TOMMY DORSEY
CATALOG
1940

Prepared by:
DENNIS M. SPRAGG
YEAR-BY-YEAR
CHRONOLOGY
Volume 1 / Chapter 6

Updated: February 18, 2016
January 1940

January 1, 1940 (Mon) 8:30-9:00 pm,
NBC Studios, Merchandise Mart, Chicago
(NBC Red) (WMAQ)
“Alec Templeton Time”
Tommy Dorsey, guest

January 2, 1940 (Tue) 11:30 pm - Midnight
Empire Room, Palmer House, Chicago
(Mutual) (WGN) (Sustaining)

January 3, 1940 (Wed) 1:00 - 1:30 am
Empire Room, Palmer House, Chicago
(Mutual) (WGN) (Sustaining)

January 3, 1940 (Wed)
Tommy Dorsey and his Orchestra completed their engagement at the Palmer House. Orrin Tucker and his Orchestra opened Thursday, January 4, 1940.

January 5-11, 1940 (Fri-Thu) (Stage Shows)
The band appeared at the Orpheum Theatre in Minneapolis, Minnesota

“Tommy Dorsey has been re-signed by Victor under a guarantee of $50,000 yearly for two years. Plus royalties, this can gather Dorsey half as much again for impressing his artistry on wax.\textsuperscript{1}

January 12, 1940 (Fri) University of Iowa, Iowa City, Iowa (Dance)

January 13, 1940 (Sat) Frog Hop Ballroom. St. Joseph, Missouri (Dance)

January 14, 1940 (Sun) Skylon Ballroom, Sioux City, Iowa (Dance)

January 15, 1940 (Mon) Arkota Ballroom. Sioux Falls, S. D. (Dance)

January 16, 1940 (Tue) Tromar Ballroom, Des Moines, Iowa (Dance)

January 17, 1940 (Wed) Coliseum Ballroom. Oelwein, Iowa (Dance)

Anita Boyer left the band Thursday, January 18, 1940.

\textsuperscript{1} Variety, January 10, 1940
ANITA BOYER OUT OF TOMMY DORSEY BAND

“Des Moines – Anita Boyer, who only a few months back took Edythe Wright’s place as fem singer with Tommy Dorsey’s band, left for New York Jan. 18. Tommy said he hadn’t been informed of Anita’s plans, but it is known that Paramount has been after the gal for a screen test. She is the wife of Dick Barrie, the leader. Tommy said he would begin looking for a successor immediately. Allan DeWitt, who took Jack Leonard’s place, also leaves in favor of Frank Sinatra, formerly with Harry James, Dorsey said. The band has been playing theatres and one-nighters throughout the Middle West since closing at Chicago’s Palmer House early last month”

January 18, 1940 (Thu) Dixon, Illinois (Stage Show)

“Frank Sinatra, recently with Harry James, will replace Allan De Witt with Tommy Dorsey.”

January 19, 1940 (Fri) to January 25, 1940 (Thu) (Stage Shows)

The band appeared at the Riverside Theatre, Milwaukee, Wisconsin

January 26, 1940 (Fri) Coronado Theatre, Rockford, Illinois (Stage Shows)

TOM DORSEY GETS FRANK SINATRA

“Chicago – Frank Sinatra, young singer with Harry James, went with Tommy Dorsey’s band Jan. 26 replacing Allan DeWitt, who’ll probably go with Bob Chester. Jack Leonard, apparently, won’t be asked again to rejoin Dorsey. Fran Hines took Sinatra’s place with Dorsey.”

Personnel

Tony Zimmers (ts) replaces Russin (illness) for this recording session only
Francis Albert Sinatra (voc) replaces DeWitt
Josephine “Jo” Stafford (voc) Pied Pipers, added
Billy Wilson, (voc) (Pied Pipers) added
Chuck Lowry (voc) (Pied Pipers) added
John Huddleston (voc) (Pied Pipers) added
Boyer (voc) out

2 Down Beat, February 1, 1940
3 Variety, January 24, 1940
4 Down Beat, February 1, 1940
Francis Albert Sinatra
February 1940

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Zeke Zarchy, Lee Castle, Jimmy Blake; Trombones: TD, Ward Silloway, Elmer SmITHERS, Dave Jacobs; Reeds: Johnny Mince (clt & as), Fred Stulce (as), Tony Zimmers (ts), Deane Kincaide (ts); Rhythm: Howard Smith (p), Carmen Mastren (g), Gene Traxler (b), Buddy Rich (d); Vocalists: Frank Sinatra; the Pied Pipers (group) including: Josephine “Jo” Stafford, Billy Wilson, Chuck Lowry and John Huddleston; Arrangers: Jimmy Mundy, Sy Oliver, Axel Stordahl, Paul Weston

February 1, 1940 (Thu)
RCA Studios, Merchandise Mart, Chicago
Victor Recording Session

BS 044679-1
(WHAT CAN I SAY) AFTER I SAY I'M SORRY
(Walter Donaldson-Abe Lyman)
Vocal refrain by the Pied Pipers
Sy Oliver arrangement

78: Victor 26518-B, HMV (Swd) X 6587, X 7781, HMV (Swz) JK 2322
LP: RCA (F) PM 42036
CD: Razor & Tie 7930 182200-2

BS 044680-1
THE SKY FELL DOWN
(Louis Alter-Edward Heyman)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Victor 26518-A, HMV (Au) EA 2806, HMV (Swd) X 6587
LP: Victor LPV 583, RCA (E) SD 100
CD: RCA 07863-66353-2/1

BS 044680-2
THE SKY FELL DOWN

Unissued

BS 044681-1
SWEET POTATO PIPER
(From the Paramount film “Road to Singapore”
(Johnny Burke-James Monaco)
Vocal refrain by the Pied Pipers
Jimmy Mundy arrangement

78: Victor 26518-A, HMV (Au) EA 2484, HMV (Swd) X 6566
CD: Razor & Tie 7930 182200-2

5 Could not be located during the production of RCA 07863-66353 (2001)
(February 1, 1940, Continued)

BS 044681-1
TOO ROMANTIC
(From the Paramount film "Road to Singapore"
(Johnny Burke-James Monaco)
Vocal refrain by Frank Sinatra
Paul Weston arrangement

78: Victor 26500-A, HMV (Au) EA 2479, HMV (Swd) X 6566
LP: Camden CAL 650, RCA (E) SD 1000
CD: RCA 07863-66353-2/1, RCA 8544-2-R

February 2, 1940 – February 8, 1940 (Fri–Thu)

Tommy Dorsey and his Orchestra played a one-week engagement at the Lyric Theatre, Indianapolis, Indiana. This was Frank Sinatra’s first public performance with the band.

Jack Eagan, Dorsey’s road manager, recalled: “Tommy had planned for Frank to work on some new arrangements with Sy Oliver, who’d recently joined the band. But Jimmy Blake had taken sick, and Sy, who also played trumpet, had to sub for him. That left no time for him to write for Frank. So when Frank made his first appearance with the band he only had two songs. First he did a ballad - I forget what it was - it might have been My Prayer. Then, of course, he did Marie, which was still our big number.” “Well, he broke it up completely. And that was tough to do, because a lot of the kids were big Jack Leonard fans. They kept yelling for more, but Frank had no encore prepared. So right on-stage he and Tommy went into a huddle and Frank suggested they fake “South of the Border.” Well that broke it up even more, especially when Frank started slurring those notes. You know, right then and there, when he went into the slurring bit the kids started screaming, just the way they did at the Paramount. And there was nothing rigged about it either. I know, because I was the band’s press agent. And I was also Jack Leonard’s close friend, and I wasn’t inclined to go all out for any other singer. No, those screams were for real!”

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6 Simon, The Big Bands, p. 166
February 9, 1940 (Fri) University of Michigan, Ann Arbor, Michigan “J Hop” (Dance)

The February 9, 1940 appearance was a joint engagement with Ted Fio Rito and his Orchestra.

February 10, 1940 (Sat) Flint, Michigan (Dance)

February 12, 1940 (Mon) Unidentified Venue, Charleston, South Carolina (Dance)

T. DORSEY ON RAMPAGE, THREE MEN GO

“Tommy Dorsey, making a radical change in his band, put three men on notice last week. Tommy will drop one trombone, making the brass setup six including himself. Ward Silloway takes first sliphorn chair. The “cleaning out” is one of the most radical the band has had in five years. Deane Kincaide, alto man and arranger, Elmer Smithers, trombonist and Howard Smith, pianist, all drew their notice. Babe Rusin was replaced temporarily by Tony Zimmers on tenor. Babe is ill and will rejoin the band later.”

“Jack Leonard, who parted company with Tommy Dorsey several months ago, has joined the CBS “Concert in Rhythm” program.” The CBS “Concert in Rhythm” series premiered January 9, 1940 and was broadcast until April 23, 1940 over CBS Tuesday at 9:30 pm (Eastern).

February 16, 1940 (Fri) 10:30 pm – 3:00 am, University of Virginia, Charlottesville, Va. (Dance)

February 17, 1940 (Sat) 4:00-5:00 pm (Concert) and 9:30 pm - Midnight (Dance) University of Virginia, Charlottesville, Va. (Dance)

The February 17, 1940 matinee concert price was $1.00 stag and $1.50 per couple. The evening dance was $2.20 per couple. Pre-publicity listed Boyer and DeWitt as vocalists.

"What vocalists are you having, Tommy?" was one of the first questions which we asked. "Frank Sinatra" was the answer. "As far as a girl vocalist is concerned, the Editors of 'Look' magazine are helping me select one for the band. We are trying to get somebody different, somebody who has ideas like Mildred Bailey. Of course she won't sing like Mildred, for that wouldn't be anything new. I can't exactly explain what I am after, but I will know it when I hear it."

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7 Down Beat, February 1, 1940
8 Variety, February 7, 1940
9 College Topics (U of Virginia), February 14, 1940, p. 1
10 College Topics (U of Virginia), February 14, 1940, p. 1
Personnel

Smithers (tb) chair eliminated
Paul Mason replaces Kincaide (ts)
Bob Kitsis (p) replaces Smith (p)
Babe Russin (ts) returns from illness

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Zeke Zarchy, Lee Castle, Jimmy Blake; Trombones: TD, Ward Silloway, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce (clt, flute, as), Les Robinson (as), Babe Russin, Paul Mason (ts); Rhythm: Bob Kitsis (p), Carmen Mastren (g), Gene Traxler (b), Buddy Rich (d); Vocalists: Frank Sinatra, the Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arrangers: Jimmy Mundy, Sy Oliver, Axel Stordahl

February 20, 1940 (Tue)

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

February 20, 1940 (Tue) 4:55 - 5:15 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey (WJZ) (Local) (Sustaining)

February 20, 1940 (Tue) 11:30 pm - Midnight, Mutual (WOR) (Sustaining)

TOMMY DORSEY’S BALLY
Using Showmanship For Meadowbrook Date – 13 Radio Pickups

“Tommy Dorsey will resume the full hour broadcasts which explained the origin of various arrangements and the workings of a band, etc. from the Meadowbrook, Cedar Grove, New Jersey, where he opened last night (Tuesday). They were originally started from the Pennsylvania Hotel, New York, last fall and discontinued after that. He’ll have a 5-6 pm slot on Mutual Saturdays (Editor’s Note: turned out to be NBC Red). The band will get 13 weekly air shots aggregating almost eight hours of time from the Meadowbrook on NBC and Mutual. To stimulate patronage, Dorsey has circulated in the Meadowbrook area some 30,000 cards, which make holders eligible as winners of a record player and package of platters upon attendance and deposit of the card at the Meadowbrook. The record players and records will be given away every night.”

Variety, February 21, 1940, p. 32
February 21, 1940 (Wed) 12:30 - 1:00 am
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
NBC 15036 (1) 15037 (2)
Bill Abernathy, announcer

B-D1-1, NBC-151

IGSOY (open), I Thought About You (PP), I've Got My Eyes On You (FS), Easy Does It, Careless (FS), Blues No More, A Lover is Blue (FS), Darn That Dream (JS), So What!, IGSOY close)

NBC acetates 15036 and 15037 flip sides contain Count Basie as the Southland Cafe in Boston, Mass. from on hour earlier, Monday, February 20, 1940, 11:30 pm to Midnight.

Commercial Release

Complete Broadcast

CD:  **Jazz Hour EBCD-2179-2**

February 21, 1940 (Wed) 11:30 pm - Midnight
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Blue) (WJZ) (Sustaining)
Bill Abernathy, announcer

IGSOY (open), I’d Love To Call You My Sweetheart (PP), After All (FS), Easy Does It, A Lover Is Blue (FS), Swing Low, Sweet Chariot, (What Can I Say Dear) After I Say I'm Sorry? (PP), Am I Proud? (JS), IGSOY (close)

February 23, 1940 (Fri) Midnight - 12:30 am
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
Bill Abernathy, announcer

IGSOY (open), Sweet Potato Piper (PP), A Lover Is Blue (FS), Easy Does It, Indian Summer (FS), Stomp It Off, The Sky Fell Down (FS), I’m Coming Virginia (JS), IGSOY (close).

