
Hawaiian War Chant – Deane Kincaide arrangement
Commercial
Alexander’s Ragtime Band
I’m Gettin’ Sentimental Over You – closing theme

The script for this broadcast is located in the Tommy Dorsey Index of the catalog.

December 28, 1938 (Wed)
11:30 pm – Midnight
“Tommy Dorsey Raleigh-Kool Program” No. 79B
Western Feed
RCA Radio City
Studio 8-G
Rockefeller Center
New York, NY
(NBC-Red) broadcast
Lyle Van, announcer
The Pied Pipers, guests

⁹⁹ The Pied Pipers Octet were Josephine Stafford, John Huddleston, Hal Hopper, Chuck Lowry, Bud Hervey, George Tait, Woody Newbury, Dick Whittinghill. They later trimmed down into the quartet that became superstars with Tommy Dorsey.

Personnel

Andy Ferretti (trumpet) replaces Spivak
Lee Castaldo (trumpet) replaces Kaminsky
Dave Tough (drums) replaces Purtill
Elmer Smithers (trombone) added

Tommy Dorsey and his Orchestra

Trombones: Tommy Dorsey (leader), Moe Zudekoff, Dave Jacobs. **Elmer Smithers**
Trumpets: **Andy Ferretti, Lee Castaldo**, Yank Lawson
Reeds: Johnny Mince (clarinet & alto sax), Hymie Schertzer (alto sax),
Fred Stulce (alto sax), Babe Russin (tenor sax),
Skeets Herfurt (tenor sax & vocalist)
Rhythm: Howard Smith (piano), Gene Traxler (string bass),
Carmen Mastren (guitar), **Dave Tough** (drums)
Vocalists: Edythe Wright and Jack Leonard

December 30, 1938 (Fri)

Victor Recording Session

RCA Studio #2
155 East 24th Street
New York, NY

BS 030780-1

AN OLD CURIOSITY SHOP

(Sam Coslow-Abner Silver-Guy Wood)
Vocal refrain by Jack Leonard

G M C

Issues

10" 78: Victor 26140-A (USA), Electrola E. G. 6831 (Germany).
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 030780-1A

AN OLD CURIOSITY SHOP

Not processed

BS 030781-1

(OH! OH!) WHAT DO YOU KNOW ABOUT LOVE?

(Mack David-Jerry Livingstone)
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 26140-B (USA), HMV EA 2405 (Australia),
Electrola E. G. 6831 (Germany).
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 030781-1A
(OH! OH!) WHAT DO YOU KNOW ABOUT LOVE?
(Mack David-Jerry Livingstone)

Not processed

BS 030782-1
I'M SO WEARY OF IT ALL
(from the musical production "Set To Music")
(Noel Coward)
Vocal refrain by Jack Leonard

Issues

10" 78: Victor 26148-A (USA), HMV EA 2585 (Australia).
12" 33: Bluebird AXM2-5586 (USA)
CD Classics 1197 (France)

BS 030782-1A
I'M SO WEARY OF IT ALL

Not processed

BS 030783-1
NEVER AGAIN
(from the musical production "Set To Music")
(Noel Coward)
Vocal refrain by Jack Leonard

G M C

Issues

10" 78: Victor 26148-B (USA), HMV EA 2624 (Australia)
12" 33: Bluebird AXM2-5586 (USA)
CD: Classics 1197 (France)

BS 030783-1A
NEVER AGAIN

Nor processed

December 30. 1938 (Fri)
11:30 pm – Midnight
Terrace Room
Hotel New Yorker
New York, NY
(CBS) (WABC) sustaining broadcast

December 31, 1938 (Sat)
10:45-11:00 pm
New Year's Party
Terrace Room
Hotel New Yorker
New York, NY
(CBS) (WABC) sustaining broadcast

December 31, 1938 (Sat)
11:01-11:15 pm
New Year's Party
Terrace Room
Hotel New Yorker
New York, NY
(Mutual) (WOR) sustaining broadcast





Dave Tough

SWING IT – SWEETLY

By Tommy Dorsey



JAMMING will decline-but swing will grow! Does that statement seem strange? Actually it, shouldn't, for there is no real connection between these two branches of popular music, though the general belief seems to be to the contrary. What is more important, swing will continue to play an increasingly important part in America's musical expression. People often confuse the two terms swing and jam and use them interchangeably. To make sure that we are on common ground, I will give my version of both terms. To my mind, swing is smooth, sweet, easy to listen to and calm enough for the most conservative dancer-there are no extraneous flourishes and "out of the world" take -offs by individual instrumentalists. While soloists are featured and the music does not follow any standard arrangement, the basic melody is always distinguishable. On the other hand, jamming is an admixture of blaring trombones, wild tom-tom tones, improvised saxophone runs and plenty of loud vocalizing. And, frankly, I feel that only the former type of music belongs under the banner of swing.