February 23, 1940 (Fri) 12:30 - 1:00 am
Meadowbrook Ballroom, Cedar Grove, New Jersey
(Mutual) (WOR) (Sustaining)
February 23, 1940 (Fri) 10:00 - 10:30 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Blue) (WJZ) (Sustaining)
Bill Abernathy, announcer

IGSOY (open), Looking At The World (Out Of My Rose Colored Glasses) (PP), The Starlit Hour (FS), Back Stage At The Ballet, A Lover Is Blue (FS), March Of The Toys, I've Got My Eyes On You (FS), Easy Does It, Sweet Sue, Just You (FS-Band), Losers Weepers, IGSOY (close)

February 23, 1940 (Fri) 11:25 pm - Midnight
Meadowbrook Ballroom, Cedar Grove, New Jersey
(Mutual) (WOR) (Sustaining)

February 24, 1940 (Sat) 5:00 - 6:00 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
“Saturday Afternoon at the Meadowbrook”
NBC 11921A (1), 11922A (2), 11921B (3), 11922B (4)
Bill Abernathy, announcer

B-D02-1, S-1, NBC-152, SSRH-239

IGSOY (open), College Medley: Boola Boola (Yale), Fight Song (Lafayette), Hail to Pitt (Pitt), Yard By Yard (Williams) (PP); A Lover Is Blue (FS); Easy Does It; Sorority Medley: The Loyalty Song (Chi Omega), The Emblem Song (Delta-Delta-Delta) (PP), The Pi Phi Girl (Pi Beta Phi), The Kappa Sweetheart (Kappa Kappa Gamma); March of the Toys; (What Can I Say) After I Say I'm Sorry? (PP); I Know That You Know; Popular Songs Medley: Do I Love You? (TD solo), Careless (FS); Say “Si Si” (JS), (In Spain They Say “Si Si”) (Para Vigo Me Voy); Losers Weepers; I've Got My Eyes On You (FS); Fraternity Medley: Violets (Sigma Alpha Epsilon), The Song of Lambda Chi (Lambda Chi Alpha), The Songs We Love (PP) (Phi Delta Theta); East of the Sun and West of the Moon (FS-Band); Hit Songs of Yesterday Medley: My Melancholy Baby (FS), Time On My Hands (TD solo); I Can't Give You Anything But Love (JS); College Medley: Football Song (Princeton), White on Crimson and Gray St. Joseph), On the Line (PP) (Johns Hopkins), Hark the Sound (North Carolina); IGSOY (close)

Commercial Releases

Complete Broadcast

LP: Radiola MR-1164
CD: Tax (Sweden) CD-3705

A Lover Is Blue, I've Got My Eyes On You, East Of The Sun (And West Of The Moon)

CD: BMG 744659 96012

The full orchestra performed “East Of The Sun (And West Of The Moon).”

This was the first of a series of one-hour Saturday afternoon matinee performances.
Postcard and Matchbook
Frank Dailey’s Meadowbrook Ballroom
Cedar Grove, New Jersey
February 24, 1940 (Sat) 11:30 pm - Midnight,
Meadowbrook Ballroom, Cedar Grove, New Jersey
(Mutual) (WOR) (Sustaining)

February 25, 1940 (Sun) 4:00 - 4:30 pm,
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
Bill Abernathy, announcer

IGSOY (open), (What Can I Say) After I Say I'm Sorry? (PP), A Lover Is Blue (FS), Easy Does It, The Sky Fell Down (FS) Hawaiian War Chant, I've Got My Eyes On You (FS), Am I Proud (JS), Bugle Call Rag, IGSOY (close)

Personnel
Ray Linn (tp) replaces Castle
Lowell Martin (tb) replaces Smithers
Benny Heller (g) replaces Mastren

TOMMY DORSEY AND HIS ORCHESTRA
Trumpets: Zeke Zarchy, Ray Linn, Jimmy Blake; Trombones: TD, Ward Silloway, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce (as), Les Robinson (as), Babe Russin (ts), Paul Mason (ts); Rhythm: Bob Kitsis (p), Benny Heller (g), Gene Traxler (b), Buddy Rich (d); Vocalists: Frank Sinatra, the Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arrangers: Jimmy Mundy, Sy Oliver, Axel Stordahl, Paul Weston

February 26, 1940 (Mon)
RCA Victor Studios, New York
Victor Recording Session

BS 047706-1
SHAKE DOWN THE STARS
(Eddie De Lange-Jimmy Van Heusen)
Vocal refrain by Frank Sinatra
Paul Weston arrangement

78: Victor 26525-A, HMV (E) BD 5601, HMV (Au) EA 2700, HMV (Swd) X 6542
LP: Victor LPM 6702, RCA (E) SD 1000
CD: RCA 07863-66353-2/1
(February 26, 1940, continued)

BS 047706-2
SHAKE DOWN THE STARS
(Eddie De Lange-Jimmy Van Heusen)
Vocal refrain by Frank Sinatra
Paul Weston arrangement

LP: RCA Victor CPL2-4334
CD: RCA 07863-66353-2/4

BS 047707-1
Victor 26525-B
MOMENTS IN THE MOONLIGHT
(Richard Himber-Irving Gordon-Alvin S. Kaufman)
Vocal refrain by Frank Sinatra
Paul Weston arrangement

78: Victor 26525-B, HMV (Au) EA 2679, HMV (Swd) X 6542
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/4

BS 047708-1
I’LL BE SEEING YOU
(Sammy Fain-Irving Kahal)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

45: RCA Victor 447-0116
EP: RCA Victor EPBT 3063-2, EPA 5082, HMV (E) 7EG 8070
LP: RCA Victor LPT 3063, LPM 1632, RCA (E) SD 1000
CD: RCA 07863-66353-2/1, RCA (G) PD 89810-2 (003562 89810-28),
Reader’s Digest RC7-007-1/1

February 28, 1940 (Wed) 12:30 - 1:00 am
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
Bill Abernathy, announcer

IGSOY (open), Sweet Potato Piper (PP), Too Romantic (FS), Jump Time, Angel (FS),
Dark Eyes, When You Wish Upon A Star (FS), I’m Coming Virginia (JS), Losers Weepers, IGSOY (close).
DAILEY-DORSEY GO AHEAD

“The Frank Dailey-Tommy Dorsey partnership in dine-dancery a Westchester, New York, similar to the operation of Dailey’s present Meadowbrook at Cedar Grove, New Jersey is scheduled to start next week. Construction begins then on a building to be located along the Hutchinson River Parkway in Saxon Woods, a suburb of White Plains. Plans already drawn call for a spot with a seating capacity of 700-800. One of the things that is supposed to have held up the start of work on the place was the lack of assurance of a liquor license. The latter was acquired last week when a licensed spot was bought out and the permit transferred. The new building will not open before September. The Glen Island Casino, which will be its major competition, operates during the summer only, usually closing down about the time the Dorsey-Dailey venture is set to get going.”

ON THE UPBEAT

“Bunny Berigan has given up his band to take a place in the trumpet section of the Tommy Dorsey orchestra. He will step into the first trumpeter position vacated by Zeke Zarchy Sunday (March 2). Dorsey is currently at the Meadowbrook, Cedar Grove, N. J. and goes into the Paramount Theatre, New York, March 13.”

“The Casa Loma band replaces Tommy Dorsey at the Meadowbrook March 12 for six weeks.”

February 28, 1940 (Wed) 11:30 pm - Midnight
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
Bill Abernathy, announcer
IGSOY (open), I Thought About You (PP), This Changing World (FS), Back Stage At The Ballet, All The Things You Are, March Of The Toys, A Lover Is Blue (FS), Darn That Dream (JS), East Of The Sun (FS-Band), Symphony In Riffs, IGSOY (close)

February 29, 1940 (Thu) 11:15 - 11:30 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(Mutual) (WOR) (Sustaining)

1940 was a leap year with 29 days. Jimmy Dorsey “The Brother” was able to celebrate his birthday, which was one day ahead of Glenn Miller’s March 1st birthday.

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12 Variety, February 28, 1940, p. 32
13 Variety, February 28, 1940, p. 33
14 Variety, February 28, 1940, p. 33
March 1940

From the liner notes contained in Soundcraft SC-5012 (CD) (2001) (GMA Edward Burke Collection), written by Rob Bamberger, host of “Hot Jazz Saturday Night,” WAMU-FM, American University, Washington, D. C.:

“Bunny Berigan was hospitalized just before the end of 1939, and at the end of the following February, with few bookings in sight, Bunny broke up his band. Bunny was not at loose ends for long. Tommy Dorsey was happy to welcome Berigan back to his payroll on March 3, 1940.

“As sincere and enthused as Tommy was at some level to have Bunny back, it was not an altogether altruistic move on Dorsey’s part. The bloom had been off the rose of Dorsey’s initial success and the band was perceived to have lost its way in 1939. (Benny Goodman was similarly bedeviled in 1939, while Glenn Miller and Artie Shaw were having their day.)

“But, by late year, Tommy had lured arranger Sy Oliver from the Jimmie Lunceford band, and picked up drummer Buddy Rich, who was at liberty when Artie Shaw walked away from his band. Then, in early 1940, Tommy hired Frank Sinatra, who left Harry James to join Tommy (James relieved Frank of his contractual obligation so that he could accept Tommy’s offer, and Sinatra never forgot the gesture). These changes would usher in a new period of financial and musical prosperity for Tommy Dorsey as 1940 unfolded. Taking Bunny on in March was part of this reinvention. Berigan had a following and Tommy intended to bill him as an attraction. Bunny’s return was greeted with great enthusiasm within and outside the band. Pianist Joe Bushkin recalled that Tommy left leadership duties to Bunny for the first and last sets of the evening, much to the band’s great pleasure. The Dorsey sidemen admired Bunny for rarely skirting risk in an otherwise high-precision musical setting, making the better moments, such as Bunny’s solos on “Symphony in Riffs” and “Hallelujah,” and his obligato to Tommy’s trombone on “Whispering” real thrills to savor.

“The one who had left it three years earlier. Alcoholism was beginning to take its cumulative toll, and while there are few outright clams on these performances, the shadows are beginning to gather. Bunny’s timings and control are not always equal to his undiminished love for taking chances, and there are wobbly moments here and there. However, let’s not spoil the party. Thanks to Oliver, Sinatra and drummer Buddy Rich, Tommy was beginning to find a new musical stride in 1940. Don Lodice and Johnny Mince were the other two major soloists at this time. Perhaps because they never went on to front big bands themselves, they have not received the credit they merit for their consistently swinging and inventive work. There is plenty of it here, along with Joe Bushkin’s sharp support from the keyboard.”
March 1, 1940 (Fri) 10:00 - 10:30 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Blue) (WJZ) (Sustaining)
Bill Abernathy, announcer

IGSOY (open), Sweet Lorraine (PP), It’s A Blue World (FS), Another One Of Them Things, Too Romantic (FS), Easy Does It, A Lover Is Blue (FS), Am I Proud (JS), Old Man Harlem, IGSOY (close)

March 1, 1940 (Fri) 10:45 - 11:00 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(Mutual) (WOR) (Sustaining)

March 2, 1940 (Sat) 5:00-6:00 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
“Saturday Afternoon at the Meadowbrook”
NBC Unidentified
Bill Abernathy, announcer

B-D3-1, S-3, NBC-153, SSRH 242

IGSOY (open); College Medley: On The Banks of the Old Raritan (Rutgers) The Victory Song Maryland) (PP), The Alumni Song (Georgetown), Hail to Lehigh; After All (FS); Jump Time; Sorority Medley: Flower Song (Kappa Delta), Theta Lips (Kappa Alpha Theta) (PP less JS). Pride of Our Hearts (Zeta Tau Alpha) (TD solo), Like The Breath of Roses (Phi Mu); Milenburg Joys; Sweet Potato Piper (PP); Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai); Station Break; Medley of most played tunes of the week: Leanin’ on the Old Top Rail, Starlit Hour (TD solo), I’ve Got My Eyes On You (FS), Song of India; Polka Dots and Moonbeams (FS); Fraternity Medley: Sweetheart of Sigma Chi (PP), White Star of Sigma Nu, Sweetheart of Alpha Tau Omega (TD solo), The Loving Cup (Beta Theta Pi); Deep Night (FS-Band); Medley of hit songs of yesterday: Whispering (FS less PP), Avalon (TD solo), Japanese Sandman; College Medley: Saltine Warrior (Syracuse), Far Above Cayuga’s Waters (Cornell) (PP), Roar Lion Roar (Columbia), The Orange and Blue (Florida), IGSOY (close)
March 3, 1940 (Sun) 4:15 - 4:30 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF)
Bill Abernathy, announcer (Sustaining)

IGSOY (open), A Lover Is Blue (FS), I’m Looking At The World Thru Rose Colored Glasses (PP), East Of The Sun (And West of the Moon) (FS-Band), Losers Weepers, IGSOY (close)

Sunday, March 3, 1940, Bunny Berigan (tp) joined Tommy Dorsey and his Orchestra.

“DORSEY GETS BERIGAN AS SIDEMAN”

“New York – Still juggling sidemen in the most sensational shakeup his band has yet undergone, Tommy Dorsey astounded the entire music field early this month when he persuaded Bunny Berigan to join his band. Bunny’s band, rumored on repeated occasions to be breaking up or about to disband, finally did when the leader went over to the Dorsey clan at the Meadowbrook. Berigan had been a leader since 1937 and in all that time, despite a series of good recordings and much air time, never seemed to get set. Rather than continue struggling along unsteadily, Bunny decided to sidestep leaders’ headaches and return to Tommy, with whom he played in 1937 shortly before he organized his own crew.”

Personnel

Roland Bernard “Bunny” Berigan (tp) added
Dave Jacobs (chair restored) and George Arus (tb) replace Silloway
Hymie Schertzer (as) replaces Robinson
Al Avola (g) replaces Heller
Ray Leatherwood (b) replaces Traxler

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, Zeke Zarchy, Ray Linn, Jimmy Blake; Trombones: TD, George Arus, Lowell Martin, Dave Jacobs; Reeds: Johnny Mince (clt & as), Fred Stulce, Hymie Schertzer (as), Babe Russin, Paul Mason (ts); Rhythm: Bob Kitsis (p), Al Avola (g), Ray Leatherwood (b), Buddy Rich (d); Vocalists: Frank Sinatra, the Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arrangers: Sy Oliver, Axel Stordahl, Paul Weston

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15 Down Beat, March 15, 1940
Victor Recording Session
March 4, 1940 (Mon)
RCA Victor Studios

BS 047746-1
Victor 26535-A
SAY IT (OVER AND OVER AGAIN)
(From the Warner Brothers film “Buck Benny Rides Again)
(Frank Loesser-Jimmy McHugh)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Victor 26535-A, HMV (Au) EA 2490, HMV (Ind) NE 490
LP: RCA Victor LPM 1569, LPV 583, RCA (E) SD 1000
CD: RCA 07863-66353-2/1, RCA (G) PD 89810-2 (003562 89810-28)

BS 047747-1
POLKA DOTS AND MOONBEAMS
(Johnny Burke-Jimmy Van Heusen)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Victor 26535-A, HMV (Au) EA 2490, HMV (Ind) NE 490
LP: Victor LPM 1569, LPV 583, RCA (E) SD 1000
CD: RCA 07863-66353-2/1, Pair PDC2-1008

BS 047748-1
MY! MY!
(From the Warner Brothers film “Buck Benny Rides Again)
(Frank Loesser-Jimmy McHugh)
Vocal refrain by The Pied Pipers
Sy Oliver arrangement

78: Victor 26535-B, HMV (Au) EA 2485
LP: RCA (J) RJL 2580
CD: Razor & Tie 7930 182200-2

Personnel

Don Lodice (ts) replaces Russin

March 5, 1940 (Tue) 5:00 - 5:15 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Blue) (WJZ) (Sustaining)
Bill Abernathy, announcer

IGSOY (open), A Lover Is Blue (FS), Easy Does It, Polka Dots And Moonbeams (FS),
Sweet Lorraine (PP) (to close)
March 6, 1940 (Wed) 12:30 - 1:00 am
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF)
Bill Abernathy, announcer (Sustaining)

IGSOY (open), I Love To Call You My Sweetheart (PP), Starlight Hour (FS), March Of The Toys, Shake Down The Stars (FS), Blues No More, A Lover Is Blue (FS), Darn That Dream (JS), East Of The Sun (And West Of The Moon) (FS-Band), IGSOY (close)

March 6, 1940 (Wed) 11:30 – Midnight
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Blue) (WJZ)
Bill Abernathy, announcer (Sustaining)

IGSOY (open), I've Got My Eyes On You (FS), (What Can I Say) After I Say I'm Sorry? (PP), It Ain't What You Think, A Lover Is Blue (FS), Hawaiian War Chant, The Sky Fell Down (FS), East Of The Sun (And West Of The Moon) (FS), I Know That You Know (SO), IGSOY (close)

March 9, 1940 (Sat) 5:00 - 6:00 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
“Saturday Afternoon at the Meadowbrook”
NBC Unidentified
Bill Abernathy, announcer (Sustaining)

B-D04-1, S-3, NBC-154

IGSOY (open); College Medley: Fight Alabama (Alabama), The Blue and White, Choo, Choo, Rah, Rah (PP), The Brown and Blue Forever, The Sky Fell Down (FS), Blues No More; Sorority Medley; Long Have I Cherished, The Sweetheart Song (PP no JS), The Garden of Old Alpha Phi, I'm Anchored In, Old Delta Gamma; Swing Low, Sweet Chariot (What Can I Say) After I Say I'm Sorry? (PP), Quiet, Please! (It's The Drummer in Me); Intermission and Station Break; Popular Songs Medley: On The Isle of May (FS), The Starlit Hour (TD solo), It's A Blue World (FS), Black Eyes (Dark Eyes) (Traditional Russian Folk Song); The Fable of a Rose (FS); Fraternity Medley: The Dream Girl of Pi Kappa Alpha, That Delta Girl of Mine (Delta Phi Delta), Smoke Dreams (Phi Gamma Delta), The Sigma Epsilon Girl; Marie (FS-Band) (Berigan, tpt solo); Hit Songs of Yesterday Medley: I'll Get By (As Long As I Have You) (FS), It's The Talk of the Town, If I Had You (JS); College Songs Medley: The Sons of Bowdoin, V. M. I. Spirit, The Victory Song, Do or Die for the Old Alma Mater, IGSOY (close)

Commercial Releases

Swing Low, Sweet Chariot

LP: Fanfare FF-4-104
Complete Broadcast

CD: Jazz Band EBCD-2156-2

All trombone solos by Tommy Dorsey, clarinet solos by Johnny Mince and tenor saxophone solos by Don Lodice. Trumpet solo on “Swing Low, Sweet Chariot” by Ray Linn. Trumpet soloist on “The Fable Of The Rose” is unknown. All remaining trumpet solos by Bunny Berigan.

For purpose of comparison with the March 9, 1940 performance, following is documentation from broadcasts of “Swing Low, Sweet Chariot” featuring Bunny Berigan solos from May 28, 1940 and June 22, 1940, from the liner notes of Fanfare 4-104 (LP) (1977) (GMA Edward Burke Collection), written by Jack Sohmer:

“The selection “Swing Low, Sweet Chariot” was broadcast about a week after Bunny Berigan rejoined the band, but the trumpet solo is obviously not the work of that confident risk-taker. Apparently sincere in his efforts, the soloist, is unfortunately hampered by an irresponsible lip and limited technique. That twenty-year old Ray Linn is most likely the trumpeter in question is suggested by the faintly heard shout of encouragement by Buddy Rich (?) at the end of the second bar of the solo. The tenorman is probably Babe Russin rather than Lodice, but this opinion, lacking any external evidence to support it, must be regarded as purely subjective. Lodice replaced Russin sometime between March 4th and March 13th, and since this broadcast took place on the 9th, midway between those two dates, the solo could have conceivably been the work of either man. Bunny Berigan recorded more than did Bix Beiderbecke or Jabbo Smith, but far less than Louis Armstrong or Roy Eldridge, and not always in the most compatible surroundings, i.e. the stiffingly commercial orchestras of Freddy Rich, Gene Kardos, and Freddy Martin. It is for this reason any document of his playing, however brief, is invaluable as art and indispensable to our understanding of this great master of spontaneous improvisation. His darkly brooding lower register, richer in tonal breadth than that of most trombonists, and his jubilant, surging flights into the uppermost reaches of his range still stir our hearts and never fail to remind us that, among the thousands of gifted players in jazz, there have only been a few truly authentic geniuses. Bunny Berigan is beyond doubt in the company of Gods.”

March 9, 1940 (Sat) 11:30 - Midnight
Meadowbrook Ballroom, Cedar Grove, New Jersey
(Mutual) (WOR) (Sustaining)
March 10, 1940 (Sun) 4:00 - 4:30 pm
Meadowbrook Ballroom, Cedar Grove, New Jersey
(NBC Red) (WEAF) (Sustaining)
Bill Abernathy, announcer

IGSOY (open), Sweet Potato Piper (PP), It's A Blue World (FS), Back Stage At The Ballet, A Lover Is Blue (FS), Easy Does It, Angel (FS), East Of The Sun (And West Of The Moon) (FS-Band), Old Man Harlem, IGSOY (close)

Tommy Dorsey and his Orchestra closed at the Meadowbrook Ballroom, Cedar Grove, N. J. Monday, March 11, 1940.

Personnel

Bob Conselman (tp) replaces Zarchy and Linn
Les Jenkins (tb) replaces Arus and Martin
Sid Weiss (b) replaces Leatherwood

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, Bob Conselman, Jimmy Blake; Trombones: TD, Les Jenkins Dave Jacobs; Reeds: Johnny Mince (cLt & as), Fred Stulce (as), Don Lodice and Paul Mason (ts); Rhythm: Bob Kitsis (p), Al Avola (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, the Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arrangers: Axel Stordahl, Fred Stulce

Victor Recording Session
March 12, 1940 (Tue)
RCA Victor Studios

BS 048129-1
THE FABLE OF A ROSE
(Bickley Reichner-Josef Myrow)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Victor 26555-A, HMV (Au) EA 2603
LP: RCA (E) SD-1000
CD: RCA 07863-66353-2/1
(March 12, 1940, Continued)

BS 048130-1
THIS IS THE BEGINNING OF THE END
(Mack Gordon)
Vocal refrain by Frank Sinatra
Fred Stulce arrangement

78: **Victor 26555-B, HMV (Au) EA 2503**
EP: **RCA Victor EPBT 3062, HMV (E) 7EG 8128**
LP: **RCA Victor LPM 1632, PRM-182, RCA (E) SD 1000**
CD: **RCA 07863-66353-2/1, RCA (G) PD 89810-2 (003562 89810-28)**

BS 048130-2
THIS IS THE BEGINNING OF THE END

78: **Unissued**
CD: **Masters of Jazz (F) MJCD 53**

DORSEY GETS BERIGAN AS A SIDEMAN

“New York - Still juggling sidemen in the most sensational shakeup his band has yet undergone, Tommy Dorsey astounded the entire music field earlier this month when he persuaded Bunny Berigan to join his band. Bunny’s band, rumored on repeated occasions to be breaking up or about to disband, finally did when the leader went over to the Dorsey clan at the Meadowbrook. Berigan had been a leader since 1937 and in all that time, despite a series of good recordings and much airtime, never seemed to get set. Rather than continue struggling along unsteadily, Bunny decided to sidestep leader’s headaches and return to Tommy, with whom he played in 1937 shortly before he organized his own crew.”

CARMEN MASTREN LEAVES

“Carmen Mastren, guitarist, left Tommy. He’ll do some writing and arranging for a music publisher here. Paul Mason took over Dean Kincaide’s tenor sax chair. Bob Kitsis probably will end up as the regular pianist. George Arus is in for Elmer Smithers on trombone and another trumpeter will come in to take Jimmy Blake’s chair. The band will change again after the current Paramount Theatre booking. Several of the veterans still remaining are tired of traveling.”

“Tommy Dorsey goes into the Astor Hotel, New York Roof Garden May 23.”

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16 Down Beat, March 15, 1940
17 Variety, March 13, 1940
March 13, 1940 (Wed)

The band opened at the Paramount Theatre, New York. The film playing at the Paramount during the engagement was “Road To Singapore.” Glenn Miller attended the first show. Dorsey had directed Miller’s band at the paramount during March 1940 when Miller was sidelined with a sever sinus infection. “The house got Glenn Miller to appear with Dorsey on the first show last week.”

“Paramount manager Bob Weitman called Tommy Dorsey at his home and prevailed upon him as a personal favor to pinch-hit for Miller. Dorsey accepted quickly, although unable to play all the shows, Weitman then turned on the persuasion with Dick Stabile, Gene Krupa and Charlie Barnet, and they all responded to his S. O. S.”

“Les Jenkins is back with Tommy Dorsey's band. He replaced Ward Silloway during Tommy's Paramount engagement in the final round of the band’s shake-up. Tommy plans to ditch guitar work in the future except for records. He used Al Avola on a couple of Victor dates and Ben Heller once, but says there will be no permanent replacement for Carmen Mastren in the band. Glenn Miller, for whom T. D. had been pinch-hitting at the same theatre a week earlier, came to welcome the “Sentimental Gentleman” onto the stage at his first show. Dave Tough has been recovering his health out at the Dorsey farm in Bernardsville, New Jersey, but its just a friendly gesture, says Tommy, and there’s no intention of replacing Buddy Rich in the band (New York News by Leonard Feather).”

March 19, 1940 (Tue) 9:30-10:00 pm
“Celebrity Minstrels”
NBC Studios, Radio City, New York
(NBC Blue) (WJZ)
Tommy Dorsey, guest

Personnel

George Arus (tb) added
Hymie Schertzer (as) added
Benny Heller (g) replaces Avola

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, Bob Conselman, Jimmy Blake; Trombones: TD, Les Jenkins, George Arus, Dave Jacobs; Reeds: Johnny Mince (clt & as), Fred Stulce, Hymie Schertzer (as), Don Lodice, Paul Mason (ts), Rhythm: Bob Kitsis (p), Belly Heller (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, The Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arranger: Axel Stordahl

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18 Variety, March 20, 1940
19 Variety, March 6, 1940
20 Down Beat, April 1, 1940
Paramount Theatre
Paramount Theatre: The Pied Pipers and Frank Sinatra
Paramount Theatre: Bunny Berigan and Buddy Rich
March 25, 1940 (Mon)
RCA Studios, New York
Victor Recording Session

BS 048429-1
Victor 26581-A
CHARMING LITTLE FAKER
(Kahn Keene-Frankie Masters-Johnny Burke)
Vocal refrain by the Pied Pipers

78: Victor 26581-B, HMV (au) EA 2570, HMV (Sp) GY 462
CD: Razor & Tie 7930 182200-2

BS 048430-1
IMAGINATION
(Jimmy Van Heusen-Johnny Burke)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Unissued
CD: Masters of Jazz (F) MJCD 53

BS 048431-1
YOURS IS MY HEART ALONE
(Harry Bach Smith-Franz Lehár)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Unissued
CD: Masters of Jazz (F) MJCD 53

BS 048431-2
YOURS IS MY HEART ALONE

78: Unissued
CD: RCA (J) BV 7046, Masters of Jazz (F) MJCD 53,

Personnel

Same as the March 25, 1940 recording session
March 29, 1940 (Fri)
RCA Studios, New York
Victor Recording Session

BS 048479-1
HEAR MY SONG, VIOLETTA
(Buddy Bernier-Bob Emmerich-Othmar Klose-Rudolf Lukesch)
Vocal refrain by Frank Sinatra
Sy Oliver arrangement

78:  Victor 26616-B
LP:  RCA (F) NL 89619
CD:  RCA 07863-66353-2/1

BS 048479-2
HEAR MY SONG, VIOLETTA

78:  Unissued
LP:  RCA (E) SD 1000
CD:  RCA 07863-66353-2/1

BS 048480-1
FOOLS RUSH IN  (WHERE ANGELS FEAR TO TREAD)
(Rube Bloom-Johnny Mercer)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78:  Victor 26593-B, HMV (Au) EA 2552
EP:  RCA Victor PBT 3063, HMV (E) 7EG 8128
LP:  RCA Victor LPT 3063, LPM 1632, LPV 583, RCA (E) SD-1000
CD:  RCA 07863-66353-2/1

BS 048481-1
DEVIL MAY CARE
(Harry Warren-Johnny Burke)
Vocal refrain by Frank Sinatra

78:  Victor 26593-A, HMV (Au) EA 2624
LP:  RCA Victor LPM 1569, RCA (E) SD 1000
CD:  RCA 07863-66353-2/1, RCA (G) PD 89810-2 (003562 89810-28)
BERIGAN’S % PAYOFF

“Tommy Dorsey has made arrangements with Local 802 of the American Federation of Musicians to surrender a percentage of the salary of Bunny Berigan to them each week, which will go toward liquidating the salary debts Berigan owes various former members of his band. The trumpeter recently gave up his own outfit to join Dorsey, Berigan was declared bankrupt last year.”

“Tommy Dorsey will do his full hour Saturday afternoon NBC broadcast again from the Hotel Astor when the band opens there May 21.”

“Connie Haines, once with Harry James, joins the Tommy Dorsey band as vocalist when the outfit goes one-nighting between the current Paramount Theatre, New York and Astor Hotel, New York, opener May 25.”

21 Variety, April 3, 1940, p. 37
22 Variety, April 3, 1940, p. 38
23 Variety, April 3, 1940, p. 38
Personnel

Ray Linn (tp) replaces Conselman
John Dillard (tp) added
Lowell Martin (tb) replaces Jacobs
Joe Bushkin (p) replaces Kitsis
Clark Yocum (g) replaces Heller
Connie Haines (Yvonne Marie Antoinette JaMais) (voc) added

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, , Jimmy Blake, Ray Linn, John Dillard; Trombones: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & alt), Fred Stulce, Hymie Schertzer (as), Paul Mason (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (sbs), Buddy Rich (dms). Vocalists: Frank Sinatra, Connie Haines, The Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arrangers: Sy Oliver, Axel Stordahl, Dean Kincaide

DORSEY TO USE GUITAR ONLY ON RECORDS IN THE FUTURE

By Leonard G. Feather

“Les Jenkins is back with Tommy Dorsey’s orchestra. He replaced Ward Sillaway during Tommy’s Paramount engagement in the final round of the band’s shake-up. Tommy plans to dispense with guitar work in the future except for records. He used Al Avola for a couple of Victor dates and Ben Heller once, but says there will be no permanent replacement for Carmen Mastren in the band.”