Guy's Discovery

There is, to my way of thinking, more of a tie-up between sweet music and swing than there is between jam and swing. This connection goes beneath the surface when we realize that Guy Lombardo, "The King of Sweet Music," was indirectly responsible for the introduction of the sweet type of swing I refer to in this article. About four years ago Guy was making a one-night stint in New Orleans and paid a casual visit to a small night spot in that city. The featured entertainer was a trumpet player. Guy was immediately impressed by his new jaunty style. Inquiry revealed that a home-town musician, Louis Prima by name, was manipulating the buttons. After a long discussion and much persuasion Lombardo arranged for a personal appearance in the Roxy Theater for this trumpet man, who was featuring what he called "happy" arrangements of the popular songs of the day. Louis was enthusiastically received on the New York stage and later was signed to entertain other musicians at the original Onyx Club. The bright, lively rhythms he gave to old and new tunes caught the fancy of Tin Pan Alley. The rest of the

story is history. And it does seem strange to say that if it weren't for Guy Lombardo's appreciation of something a little different—a style that later swept the country and almost enveloped the type of music he had popularized swing might still be confined to the unknown. Swing—sweet swing as I call it—understandable and interesting—it has a definite form and meaning. The layman accepts swing and will continue to do so, because the individuality of a tune is not lost in the arrangement. This type of music has advanced from the dance halls to Carnegie Hall, not only because it is different and entertaining, but because the people find it a soothing relief from the hustle and noise of their everyday activities. Moreover, swing is a normal expression of the times. Study shows that trends in music are decided by the psychological mind of the masses.

Tracing the Trend

Pre-war music was, as a rule, of the *Daisy* type, or the lament species, for example, *My Mother Was a Lady*. Times were settled, hence the sweet music, but the standard of living was low, hence the lament. Then came the World War. Turbulence inspired martial music as the world was preaching nationalism. After the war jazz. The natural let-up was expressed by Bix, Red Nichols et al. in their disregard of the conventional. The prosperity that followed gave its blessings to the symphonic jazz that lifted the star of Paul Whiteman, George Gershwin, Ferde Grofe and others. Times were once more settled. But with the advent of the depression the people again had to find a new outlet for their expression. This time it was swing. Today we still find the masses swing conscious, which seems to indicate that this form of music has caught their fancy and will live because it is flexible enough to express their feelings at all times. Its inherent qualities of mellowness and variety are sedatives for strained, tired nerves, qualities that assure its continued popularity. In comparison, jamming is loud and unarranged. It is a temporary means of "letting go." It is a form of relief entertainment that has served its purpose among the laymen and which will decline as time goes on. Another proof of the fact that swing is here to stay lies in the realization that young folks were the original followers of this type of rhythm. However, during the past year or so attendance has grown among men and women of 35 and 40, who have found that a good sweet and swing arrangement can even put across their old-time waltz favorites in smooth acceptable fashion. I have yet to hear of a middle-aged person attending a hot jam session and returning for a second dose. Little by little I expect to find many of the present jam bands toning down their steam and falling into line. Otherwise they will be out of step. There can be no compromise on this point. Jamming will have to eliminate individual interpretations which now come under the heading of "hodgepodge" and take on a more unified character. It may continue as a form of self-entertainment among musicians, but the general public will never accept it as a permanent form of American music. Don't kid yourself, swing is no passing fancy. It is an American musical institution and will be with us for a good many years. It has earned its spot and deserves the top billing it is receiving. Let's have swing—plenty of it! Swing it—sweetly, though!¹⁰⁰

¹⁰⁰ The Billboard, December 31, 1938, p. 72

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Continued with Part 1, Chapter 5

Tommy Dorsey – 1939

G M C