Dave Tough “Recovering”

“Glenn Miller, for whom TD had been pinch-hitting at the same theatre a week earlier, came to welcome he “Sentimental Gent” onto the stage at his first show. Dave Tough has been recovering his health out at the Dorsey farm in Bernardsville, New Jersey, but says it’s just a friendly gesture, says Tommy, and there’s no intention of replacing Buddy Rich in the band.”

MARTHA TILTON, VANNERSON WED

Glendale, Cal. – The long-awaited marriage of pert Martha Tilton, former singer with Benny Goodman’s band and now an NBC star in her own right, to Leonard K. Vannerson, Jr., manager of the Goodman band, was set for today. The ceremony was to be held at 5:30 pm at the Wee Kirk o’ the Heather in Glendale, a setting for the weddings of many movie stars. With the Goodman band playing at the Cocoanut Grove of Los Angeles’ Ambassador Hotel, Vannerson and his bride planned to take a short honeymoon trip (Editor’s note: Vannerson will become TD’s agent).

24 Down Beat, April 1, 1940
25 Down Beat, April 1, 1940
April 9, 1940 (Tue)

Tommy Dorsey and his Orchestra closed at the Paramount Theatre, New York.

April 10, 1940 (Wed)
RCA Studio #2, 155 E. 24th Street, New York
Victor Recording Session

BS 048430-3
IMAGINATION
(Jimmy Van Heusen-Johnny Burke)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Victor 26581-A, HMV (Au) EA 2590, HMV (Sp) GY 462
LP: RCA Victor LPV 583, RCA (E) SD 1000
CD: RCA 07863-66353-2/1

BS 048431-3
YOURS IS MY HEART ALONE
(Harry Bach Smith-Franz Lehár)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Victor 26616-A, HMV (Sp) GY 429
LP: RCA Victor LPV 583, RCA (E) SD-1000
CD: RCA 07863-66353-2/1

BS 048757-1
I'M NOBODY'S BABY
(Nadie Me Quiere)
(From the M-G-M film “Andy Hardy Meets Debutante”)
(Benny Davis-Milton Ager-Lester Santly)
Vocal refrain by Connie Haines
Sy Oliver arrangement

78: Victor 26616-A, HMV (Sp) GY 429*
LP: Reader’s Digest RD 4-92-A, RDS (E) 6901/4

BS 048757-2
I'M NOBODY'S BABY

78: Unissued
BS 048758-1
APRIL PLAYED THE FIDDLE
(From the Paramount film “If I Had My Way”)
(Johnny Burke-James Monaco)
Vocal refrain by Frank Sinatra
Deane Kincaide arrangement

78: Victor 26606-A, HMV (E) BD 5611, HMV (Au) EA 2513
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/2

BS 048761-1
BUDS WON’T BUD
(Los Capullos No Floreceran)
(From the M-G-M film “Andy Hardy Meets Debutante”)  
(Harold Arlen- E. Y. Harburg)
Vocal refrain by Connie Haines
Sy Oliver arrangement

78: Victor 26609-B, HMV (Sp) GY 549*
LP: Jass 7

BS 048762-1
I HAVEN’T TIME TO BE A MILLIONAIRE
(From the Paramount film “If I Had My Way”)
(Johnny Burke-James Monaco)
Vocal refrain by Frank Sinatra
Deane Kincaide arrangement

78: Victor 26606-B, HMV (E) BD 5611, HMV (Au) EA 2313
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/2

Victor masters BS 048759 and BS 048760 were assigned to other artists.

DORSEY ALTERS PERSONNEL

“The personnel of Tommy Dorsey’s band when it goes on one-nighters after finishing a week at Shea’s Theatre, Buffalo, next week will be further changed. Down to and including the vocalists there will b only three of what might be termed the original Dorsey group still intact. Dorsey bowed out of the Paramount Theatre, New York last night (Tuesday) after four weeks and opens Friday (12) at Shea’s.”

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26 Variety, April 10, 1940, p. 35
BROADWAY SHOULD SHUT ITS MOUTH
Lies About Dorsey Are Damn Unfair

“Broadway is a liar! Always famous for is noisy mouth, its bragging tongues must be muscle bound from the size of the pile of bull it has shoveled the past few weeks. What that town needs is an iron zipper for its big mouth. For it has slandered and smeared more unsuspecting victims than even the wisest wags thought possible. Most crucified, and the latest victim of one of the dirtiest and most vicious campaigns of lies, is much-envied Tommy Dorsey, one of the most successful leaders in the music business, According to the "psst" "psst" boys, Tommy has most his money, family and home. One columnist was so misinformed or such a damn liar himself, that he printed as a fact Tommy Dorsey was being thrown into bankruptcy in a New York court, under section 77A of the bankruptcy laws. Another went so far as to say the Dorseys had parted, that their alleged differences would lead them to a divorce court. How in hell do they know so much? Tommy Dorsey should know more about Tommy Dorsey's business than anyone else. Yet Tommy is still living with his family, still sleeps in his own bed in his own home (a beautiful one, too, that cost over $100,000 and on which we owes nothing) and as Tommy put it, "I can still go out and buy anything I want and pay cash for it." Tommy also declared, “I’ve got over $104,000 in paid-up annuities. If that makes you bankrupt, it’s a pleasure to be broke.”

April 12, 1940 (Fri)

The band opened at Shea’s Theatre, Buffalo, New York for a one-week engagement through April 18, 1940 (Stage Shows)

April 18, 1940 (Thu)

The band closed at Shea’s Theatre, Buffalo, New York

April 19, 1940 (Fri), Empire Ballroom, Bethlehem, Pennsylvania
Lehigh University Spring House Party – Junior Promenade (Dance)

Personnel

Don Lodice (ts) added

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, Ray Linn, Jimmy Blake, John Dillard; Trombone: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce, Hymie Schertzer (as), Don Lodice, Paul Mason (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, Connie Haines, The Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston)

27 Down Beat, April 15, 1940
28 Variety, March 27, 1940, p. 37
April 23, 1940 (Tue)
RCA Studios, New York
Victor Recording Session

BS 048938-1
YOU'RE LONELY AND I'M LONELY
(From the musical production “Louisiana Purchase”)
(Irving Berlin)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Victor 26596-B, HMV (Au) EA 2870
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/1

BS 048938-2
Unissued
YOU'RE LONELY AND I'M LONELY

78: Unissued

BS 048938-3
Unissued
YOU'RE LONELY AND I'M LONELY

78: Unissued
CD: RCA 07863-66353-2/1

TOMMY DORSEY AND HIS SENTIMENTALISTS

Trumpet: Bunny Berigan; Trombone: TD; Reeds: Johnny Mince (clt), Fred Stulce (as);
Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalist:
Frank Sinatra.

BS 048939-1
EAST OF THE SUN (AND WEST OF THE MOON)
(Brooks Bowman)
Vocal refrain by Frank Sinatra and the Band
Sy Oliver arrangement

78: Bluebird B-10726-A, Victor 20-3500-A,
Victor “Special Purpose Series” DJ-777-A,
HMV (E) BD 5665, Regal Zonophone (Au) G 24275
EP: RCA Victor EPBT 3063-1, SPD 25, HMV (E) 7-EG 8070
LP: RCA Victor LPM 1433, VPM 6038, RCA (E) SD 1000
CD: RCA 07863-66353-2/1, RCA (G) PD 89810-2 (003562 89810-28)
(April 23, 1940, Continued)

BS 048940-1
HEAD ON MY PILLOW
(Pierre Norman-Bissell B. Palmer)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78:  Bluebird B-10726-B, Regal Zonophone (Au) G 24414
LP:  RCA Victor LPM 1643, RCA (E) SD 1000
CD:  RCA 07863-66353-2/1

Tommy Dorsey and his Orchestra (Continued)

BS 048941-1
IT’S A LOVELY DAY TOMORROW
(From the musical production “Louisiana Purchase”)
(Irving Berlin)
Vocal refrain by Frank Sinatra

78:  Victor 26596-A, HMV (Au) EA 2750, HMV (Sp) GY 490
LP:  RCA (E) SD 1000
CD:  RCA 07863-66353-2/1

BS 046942-1
Unissued
I’LL NEVER SMILE AGAIN
(Ruth Lowe)
Vocal refrain by Frank Sinatra and the Pied Pipers
Fred Stulce and Axel Stordahl arrangement

BS 046942-2
Unissued
I’LL NEVER SMILE AGAIN

BS 046942-3
Unissued
I’LL NEVER SMILE AGAIN

April 26, 1940 (Fri)
University of North Carolina, Chapel Hill, N. C. (Dance)
May Frolics Dance

April 27, 1940 (Sat)
University of North Carolina, Chapel Hill, N. C. (Dance)
May Frolics Dance
April 30, 1940 (Tue) 4:00 pm
Sterchi Bros. Music Shop, Market Street, Chattanooga, Tennessee

“Come in and meet Tommy Dorsey and have him autograph your favorite record. We have a complete stock of his records from which you may choose.”

April 30, 1940 (Tue) 8:45 pm – 1:00 am
Memorial Auditorium, Chattanooga, Tennessee (Concert and Dance)

The band played a concert followed by a dance, advance tickets $1.10 and $1.50 at the door. Spectators $0.75 and “colored spectators,” $0.35.

REVIEW:
Dorsey Orchestra Thrills Thousands at Auditorium
By J. Ralph Cooper

“If you younger admirers of popular music ever wondered what the immortal Bix Beiderbecke’s playing sounded like, listen to Bobby Hackett, Tommy Dorsey, internationally-known orchestra leader advised last night in an interview with a News-Free Press reporter. “Hackett is the 1940 Bix Beiderbecke, except that he is better than Bix ever was,” Dorsey commented. “Bix was not so great a cornetist as he was an idea man”. Dorsey and his band brought here by The National Artists Syndicate, packed them in 4,000-strong at Memorial Auditorium last night, despite very adverse weather conditions. Their renditions of sweet, subtle-swing and red-hot jive music swept the audience completely off their feet time and time again. On numerous occasions the huge building figuratively shook with wild rounds of applause, cheering and whistling. Dorsey’s group received the greatest ovation of any dance band yet to make an appearance here. Those “ad lib” choruses of Bunny Berigan, renowned trumpeter, who recently joined the unit, sent the listeners “out of this world,” and repeatedly, colored spectators in the upper balcony rose to their feet to sway with the rhythmic solos and to shout: “Yeah, man,” “Talk to me, boy!” It was a galaxy of star instrumentalists that Dorsey presented. Undoubtedly the greatest drummer ever to show here, Buddy Rich, formerly with Artie Shaw’s old band, put on an exhibition long to be remembered here. During the concert in one of the numbers, he took a three-minute solo. His rapid licks, never out of rhythm, set off a bombshell of cheering and applause. During the solo, one of his sticks broke. Ray Linn, trumpeter, sitting next to him, reached over, got a new stick and held it ready for him. With hands flying, Rich discharged the broken stick and took the new one without missing a beat. The writer could string out a long yarn about the ability and feats of individual musicians with the band but the following are other stars of the performance. John Mince’s clarinet playing was a thing of beauty. His execution tone, phrasing and figure ideas could only be fully appreciated by musicians present. Don Lodice, despite a bad reed and effects of a bad cold, turned in some of the neatest hot choruses on his tenor saxophone heard here. Running Berigan a close second but with an entirely different style of solo playing, Ray Linn’s trumpet playing was excellent.”

29 Chattanooga Times (Ad), April 28, 1940, p. 17
30 Chattanooga Times (Ad), April 28, 1940, p. 17
“Unnoticed, except probably to musicians, was the work of Hymie Schertzer, lead saxophonist. Schertzer didn’t take the spotlight all night in solo work, but his lead work in the reed section was masterful. Teen-aged Connie Haines, vocal soloist, and Frank Sinatra, male singer, presented their numbers well. The Pied Pipers, three men and a girl, gave an excellent performance, especially in their rendition of ‘Oh, Johnny, Oh’.”

May 1940

May 2, 1940 (Thu)
University of Tennessee, Knoxville
Unidentified venue (Dance)

TOMMY DORSEY SIGNED TO PLAY FOR 4 DANCES
Little Commencement Weekend Set For May 3-4

“Tommy Dorsey, "the sentimental gentleman of swing" will wave his baton and play his trombone in Woodruff Hall May 3 and 4 at the Little Commencement dance series. Before the weekend is over, dancing students will have heard Frank Sinatra, baritone soloist; Jo Stafford, vocalist, the Pied Pipers harmony quartet and Bunny Berigan's famous trumpet. Berigan, who formerly led an orchestra of his own, recently joined the Dorsey organization.”

BLOCK TICKETS FOR 4 DANCES SET AT $6.50
Tommy Dorsey Signed for $3,500 to play at Little Commencement

“Block tickets for Tommy Dorsey’s swing at Little Commencement May 3 and 4 will cost $6.50. Prices for the individual dances have been set at $3 for the Friday and Saturday night dances, $1.25 for the Saturday morning affair and $2 for the tea dance Saturday. Block tickets will be $2.75 cheaper than buying tickets to the four separate dances. Among the radio stars Dorsey will have in his organization will be Bunny Berigan, who made his reputation with a trumpet and a band of his own; Frank Sinatra, soloist and Jo Stafford, feminine vocalist. College audiences aren't new to the sentimental gentleman of swing. Duke, Alabama and Florida have heard the soft, sweet or hot music of Tommy Dorsey as well as have many northern universities. Recently, he has appeared on the Raleigh and Kool cigarette radio program. Dorsey was signed for Little Commencement through Music Corporation of America after several weeks of negotiations.”

SWING, DORSEY STYLE, TO REIGN OVER CAMPUS NEXT WEEK
All Classes Will Be Suspended Saturday

“Swing will rule the campus next weekend as Tommy Dorsey's famous band shoves classes into the background for two days of Little Commencement dances. All classes will be suspended Saturday for the university's dancing sons and daughters.”

31 Chattanooga News, May 1, 1940
32 The Red and Black, U of Georgia, April 5, 1940, p. 1
33 The Red and Black, U of Georgia, April 12, 1940, p. 1
34 The Red and Black, U of Georgia, April 26, 1940, p. 1
TOMMY DORSEY TO BROADCAST TONIGHT AT 1ST LITTLE COMMENCEMENT DANCE

“Tommy Dorsey's music will go on the airwaves tonight at 11 o'clock for a half-hour program during the first dance of the Little Commencement festivities. Arrangements were completed Tuesday for station WSB to originate the program, to be broadcast over 36 states. It will be offered to all member stations of the NBC Red network. Bob Pollock, university graduate of last year, will handle the announcements. Numerous social and athletic events are on schedule to supplement the four sessions with Tommy Dorsey during the weekend. Things will be happening from early Friday afternoon until the strains of "I'm Getting Sentimental Over You" waft through Woodruff Hall at midnight Saturday as Tommy closes shop. Dorsey's 21-piece orchestra, featuring Frank Sinatra and Jo Stafford, vocalists, and Bunny Berigan with his trumpet will make its first appearance on the campus tonight from 9 till 1 o'clock. Saturday sessions will be held from 10 till 12 o'clock, 5 till 7 o'clock and 9 till 12 o'clock. Individual dance tickets may be purchased at the door for $3 Friday night, $1.25 Saturday morning, $2 at the tea dance and $3 Saturday night. Woodruff Hall will be covered with a snow-white ceiling of sunburst canopies. Mounted on a huge tiered bandstand, the sentimental swingsters will play from the north side of the hall. One of the leading bandmasters of the country, Tommy Dorsey is known as "the sentimental gentleman of swing." He and his orchestra rode to fame on their recording of "Marie." Jitterbug students will probably hear many of Dorsey's swing interpretations of classical pieces within the next two days.”

May 3, 1940 (Fri) 9:00 pm – 1:00 am
Woodruff Hall, University of Georgia, Athens (Dance)
Little Commencement Dance

May 4, 1940 (Sat) 10:00 am - Noon
Woodruff Hall, University of Georgia, Athens (Dance)
Little Commencement Morning Dance

May 4, 1940 (Sat) 5:00 – 7:00 pm
Woodruff Hall, University of Georgia, Athens (Dance)
Little Commencement Tea Dance

May 4, 1940 (Sat) 9:00 pm – Midnight
Woodruff Hall, University of Georgia, Athens (Dance)
Little Commencement Dance

May 4, 1940 (Sat) 11:00 – 11: 30 pm
(NBC Red) (WSB) (Sustaining)
Bob Pollock, announcer

Following their appearances at the University of Georgia, Tommy Dorsey gave the band a two-week vacation.  

35 The Red and Black, UGA, May 3, 1940, p. 1
36 Down Beat, May 15, 1940
T. DORSEY SETS SUMMER LINEUP

“New York – There’ll be plenty of new faces in Tommy Dorsey’s band when he opens at the Astor Roof May 21 against brother Jimmy at the Pennsylvania Hotel. Frank Sinatra and Connie Haines will hold down the singing spots with the Pied Pipers also on deck for vocals. Sid Weiss will be on bass. Her returned to take Cliff Dailey’s place after 10 days absence. Tommy, George Arus, Les Jenkins and Lowell Martin will form the trombone section. Bunny Berigan, Jimmy Blake, Johnny Dillard and Ray Linn will be on trumpets; saxes will include Hymie Schertzer, Fred Stulce, Johnny Mince, Don Lodice and Paul Mason and Joe Bushkin will be at the piano. Buddy Rich, despite rumors, is set to hold down the drums. Tommy hasn’t signed a guitarist yet. The band took a 2-week vacation May 5. They will hold down the Astor for eight weeks.”

May 6, 1940 (Sun) through May 20, 1940 (Wed)
Vacation!

May 21, 1940 (Thu)
Hotel Astor Roof, New York
The band opened at the Hotel Astor Roof Garden, New York. Their original engagement for eight weeks to July 22, 1940 was extended to fourteen weeks and would be the longest stay at any one venue for the Dorsey band during its entire history.

May 21, 1940 (Tue) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
IGSOY (open), Looking At The World Through Rose Colored Glasses (CH), You Taught Me To Love Again (FS), Easy Does It (SO arr), Charming Little Faker (CH), Losers Weepers (SO arr), I’ll Never Smile Again (FS-PP), East Of The Sun (FS-Band), Old Man Harlem (to close)

May 22, 1940 (Wed) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Blue) (WJZ) (Sustaining)
Lyle Van, announcer
IGSOY (open), My! My! (PP), Shake Down The Stars (FS), Back Stage At The Ballet (SO arr), Too Romantic (FS), Blues No More (SO Arr), I’ll Never Smile Again (FS-PP), Deep Night (FS-Band), Bugle Call Rag, IGSOY (close)

“Tommy Dorsey has been set as Bob Hope’s substitute. Dorsey will pinch-hit for Pepsodent while Hope is on summer vacation.”

37 Down Beat, May 15, 1940
38 Variety, May 22, 1940
T. DORSEY TAKES OVER BOB HOPE SHOW FOR THE SUMMER

“New York – Two dynamic hot sides by a picked group from Tommy Dorsey’s band will soon be issued on Victor, under the title of “Tommy’s Sentimentalists.” The titles are “Head On My Pillow” and “East Of The Sun” and the lineup includes Buddy Rich, Joe Bushkin, Bunny Berigan, Clark Yocum (guitar), Johnny Mince, Sid Weiss and Freddie Stulce, besides the leader. They’re different than anything else he’s ever waxed before. Tommy and the band take over Bob Hope’s “Pepsodent Show” June 25 while Hope vacations for the summer. Frank Sinatra, the Pied Pipers and Connie Haines will sing and the show, a half hour every Tuesday on NBC, will be strictly musical (by Ed Flynn).”

Personnel

Leon Debrow (tb) replaces John Dillard

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39 Down Beat, June 1, 1940
TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, Ray Linn, Jimmy Blake, Leon Debow; Trombones: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce, Hymie Schertzer (as), Don Lodice, Paul Mason (ts); Rhythm: Joe Bushkin (p) (celeste where noted), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, Connie Haines, The Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston)

May 23, 1940 (Thu)
RCA Studios, New York
Victor Recording Session

BS 048942-4
I'LL NEVER SMILE AGAIN
(Ruth Lowe)
Vocal refrain by Frank Sinatra
Joe Buskin, celeste
Axel Stordahl arrangement

78: Victor 26628-A, 27521-A (P-80-7), 420-0116-B
    HMV (E) B 9102, HMV (Au) EA 2708, HMV (Sw) JK 2168, HMV (Ind) NE 551
45: RCA Victor 447-0116 (F2PW 4299)
EP: RCA Victor EPBT 3028, EPA 528, EPA 805, EPA 5046, SPD 25
LP: RCA Victor LPT 10, LPM 1229, LPM 1704, LPM 3674, RCA VPM 6038, RCA (E) SD 1000, Franklin Mint 9
CD: RCA 07863-66353-2/2, RCA 8324-2-R, Reader's Digest RC7-007-1/1
    RCA (G) PD 89810-2 (003562 89810-28)

BS 050851-1
YOU THINK OF EV'RYTHING
(From Billy Rose's New Aquacade of the 1940 New York World's Fair)
(Joseph McCarthy-Jimmy Van Heusen-Billy Rose)
Vocal refrain by Connie Haines

78: Victor 26636-A
LP: Reader's Digest RD4-92-4

BS 050852-1
ALL THIS AND HEAVEN TOO
(Written to promote the Warner Brothers' film “All This And Heaven Too”)
(Eddie De Lange-Jimmy Van Heusen)
Vocal refrain by Frank Sinatra

78: Victor 26653-A, HMV (E) BD 5656, HMV (Au) EA 2662
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/2
WHERE DO YOU KEEP YOUR HEART
(Frank E. Ahlert-Al Stillman)
Vocal refrain by Frank Sinatra
Sy Oliver arrangement

78: Victor 26653-B, HMV (Au) EA 3169
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/2

“I’ll Never Smile Again” is the most intimate, and probably the most popular, of the many ballad sides that the Dorsey band recorded. But had not Carmen Mastren, the band’s guitarist, kept after Tommy for months, the song might have died in obscurity. Mastren relates the history: “The band was playing in Toronto, and Ruth Lowe, whom I’d known when she was the pianist in Ina Ray Hutton’s band, came to see us with a demo record of a song which she had written her late husband. It was taken from a radio broadcast and the arrangement by Percy Faith - this was before he came to New York - was really beautiful. I wanted Tommy to record the song, and I played the demo for him, but he wasn’t impressed. However, he did like the arrangement, and so he offered Percy a job, which he refused. But I kept after him so much that he eventually he said he’d publish the song with his own company. Then the first thing he did was to give it to his friend Glenn Miller to record. But nothing ever happened with Glenn’s record. It was played too fast or something. Finally, though, after some other guys in the band who’d also known Ruth kept after Tommy, he recorded it.” Apparently, Tommy still didn’t have too much faith in the song because after the bands made three takes in one session, Dorsey gave up on it. However, a month later, using a much more intimate approach (Dorsey had suggested to Frank Sinatra and the Pied Pipers that they sing it as though they had just gathered around the piano at somebody’s house), the very personal sounding hit record was made. This was the first of several fine sides on which the young boy singer, whom Tommy had snatched from the Harry James band a few months previously, was the blend with the fine vocal group which joined at about the same time. Jo Stafford, the distaff member of the Pipers, recalls that Sinatra “worked very hard so that his vibrato would match the quartet’s. He was meticulous about his phrasing and dynamics. And he was always conscientious about learning his parts.”

40 George T. Simon, Record Review, 1981

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(May 23, 1940, Continued)
Ina Ray Hutton and her all-female band (1938)
Ruth Lowe, pianist
(Courtesy of Tommy Sandler)
Frank Sinatra, Ruth Lowe and Tommy Dorsey
(Courtesy of Tommy Sandler)

Tommy Dorsey and Ruth Lowe
(Courtesy of Tommy Sandler)
I'LL NEVER SMILE AGAIN

words and music by RUTH LOWE

Featured by
The Real 39ers
and RAY OLIVA
with Tommy Dorsey and His Orchestra

I'LL NEVER SMILE AGAIN

words and music by RUTH LOWE

Featured by
Tommy Dorsey
May 24, 1940 (Fri) 12:00 - 12:30 am
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)

IGSOY (open), When You And I Were Young, Maggie (SO arr), Say It (FS), Make Me Know It (SO arr), Imagination (FS), Sweet Lorraine (PP) (SO arr), I'll Never Smile Again (FS-CH-PP), Marie (FS-Band), Lights Out, Hold Me Tight (CH) (SO arr), Devil's Holiday (to close)

May 25, 1940 (Sat) 1:00 - 1:30 am
Hotel Astor Roof, New York
(NBC Red and Blue) (WEAF and WJZ) (Sustaining)
Ed Herlihy, announcer

IGSOY (open), You Think Of Everything (CH), Say It (FS), It Ain't What You Think (SO arr), I'll Never Smile Again (FS-PP), Looking At The World Through Rose Colored Glasses (CH), Imagination (FS), Sweet Lorraine (PP) (SO arr), Devil's Holiday, IGSOY (close)

May 25, 1940 (Sat) 5:00 - 6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
"The Dorsey Hour"
Lyle Van, announcer
George Mathus, remote engineer

IGSOY (open), Losers Weepers (SO arr), Polka Dots And Moonbeams (FS), Song Of India, (What Can I Say Dear) After I Say I'm Sorry (PP), Easy Does It (SO arr), April Played The Fiddle (FS), Boog It (CH) (SO arr), So What (SO arr), station break; Medley: Too Romantic (FS), Where Was I; Shake Down The Stars (FS), Make Me Know It (SO arr), All This And Heaven Too (FS), When You And I Were Young, Maggie (CH) (SO arr), I'll Never Smile Again (FS-PP), Marie (FS-Band) Dear Old Southland (SO arr), IGSOY & closing remarks (close)

This is the first of TD's 1940 Saturday afternoon matinees at the Astor Roof. The script for this broadcast is located in Volume 3, "Radio Scripts."

May 27, 1940 (Mon) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
Alan Robinson, announcer

IGSOY (open), Lights Out, Hold Me Tight (CH), The Sky Fell (FS), Another One Of Them Things (SO arr), Say It (FS), Make Me Know It (SO arr), I'll Never Smile Again (FS-PP), East Of The Sun (And West Of The Moon) (FS-Band), I Know That You Know (SO arr), IGSOY (close)
May 28, 1940 (Tue) 2:00 - 2:30 pm
CBS Studios, New York
“America Dances“
Shortwave Simulcast Transmission to England
BBC General Forces Program (GFP) 7:00-7:30 pm BST
John Allen Woolf, announcer
Felix Greene, producer

CBS-440, SSRH-56-1
IGSOY (open) - Losers Weepers (SO arr), Polka Dots And Moonbeams (FS), Easy Does It (SO arr), I'll Never Smile Again (FS-PP), Blues No More (SO arr), Boog It (CH) (SO arr), East Of The Sun (And West Of The Moon) (FS-Band), program close

Commercial Releases
Complete Broadcast (off-pitch sound)

LP:  Fanfare FF 4-104
East of the Sun (And West of the Moon)

LP:  Jazz Archives JA-19, Meteor (E) MTBS 001
I'll Never Smile Again

LP:  Meteor (E) MTBS 001
The complete band performed “East Of The Sun (And West Of The Moon)” using the same arrangement as that was used for the NBC Meadowbrook Ballroom broadcast of February 24, 1940.

REVIEW

By “Eavesdropper”

“The silvery tones of Tommy Dorsey’s trombone came drifting to us over the ether on Tuesday evening when the BBC relayed a programme direct from the States of Tommy and his Orchestra in its usual form. Where this band falls down, I think, is that it is never quite certain what it is supposed to be - a commercial band or a swing band. It hasn't the individuality of its leader, and the result is - on this showing anyway - that it is just another well-rehearsed, slick American outfit that does everything well and nothing with the inspiration of an Ellington or a Basie. As a swing band, it is loud and busy, and, if that's your idea of swing, then you can have it. Don't think I didn't enjoy Tommy or his broadcast. In its way, it was pleasing and polished, but the day is long past when because a broadcast comes from America of an internationally-famous band, it must be of necessity, terrific, tremendous and the rest (By “Eavesdropper”).”

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41 The Melody Maker, June 1, 1940, p. 2
U.S. DORSEY REPLAY AFTERMATH

By “Eavesdropper”

“I have been taken to task by Mr. J.S. Kirkness-Terry, of Liverpool, who waxes exceeding wrath about my review of the relay of the Tommy Dorsey Orchestra from America. He suggests that perhaps I don't 'know that Tommy Dorsey is just as much at home playing sweet as well as hot, and also to prove his band can swing he does not resort to mad galloping tempos like most of the British bands do.' I am further accusing of having ‘continually slated U.S.A. relays,’ and the letter, after regretting my ‘ill-informed’ attitude, goes on to say “Even in Metronome and Down Beat their critics are as one in their praise over the mighty rock behind that Dorsey combination - reviewers who hear too much swing music to know whether a band's good or bad. Berigan's trumpet and Buddy Rich's colossal drumming were enough to fill the Melody Maker for a month.”

Machine-Made

“I have been an admirer of Tommy Dorsey for so many years that I feel an old man when I think of them, but that does not blind me to the fact that (1) because Tommy Dorsey has a band, it needn't be a super band; and (2) because Tommy's band comes over the air to us from America it needn't, of necessity, give a peerless performance. I yield to no one in my admiration of Tommy's trombone but, as I contended before, his band does not possess the individuality of its leader and therefore it falls into the category of a number of other excellent, well-rehearsed, machine-made American bands who, as Mr. Terry says, are ‘just as much at home playing sweet as well as hot.’ I would emphatically deny the accusation that I slate U.S. relays, for I think they are one of the best broadcast features we have ever had in enabling us, under ideal conditions, to hear the pick of American bands really at work. On the other hand, there is a regrettable tendency to think that because a band comes all the way from America it is above criticism. When I listen to a radio-programme, I judge it by its own standard - that is to say, if I wrote that Joe Loss has done an excellent broadcast and Tommy Dorsey has done a dull one, it does not mean to say that Joe Loss's band is better than Tommy Dorsey's; I judge Joe Loss by the accepted standard of dance bands in this country, and I judge Tommy Dorsey by the accepted standards of bands in America.”

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42 The Melody Maker, June 8, 1940, p. 4
“Bunny Berigan was a musician of rare improvisational genius, a trumpet player whose passion and sense of the dramatic impelled him to constantly strive towards greater and greater heights of musical expression. The feeling of urgency, of raw naked power, is comparable to that found in the best playing of Louis Armstrong, Sidney Bechet, Roy Eldridge, and Charlie Parker, and it is a tragic irony that for the major part of his career, Berigan, like Bix Beiderbeke before him, was forced to earn his living as a dance band musician, an ill-suited occupation for one whose muse was so demanding of freedom from restraint. It has long been a cliché to remark on the frustrations befalling those musicians who, with dreaded anticipation born of dreary experience, go to work nightly to perform their ritualistic duties, only subliminally aware that they satisfy the puerile whims of the public at the expense of their own emotional stability. As a free-lance musician, Berigan had worked in most of the better dance bands, including Tommy Dorsey’s, before he formed his own group in the spring of 1937. This was an excellent band which featured, along with Bunny’s trumpet and singing, the vibrant, youthful playing of clarinetist Joe Dixon, tenor man Georgie Auld, and drummer George Wettling. Unfortunately, and for a diversity of reasons not the least of which was the leader’s lack of business acumen, the band was a commercial failure. After three years of uphill struggle and down hill fortunes, Bunny was obliged to declare bankruptcy and let his men go. An additional irony is noted in the fact that some of his departing sidemen had the temerity to go with Jack Teagarden, the history of whose band leading misadventures parallels those of Berigan. Never one to let a good sideman slip by, Tommy Dorsey eagerly rehired the now available ex-bandleader and, once again, placed him in a featured spot. The Dorsey band was, at that time, at the height of its popularity, and many fans were undoubtedly also fans of the brilliant, though ill-fated, trumpet star. Bunny remained with Dorsey for only five months, but during that time, he succeeded in enlivening many an otherwise commonplace record or broadcast. Documented here are selections from two air checks featuring Berigan (May 28 and June 15), and a third (March 9), which is presented for the purpose of comparison. The May 28th broadcast was part of the “America Dances” series preformed in the USA, but aired only in England via BBC. “Losers Weepers” features Bunny at his most exciting and inventive. Don Lodice’s tenor and Dorsey’s trombone, here as elsewhere, are professionally competent but essentially lacking in creativity. A 24 year-old Frank Sinatra next essays the difficult “Polka Dots And Moonbeams” after the announcer inadvertently confuses him with his then better-known cousin, arranger-conductor Ray Sinatra. Sy Oliver’s “Easy Does It” presents Bunny soaring over the ensemble in a manner reminiscent of Louis Armstrong in the early thirties. The tempo slows down considerable as Sinatra and the Pied Pipers croon their way through the predictable “I’ll Never Smile Again,” but restores itself for the Basie-ish “Blues No More,” notable for the Joe Bushkin piano fill-ins behind the trombone solo. Bunny is barely audible on Connie Haines’ “Boog It,” but shines on “East Of The Sun,” a big band arrangement which is quite different from the well-known commercial recording by Dorsey’s band-within-a-band, “Tommy’s Sentimentalists”. “Old Man Harlem,” surprisingly not a showcase for Berigan, nevertheless offers excellent work by clarinetist Johnny Mince, a rare jazz solo by one of dancebandom’s greatest lead alto men Hymie Schertzer, and unusually good solos by Dorsey and Lodice.”
May 28, 1940 (Tue) 11:30 pm - Midnight  
Hotel Astor Roof, New York,  
(NBC Red) (WEAF) (Sustaining)

May 29, 1940 (Wed) 11:30 pm - Midnight  
Hotel Astor Roof, New York  
(NBC Red and Blue) (WEAF and WJZ) (Sustaining)

IGSOY (open) - When I Grow Too Old To Dream - I Haven't Time To Be A Millionaire (FS), I'll Always Be In Love With You, Fools Rush In (FS), I'll Never Smile Again (FS-PP), Who (FS-Band), Hawaiian War Chant (DK arr), IGSOY (close)

May 31, 1940 (Fri) 12:15 - 12:30 am  
Hotel Astor Roof, New York  
(NBC Red) (WEAF) (Sustaining)

IGSOY (open), Buds Won't Bud (CH), Yours Is My Heart Alone (FS), Blues No More (SO arr), I'll Never Smile Again (FS-PP), IGSOY (close)

This was originally planned to be a 30 min. broadcast. The following tunes were also cleared for broadcast: “Make Me Know It,” “Believing,” “Blue Moon” and “Symphony In Riffs.”

June 1, 1940 (Sat) 1:00 - 1:30 am  
Hotel Astor Roof, New York  
(NBC Red) (WEAF) (Sustaining)  
Announcer: Ed Herlihy

IGSOY (open), Lights Out, Hold Me Tight (CH), Hear My Song, Violetta (FS), I'll Never Smile Again (FS-PP), March Of The Toys (DK arr), This Is The Beginning Of The End (FS), How Am I To Know (FS-Band), Losers Weepers (SO arr), Take Off (SO arr), IGSOY (close)
“At The Crossroads Of The World"
Hotel Astor, Times Square, New York
(1947)
June 1940

June 1, 1940 (Sat) 5:00 - 6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
“The Dorsey Hour”
RCA MT 3033 (2), MT 3034 (4)
Lyle Van, announcer
George Mathus, remote engineer
Ruth Lowe, composer of “I’ll Never Smile Again,” guest

B-D101-1, NBC-155

IGSOY (open), I’m Coming Virginia (SO arr), The Fable Of The Rose (FS), Sweet Lorraine (PP), Lonesome Road (BF arr), I’m Nobody’s Baby (CH); Medley of most played tunes of the week: It’s A Wonderful World (CH), Believing (TD solo), Shake Down The Stars (FS); Hawaiian War Chant (DK arr), IGSOY (Bushkin piano solo) to Station break, I’ll Never Smile Again (FS-PP), Tommy Dorsey and Lyle Van interview Ruth Lowe, Funny Little Pedro (PP), Boogie Woogie (DK arr); Medley: Dancing In The Dark, Dancing On The Ceiling (TD solo), I Kiss Your Hand, Madame; East Of The Sun (And West of the Moon) (FS-Band), Hallelujah (SO arr), IGSOY (close)

Commercial Releases

I’m Nobody’s Baby

LP: Fanfare 4/104
CD: Soundcraft SC-5012

It’s A Wonderful World Medley

CD: Buddha 74465 999601-2, Buddha 74321 69173-2, Soundcraft SC-5012

East of the Sun (And West of the Moon)

CD: Soundcraft SC-5012

Hallelujah

EP: RCA Victor EPA 834 (G2PH 3492)
LP: RCA Victor LPM 6003-2, (F2PP 4955), RCA (J) R LJ-2006, Fanfare 4/104
CD: RCA (G) 74321 36401-2, Collectables 2813, Soundcraft SC-5012

The RCA Victor releases of “Hallelujah” retain the spoken introduction by Lyle Van and Tommy Dorsey.
From the liner notes of Fanfare 4-104 (1977) (GMA Edward Burke Collection) written by Jack Sohmer:

“‘Sweet Lorraine’ is played convincingly at a bright tempo and contains an easily overlooked gem in Bunny’s background to the Pied Piper’s vocal chorus. Sy Oliver wrote the arrangement for ‘I’m Nobody’s Baby’ which has Bunny soloing both before and after Connie Haines’ spirited vocal.”

NEWS OF THE NIGHT CLUBS

“A visit to the Hotel Astor’s Roof, which opened about a fortnight ago, reveals Tommy Dorsey and his ensemble comfortable ensconced therein and providing the usual accompaniment that goes with the explosive type of dancing. Mr. Dorsey’s following is primarily made up of young, good-looking fugitives from the local prep schools. And as soon as that “sentimental gentleman of swing” starts beating it out bedlam breaks loose on the floor. Whether the lunatic phase of swing is on the wane still remain a moot question. Apart from the gratuitous diversion supplied by Mr. Dorsey's chauvinistic followers, there is the band leader's own offering of eight turns lasting about three-quarters of an hour. The program includes Connie Haines, a Southern gal of personable appearance, who sings with Mr. Dorsey’s ensemble and whose best number is Boog It; Buddy Rich, unmercifully thrashing the skins, the meantime punctuating his efforts with some expert gum chewing; Frank Sinatra, singing the sentimental tunes; the Top Hatters, a skating duo risking their necks in some fancy whirls; Hibbert, Bird and Larue, who make life generally uncomfortable for the ringsiders; the Callahan Sisters and others. There are also some fine hydrangeas lining the spacious room.”

June 3, 1940 (Mon) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)

IGSOY (open), You Think Of Everything (CH), I Haven’t Time To Be A Millionaire (FS), Back Stage At The Ballet (SO arr), Fools Rush In (FS), Easy Does It (SO arr), I’ll Never Smile Again (FS-PP), Deep Night (FS-Band), Symphony In Riffs, IGSOY (close)

June 4, 1940 (Tue) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)

43 New York Times, June 2, 1940, p. 2
June 5, 1940 (Wed) 10:15–10:45 pm
“Carnival de Broadway”
Hotel Astor Roof, New York
(NBC White) (WRCA/WNBI) (International)
RCA MT 1040 (1), MT 1038 (2)
Anuncios en Español
Alfredo Barrett, announcer

B-D101-2, NBC-156

IGSOY (open), Sweet Lorraine (PP), Imagination (FS), Easy Does It (SO arr), Whispering (FS-PP), Buds Won’t Bud (CH), East Of The Sun (And West of the Moon) (FS-Band), Devil’s Holiday (BC arr), IGSOY (close)

Commercial Releases

Sweet Lorraine, Whispering, East of the Sun (And West of the Moon), Devil’s Holiday

CD:  Soundcraft SC-5012

Buds Won’t Bud

CD:  Collector’s Choice CCM-241

This is one of a series of commercial broadcasts, sponsored by the Hotel Astor, broadcast by the NBC White (International) Network via shortwave and local affiliates to Cuba, Mexico, Central and South America. Announcer Alfredo Barrett invites the listeners to write to “El Rey de trombone, Tommy Dorsey,” c/o NBC, New York, for a free autographed photo.

NEW SHORTWAVE SPONSOR

“Fourth commercial shortwave series on NBC started June 12 when the Hotel Astor, New York began a weekly program titled “Carnival de Broadway,” featuring music by Tommy Dorsey’s Orchestra and Alfredo Barrett, Spanish announcer, on NBC’s two shortwave stations, WRCA and WNBI, 10:15 - 10:45 p.m. Other sponsors of regular shortwave series to Latin America are United Fruit Co., with seven Spanish news programs weekly, Waldorf-Astoria Hotel, weekly half-hour musical program and Adam Hats’ sponsorship of prize fights arranged by Mike Jacobs.”

Editor’s note: Broadcasting reported June 12 but NBC White logs at LOC show June 5.

44 Broadcasting, June 15, 1940, p. 30
June 5, 1940 (Wed) 11:41 pm - Midnight
Hotel Astor Roof, New York
(NBC Blue) (WJZ) (Sustaining)
Lyle Van, announcer

IGSOY (open), I'm Nobody's Baby (CH), Too Romantic (FS), Another One Of Them Things (SO arr), I'll Never Smile Again (FS-PP), Losers Weepers (SO Arr) (to close)

TOM DORSEY MAY REMAIN SUMMER AT ASTOR
Marketing Sun Catalog

"Tommy Dorsey may play at the Astor Hotel, New York for the rest of the summer instead of bowing out midway in favor of Hal Kemp. Not set yet but it's likely in view of the fact that Dorsey's contract with Bob Hope's sponsor (Pepsodent) demands he do each broadcast from New York. Dorsey replaces Hope for the summer June 25. Dorsey is desirous of ridding himself of the music company he bought last fall from Mrs. Milton H. Weil. It's now known as Sun Music. The leader can't devote enough time to running the publishing outfit and caring for his band, so Sun Music is on the market."

June 6, 1940 (Thu) 12:10 - 12:30 am
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)

IGSOY (open), Song Of India, (FS), Low Cotton (SO arr), I'll Never Smile Again (FS-PP), So What (SO arr), IGSOY (close)

June 8, 1940 (Sat) 1:00 - 1:30 am
Hotel Astor Roof, New York
(NBC Red and Blue) (WEAF and WJZ) (Sustaining)
RCA MT 1037 (1), RCA MT 350 (2)
Ed Herlihy, announcer

B-D102-3, NBC-157

IGSOY (open), My! My! (PP), You're Lonely And I'm Lonely (FS), Make Me Know It (SO arr), Boog It (CH), It Ain't What You Think (SO arr), I'll Never Smile Again (FS-PP), How Am I To Know (FS), Dear Old Southland (SO arr), IGSOY (close)

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Variety, June 5, 1940, p. 33
June 8, 1940 (Sat) 5:00 - 6:00 pm  
Hotel Astor Roof, New York  
(NBC Red) (WEAF) (Sustaining)  
“The Dorsey Hour”  
NBC Unidentified  
Lyle Van, announcer  
George Mathus, remote engineer  
Charles Carpenter, Henri Woode and Jimmy Mundy, guests

IGSOY (open), Liebestraum, You Taught Me To Love Again (FS), Buds Won’t Bud (CH), Down By The Old Mill Stream, I Can’t Get Started (BB), Medley of most played tunes of the week: Blue Lovebird (FS), Devil May Care (FS), Imagination (FS); It Ain’t What You Think (SO arr), Station Break, When I Grow Too Old To Dream (CH), A Lover Is Blue (FS) (JM arr), Tuxedo Junction (PP); Medley of old favorites: East Of The Sun (FS-Band), Solitude (TD solo); Ain’t Misbehavin’ (CH), Deep Night (FS-Band), What Is This Strange New Thrill (FS), I Know That You Know (SO arr), IGSOY (close)

Commercial Releases

Tuxedo Junction (BB solo)

LP: Jazz Archives JA-40  
CD: Jazz Hour JH-1052

From un-credited liner notes, Jazz Archive JA-40: “One of the exciting parts about the band broadcasts such as this one by Tommy Dorsey and his orchestra, is the fact that we get to hear performances of pieces that bands didn’t record commercially. “Tuxedo Junction,” broadcast from the Meadowbrook ballroom in Cedar Grove, New Jersey, in June 1940, and we can immediately identify Bunny Berigan’s trumpet in the introduction. Later, Bunny has a full chorus, building beautifully as the band lopes along. He plays an exiting construction of ideas he possessed, After the Pied Pipers’ chorus, Don Lodice has a brief tenor solo. It’s a very welcome addition to the Bunny Berigan performances, the few that we know.”

June 10, 1940 (Mon) 11:30 pm - Midnight  
Hotel Astor Roof, New York  
(NBC Red) (WEAF) (Sustaining)  
George Hicks, announcer

IGSOY (open), You Think Of Everything (CH), The Breeze And I (FS), Make Me Know It (SO arr), I Can’t Love You Anymore Than I Do (CH), Easy Does It (SO arr), I’ll Never Smile Again (FS-PP), Blue Moon (FS-Band), Bugle Call Rag, IGSOY (close)

June 11, 1940 (Tue) 11:30 pm - Midnight  
Hotel Astor Roof, New York  
(NBC Red) (WEAF) (Sustaining)
June 12, 1940 (Wed) 10:15 – 10:45 pm
“Carnival de Broadway”
Hotel Astor Roof, New York
(NBC White) (WRCA/WNBI) (International)
RCA MT 363 (1), MT 1041 (2)
Anuncios en Español
Alfredo Barrett, announcer

**B-D102-2, NBC-158**

IGSOY (open), Cancion Hindu (Song of India), Say It (FS), Easy Does It (SO arr), You Think Of Everything (CH), Marie (FS-Band), I’ll Never Smile Again (FS-PP), Losers Weepers (SO arr), IGSOY (close)

Commercial Releases

Cancion Hindu (Song of India), Marie

CD: **Soundcraft SC-5012**
You Think Of Everything

CD: **Collector’s Choice CCM-241**

Marie

CD: **Buddha 74465 999601-2**
I’ll Never Smile Again

CD: **RCA 07863-66353-2/5**

Easy Does It

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

June 12, 1940 (Wed) 11:30 pm - Midnight
Hotel Astor Roof, New York (Sustaining)
(NBC Blue) (WJZ)

IGSOY (open), My! My! (PP), Tomorrow Is A Lovely Day (FS), Another One Of Them Things (SO arr), April Played The Fiddle (FS), Easy Does It (SO arr), I’ll Never Smile Again (FS-PP), East Of The Sun (FS-Band), Old Man Harlem, IGSOY (close)
“On May 21, 1940 the band began a 14-week engagement at New York’s Astor Hotel, where it drew enthusiastic crowds. (On broadcasts) announcer Lyle Van and Tommy engage in playful combat over the chafing script, and fly a little from the seat of their pants. In comparison to the norms of the day for announcers of dance band remotes, Van is without pretense and almost rowdy! It is apparent Bunny was indeed positioned as a star attraction. Tommy Dorsey was doubtless pelted with frequent requests for “Song Of India” and “Marie,” recorded by Tommy in January 1937, and both featuring legendary solos by Bunny. During and earlier stint with the band, “Song Of India” and “Marie” were the hit records that every bandleader seeks in order to raise his drawing power and asking price. By 1940, Bunny’s solo on “Marie” had already passed into the jazz canon. So, it was natural that Tommy began to feature this number, often in tandem with the “Song Of India” to showcase Bunny’s return. The Dorsey organization was one band distinguished by its versatility. There may have been better swing bands, or greater dance bands, but few orchestras, if any, struck the kind of balance between sweet and hot that Tommy did so persuasively during this period. “I’ll Never Smile Again,” a major success for Tommy in 1940, underscores the point. “I’ll Never Smile Again” was written by Ruth Lowe shortly after the death of her husband. Its lyric would come to have a resonance for those coping with wartime separations and loss. Glenn Miller had recorded the song at the sort of brisk, dance tempo that his vocalist, Ray Eberle, decried. Tommy Dorsey sensibly recorded it at the sort of languorous tempo that Connee Boswell had helped to popularize, in a bare-boned arrangement that featured just enough of the leader’s silken trombone to establish identity. Frank Sinatra was teamed with the band’s resident vocal group, the Pied Pipers. Several takes recorded in late April 1940 did not seem to strike quite the right mood. Tommy suggested to the Pipers that they project the sort of mood they might if they were gathered around a piano in someone’s home. Tommy Dorsey’s recording of “I’ll Never Smile Again” would be No. 1 on the Hit Parade for several weeks, and the record itself a million seller.

“In August 1940, Bunny (Berigan) parted company from the Dorsey organization. Dorsey was well-known as a stickler for performance, and while he clearly made some uncharacteristic dispensation for Bunny’s struggle, his tolerance was exhausted by the summer. It also probably galled Dorsey that Bunny remained personally popular despite the unevenness of his performance. It underscores one of the striking things about Bunny Berigan. Bunny was not a mean drunk, but a seemingly unguarded and defenseless one. For this reason, however dissolute he became, people were always rooting for him, hoping he’d make the note for which he was reaching, hoping he’d make whatever it was for which he was reaching. Weeks after leaving Tommy, Bunny was fronting his own band again, and while there were occasional accolades, the likelier experience as time wore on was George Simon’s recollection of hearing Bunny and his band during the summer of 1941. Bunny, wrote Simon, ‘sounded like a man who was trying to imitate himself, a man with none of the inspiration and none of the technique of the real Berigan.’ In a time when alcoholism was so little understood, how painful it was for those around Bunny to bear witness to his descent, ending with his death on June 2, 1942, from complications of his illness.”
Tommy Dorsey and his Sentimentalists

Trumpets: Bunny Berigan, Jimmy Blake; Trombone: TD; Reeds: Johnny Mince (clt), Fred Stulce, Hymie Schertzer (as); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, The Pied Pipers: Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston

June 13, 1940 (Thu)
RCA Studios, New York
Bluebird Recording Session

Tommy Dorsey and his Sentimentalists

BS 051278-1
FUNNY LITTLE PEDRO
(Ruth Lowe)
Vocal refrain by the Pied Pipers

78: Bluebird B-10771-B, Regal Zonophone (Au) G 24414
CD: Razor & Tie 7930 182200-2

BS 0512791-1
WHISPERING
(From the 20th Century-Fox film “Greenwich Village”)
(John Shonberger-Malvin Shonberger)
Vocal refrain by Frank Sinatra and the Pied Pipers
Fred Stulce arrangement

78: Bluebird B-10771-A, Victor 20-1597-A, HMV (E) B 9102,
Regal Zonophone (Au) G 24275
EP: RCA (G) EPA-1632
LP: RCA Victor LPM 1632, VPM 6038-2, RCA (E) SD-1000
CD: RCA 07863-66353-2/2, RCA 8554-2-R,
RCA (G) PD 89810-2 (003562 89810-28)

BS 051280-1
QUIET PLEASE (IT’S THE DRUMMER IN ME)
(Sy Oliver)
Sy Oliver arrangement

78: Unissued
(June 13, 1940, Continued)

BS 051280-2
QUIET PLEASE (IT’S THE DRUMMER IN ME)

78: Unissued
LP: RCA (F) NL45175

June 14, 1940 (Fri) 12:15 - 12:30 am
Hotel Astor Roof, New York, NY.
(NBC Red) (WEAF) (Sustaining)

IGSOY (open), (What Can I Say, Dear) After I Say I’m Sorry (PP), Yours Is My Heart Alone (FS), I’ll Never Smile Again (FS-PP), Losers Weepers

The following tunes were also cleared: Boogie Woogie; Hear My Song, Violetta; March Of The Toys and Sweet Lorraine. This was originally scheduled as a 30-minute broadcast.

June 14, 1940 (Fri)
“Jam Session”
Apollo Theater, Harlem, New York
(TD only)

“The Apollo Theater jumped so violently June 14 it almost landed across the river. A bash organized to welcome Coleman Hawkins on his opening day at the house found these high-priced, higher-talented men taking part: Bunny Berigan, Roy Eldridge, Harry James (trumpets); Tommy Dorsey; Jack Jenny (trombones); Benny Carter, Pete Brown (alto saxes); Coleman Hawkins, Lester Young, Charlie Barnet (tenor saxes); Joe Marsala (clarinet); Count Basie (piano); Carmen Mastren (guitar); John Kirby (bass); Gene Krupa (drums). They took twenty chorus to “Lady Be Good.”

June 14, 1940 (Fri)
WNEW Studios, New York
“Make Believe Ballroom Jam Session”
(WNEW) (Local)
Martin Block, announcer

In Attendance

Trumpets: “Bunny” Berigan, Harry James, “Roy” Eldridge. Trombones: Tommy Dorsey, Jack Jenney; Tenor sax: Coleman Hawkins; Rhythm: William “Count” Basie (p), John Kirby (b), Gene Krupa (d)

Musicians in attendance at this session, but not heard on the broadcast, include Joe Marsala, Benny Carter, Charlie Barnet, Lester Young and Carmen Mastren.

46 Down Beat, July 1, 1940
The correct running order of the tunes played is unknown - partial listing:

I'm Gettin’ Sentimental Over You, I Know That You Know, Body And Soul (Coleman Hawkins (ts), Count Basie (p); King Porter Stomp, Ad Lib Blues

Commercial Releases

Ad Lib Blues

LP: Jazz Archives JA-19
CD: Archives Of Jazz (Ne) 2801192

King Porter Stomp

LP: RCA (F) FXM1-7325
LP: Jazz Society (J) 15PJ-15
LP: Jazz Society (Swd) AA 504

WNEW “Make Believe Ballroom Jam Session”
June 14, 1940

(L to R) Coleman Hawkins, Jack Jenney, Tommy Dorsey, Unknown (3), Martin Block, Harry James, Bunny Berigan, William “Count” Basie
(Down Beat)
June 15, 1940 (Sat) 1:00 - 1:30 am
Hotel Astor Roof, New York, NY.
(NBC Red and Blue) (WEAF and WJZ)
Ed Herlihy, announcer

IGSOY (open), I'm Nobody's Baby (CH), All This And Heaven Too (FS), Blue Moon (FS-Band), I'll Never Smile Again (FS-PP), Easy Does It (SO arr), Polka Dots And Moonbeams (FS), Marie (FS-Band), Devil's Holiday, IGSOY (close)

June 15, 1940 (Sat) 5:00 - 6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
“The Dorsey Hour”
George Mathus, remote engineer
Lyle Van, announcer
Eddie DeLange and Jimmy Van Heusen, guests

B-D6/1, NBC-431

IGSOY (open), Dark Eyes, Shake Down The Stars (FS), You Think Of Everything (CH), Medley of Eddie De Lange tunes: Moon Glow; Solitude; My! My! (PP), Symphony In Riffs, Station Break, I’ll Never Smile Again (FS-PP), Medley of Jimmy Van Heusen tunes: Polka Dots And Moonbeams (FS), Imagination (FS), Takeoff (SO arr), Medley of De Lange and Van Heusen tunes: Heaven Can Wait (FS), All I Remember Is You; Darn That Dream (JS), How Am I To Know (FS-Band), All This And Heaven Too (FS), Quiet Please (SO arr), IGSOY (close)

Commercial Releases

Dark Eyes, Moonglow, Solitude, Symphony in Riffs

LP:   Fanfare 4-104

Takeoff (last part of tune missing)
LP:   Jazz Archives JA-19

Fanfare 4-104 erroneously dates the broadcast as June 22, 1940. Jazz Archives JA-19 erroneously dates the broadcast as March 1940 and mistakenly identifies “Takeoff” as “Contact.”

The complete script for this broadcast is located in Volume 3, Radio Scripts.

From the liner notes of Fanfare 4-104 (1977) (GMA Edward Burke Collection), written by Jack Sohmer: “Bunny Berigan is featured much more extensively on the selections from the June 15th broadcast. “Dark Eyes,” in addition to Bunny, also displays Mince, Lodice, and Buddy Rich. This leads into “Symphony In Riffs” which spotlight Bunny’s trumpet, a well written and precisely executed sax soli, and Johnny Mince’s clarinet leaning more
towards Benny Goodman than was usual. The perfunctory medley of “Moonglow” and “Solitude” is danceable but uneventful.”

June 18, 1940 (Tue) 12:30 - 12:45 am and 12:48 - 1:00 am
Hotel Astor Roof, New York
(NBC Blue) (WJZ) (Sustaining)
Kelvin Keech, announcer

IGSOY (open), You’re Lonely And I’m Lonely (from “Louisiana Purchase”) (FS), I Can’t Love You Anymore (CH), Sweet Lorraine (PP), Devil May Care (FS), I’ll Never Smile Again (FS-PP), East Of The Sun (And West of the Moon) (FS-Band), Dear Old Southland (SO arr), IGSOY (close)

The 12:45 - 12:48 am portion of the broadcast was interrupted for a news bulletin.

June 18, 1940 (Tue) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)

June 19, 1940 (Wed) 10:15 – 10:45 pm
“Carnival de Broadway”
Hotel Astor Roof, New York
(NBC White) (WRCA/WNBI) (International)
RCA MT 372 (1), MT 369 (2)
Anuncios en Español
Alfredo Barrett, announcer

B-D102-1, NBC-159

IGSOY (open), Black Eyes (Dark Eyes) (Traditional Russian Folk Song), Polka Dots and Moonbeams (FS), March of the Toys, I'll Never Smile Again (FS-PP), I'm Nobody's Baby (CH), Rudy Vallee Introduction (in Spanish), Deep Night (FS), So What!?, IGSOY (close)

Commercial Releases

IGSOY (open), Dark Eyes, March of the Toys

CD: Soundcraft SC-5012

Deep Night (Rudy Vallee introduction edited)

CD: Buddha 74465 999601-2, Soundcraft SC-5012

June 19, 1940 (Wed)
Hotel Astor, New York
(NBC Blue) (WJZ)
(Pre-Empted)
There was a sustaining broadcast planned for June 19, 1940, 11:30 pm – Midnight. However, the broadcast was pre-empted by an NBC Symphony performance, which ran from 10:35 to 11:49 pm

BIRTHS

Mr. and Mrs. Frank Sinatra, son, June 8 in New York. Father is vocalist with Tommy Dorsey band (Editor’s note: This was actually a girl, of course, Nancy).

Mr. and Mrs. Chuck Lowry, son, June 8 in California. Father is member of Pied Pipers vocal quartet with Tommy Dorsey band.

June 21, 1940 (Fri) 12:10 - 12:30 am
Hotel Astor Roof
NBC Red) (WEAF) (Sustaining)

IGSOY, Where Do I Go From You (CH), Halfway Down The Street (FS), March Of The Toys, Easy Does It, I'll Never Smile Again (FS-PP), So What, IGSOY (close)

June 22, 1940 (Sat) 1:00 - 1:30 am
Hotel Astor Roof, New York
NBC Red and Blue) (WEAF and WJZ) (Sustaining)

IGSOY, (What Can I Say Dear) After I Say I'm Sorry (PP), Fools Rush In (FS), Lights Out, Hold Me Tight (CH), Fable Of The Rose (FS), I'll Never Smile Again (FS-PP), Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai), IGSOY (close)

June 22, 1940 (Sat) 5:00 – 6:00 pm
Hotel Astor Roof, New York
NBC Red) (WEAF) (Sustaining)
“The Dorsey Hour”
George Mathus, remote engineer
Lyle Van, announcer
Bickley Reichner and Clay A. Boland, guests

IGSOY (open), Dark Eyes, Lights Out, Hold Me Tight (CH), Medley of Bickley Reichner tunes: Midnight on The Trail (FS), When I Go Dreamin'; I Live The Life I Love (FS); The Eyes And Ears Of The World (Paramount on Parade), Stop Beatin’ Around The Mulberry Bush (CH), Swing High, When You Say The Word (FS), Medley of Bickley Reichner tunes: You Got Me (CH), There's No Place Like Your Arms (FS), Stop! It's Wonderful (PP), Honeysuckle Rose; Medley of popular tunes: When We're Alone (FS), Louise, Can't We Be Friends; Blues No More, Tell Me At Midnight (FS), Bugle Call Rag, IGSOY (close)

Commercial Release

When You Say The Word

47 Variety, June 26, 1940, p. 46
CD:   Jazz Hour JH-1052

Jazz Hour JH-1052 incorrectly identified “When You Say The Word” as a being from a “1940 ‘Fame and Fortune’ program.”

June 24, 1940 (Mon) 11:36:50 pm - Midnight
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
Jack Costello, announcer

IGSOY (open), My, My! (PP), Halfway Down The Street (FS), Easy Does It, I'll Never Smile Again (FS-PP), Make Me Know It, Devil's Holiday, IGSOY (close)

June 25, 1940 (Tue) 10:01-10:30 pm
“Pepsodent Summer Pastime” 1
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

IGSOY (open), Song Of India, Moonlight And Roses, Imagination (FS), You Think Of Everything (CH), Friendship, organ solo, Friendship ("Diller Family" vocal: Bunny Berigan, Buddy Rich & PP), Friendship, organ solo, Charming Little Faker (PP), “What Are You Doing Now” Medley: Dardanella; Once In A While; The Music Goes Round And Round, Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai), IGSOY (close)

This was the first program in the summer replacement series for “The Pepsodent Show Starring Bob Hope” and was scheduled to run for 13 weeks. There was one feed of the program for all NBC Red local affiliates across the entire nation, broadcast at 10:00 pm EDT.

The script for this broadcast is located in Volume 3, Radio Scripts

Personnel
Clyde Hurley (tp) replaces Debrow
Add Allan Storr (Clark Yocum) (voc)

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, Ray Linn, Jimmy Blake, Clyde Hurley, Trombones: TD, Les Jenkins, George Arus, Lowell Martin. Reeds: Johnny Mince (clt & as), Fred Stulce, Hymie Schertzer (as), Don Lodice, Paul Mason (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d). Vocalists: Frank Sinatra, Connie Haines, Alan Storr (Clark Yocum), The Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston)
June 27, 1940 (Thu)
RCA Studios, New York
Bluebird and Victor Recording Session

Tommy Dorsey Family (Mountain Branch)

Organ: Fred Stulce; Vocalists: The Pied Pipers

BS 051578-1
FRIENDSHIP
(From the Musical Production “Du Barry Was A Lady”)
(Cole Porter)
T. Dorsey Family (Mountain Branch)

78:  Bluebird B-10804-A, Victor 20-2355-A
LP:  Reader’s Digest RD4-92-2
CD:  Razor & Tie 7930 182200-2

This odd recording was paired with the similarly tongue-in-cheek Charlie Barnet recording, “The Wrong Idea,” Bluebird B-10804-B, with vocal refrain by Billy May. The basis for the recording is the Pepsodent Summer Pastime program “Diller Family” (see Program 1, June 25, 1940, above).

Tommy Dorsey and his Orchestra

BS 051579-1
TRADE WINDS
(Cliff Friend-Charles Tobias)
(Vocal refrain by Frank Sinatra)

78:  Victor 26666-B, HMV (E) BD 5645, HMV (Au) EA 2661
LP:  RCA (E) SD 1000
CD:  RCA 07863-66353-2/2

BS 051579-2
TRADE WINDS

78:  Unissued

BS 051580-1
AND SO DO I
(Vocal refrain by Connie Haines)
Sy Oliver arrangement

78:  Victor 26660-A
(June 27 1940, Continued)

BS 051580-2
AND SO DO I
(Vocal refrain by Connie Haines)
Sy Oliver arrangement

78: HMV (E) BD 5645, HMV (Au) 2720

BS 051581-1
THE ONE I LOVE (BELONGS TO SOMEBODY ELSE)
(Gus Kahn-Isham Jones)
(Vocal refrain by Frank Sinatra and the Pied Pipers)
Sy Oliver arrangement

78: **Victor 26660-B, Victor 20-2446-B**, HMV (E) BD 5665, HMV (Au) EA 2727,
RCA (G) 75554
LP: **Victor LPM 1443, VPM 6064, RCA (E) SD 1000**
CD: RCA 07863-66353-2/5, RCA 8554-2-R
RCA (G) PD 89810-2 (003562 89810-2)

BS 051581-2
THE ONE I LOVE (BELONGS TO SOMEBODY ELSE)

78: Unissued

BS 051582-1
ONLY FOREVER
(Solo Para Siempre)
(From the Paramount film “Rhythm on the River”)
(Johnny Burke-James V. Monaco)
(Vocal refrain by Alan Storr)
Dean Kincaide arrangement

78: **Victor 26666-A**, HMV (Au) EA 2662

Frank Sinatra was supposed to record “Only Forever: but had to leave the studio. Allan Storr is Dorsey guitarist Clark Yocum, who recorded the tune under the name of Allan Storr. Yocum replaced Billy Wilson as a member of The Pied Pipers in August 1940.

June 28, 1940 (Fri)
Hotel Astor, New York
(NBC Red) (WEAF)
(Pre-Empted)

A scheduled 12:15 – 12:30 am broadcast from the Hotel Astor was pre-empted by coverage of the Republican National Convention.

June 29, 1940 (Sat)

There was no “Dorsey Hour” matinee broadcast from the Hotel Astor Roof by NBC Red.
July 1940

July 2, 1940 (Tue) 10:00 - 10:30 pm
“Pepsodent Summer Pastime” 2
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

IGSOY (open), Marie (FS-Band), I Can't Love You Anymore Than I Do (CH) (SO arr), Boogie Woogie (DK arr), I'll Never Smile Again (FS-PP), Friendship (organ solo), “What Are You Doing Now” Medley: Wabash Blues, Will You Love Me In December, Yes, We Have No Bananas; I Know That You Know (SO arr), IGSOY (close)

RADIO REVIEWS

Tommy Dorsey Band
With Connie Haines, Pied Pipers, Frank Sinatra
30 mins.
Pepsodent
Tuesday, 10 pm
WEAF-NBC New York
(Lord & Thomas)

“Squire Dorsey provides (over 62 NBC stations) a thoroughly agreeable half-hour on the Dorsey idiom as a summer time-holder for Pepsodent’s Bob Hope program. The musical selections are nicely varied in pace and consistently on the sunburst side. The continuity is of the saucy language type, employing glittering adjectives and elegancies of alliteration like ‘limpid and lucid’ as a characterization of an arrangement. Singing, gab and music combine for easy pleasure. If proof were needed, this half-hour reveals Dorsey as a showman capable of spreading his canvas over a full-sized radio lot.”

July 9, 1940 (Tue) 10:00-10:30 p. m
“Pepsodent Summer Pastime” 3
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

IGSOY (open), Dark Eyes, Fools Rush In (FS), I’m Nobody’s Baby (CH), Losers Weepers (SO arr), It Ain’t What You Think (SO arr), Imagination (FS), Friendship (organ solo), “What Are You Doing Now” Medley: Happy Birthday To You; You Took Advantage Of Me; Hearts And Flowers, You’d Be Surprised, IGSOY (close)

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48 Variety, July 3, 1940, p. 32
ON THE UPBEAT

“The Jimmy and Tommy Dorsey bands will slug it out at softball today (Wednesday) in Central Park, New York.”

July 11, 1940 (Thu) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Blue) (WJZ) (Sustaining)
Lyle Van, announcer

IGSOY (open), Sweet Lorraine (PP), Tell Me At Midnight (FS), Lights Out, Hold Me Tight (CH), Halfway Down The Street (FS), Swing High (SO arr), I’ll Never Smile Again (FS-PP), East Of The Sun (And West of the Moon) (FS-Band), I Know That You Know, IGSOY (close)

July 13, 1940 (Sat) 5:00-6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
“The Dorsey Hour”
George Mathus, remote engineer
Lyle Van, announcer

IGSOY (open), Night And Day, Polka Dots And Moonbeams (FS), Swanee River (SO arr), The One I Love Belongs To Someone Else (FS-PP), And So Do I (FS), Losers Weepers, Medley of the most played tunes of the week: Fools Rush In (FS), Sierra Sue, I’m Stepping Out With A Memory Tonight; Funny Little Pedro (PP), Head On My Pillow (FS), Star Dust (SO arr), Milenburg Joys (DK arr), Medley: For You; Sophisticated Lady; A Basket Of Love, I’ll See You In My Dreams (FS-Band), Quiet Please (SO arr), IGSOY (close)

July 16, 1940 (Tue) 10:00:07 - 10:29:44 pm
“Pepsodent Summer Pastime” 4
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

IGSOY (open), Where Do I Go From You (CH), Commercial, Somebody Loves Me (PP) (SO arr), I’m Gettin’ Sentimental Over You (PP), I’ll Never Smile Again (FS –PP), March Of The Toys, Friendship (“Diller family:” Berigan-Rich-PP] to organ solo, I Can’t Resist You (FS), A telegram from Bob Hope, “What Are You Doing Now: It’s A Sin To Tell A Lie, There’s A Quaker Down in Quaker Town, I’m Sorry I Made You Cry, Commercial, Old Black Joe (DK arr), IGSOY (close)

This broadcast contains a rare vocal arrangement of IGSOY.

The script of the broadcast is located in Volume 3, Radio Scripts

49 Variety, July 10, 1940, p. 34
TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ray Linn, Jimmy Blake, Clyde Hurley. Trombones: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce, Hymie Schertzer (as). Don Lodice, Paul Mason (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, Connie Haines, The Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arranger: Sy Oliver

July 17, 1940 (Wed) 1:15 - 4:00 pm
RCA Studios, New York
Victor and Bluebird Recording Session

BS 051873-1
THAT'S FOR ME
(From the Paramount film “Rhythm on the River”)
(Johnny Burke-James A. Monaco)
(Vocal refrain by Connie Haines)
Sy Oliver arrangement

78: Victor 26736-B, HMV (E) BD 5650, HMV (Sp) GY 540
CD: Jazz Band 2186-2

BS 051874-1
THE CALL OF THE CANYON
(From the Paramount film “Rhythm on the Range”)
(Billy Hill)
(Vocal refrain by Frank Sinatra)

78: Victor 26678-B, HMV (Au) EA 2720
LP: Camden CAL 650, RCA (E) SD 1000
CD: RCA 07863-66353-2/2

BS 051875-1
LOVE LIES
(Carl Sigman-Ralph Freed-Joseph Meyer)
(Vocal refrain by Frank Sinatra)

78: Victor 26678-A, HMV (Au) 2727
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/2

BS 051876-1 I
I COULD MAKE YOU CARE
(Sammy Cahn-Saul Chaplin)
(Vocal refrain by Frank Sinatra)

78: Victor 26717-A, HMV (Sp) GY 508
LP: Victor LPM 1569, LPV 583, RCA (E) SD 1000
CD: RCA 07863-66353-2/2, Pair PDC2-1008
THE WORLD IS IN MY ARMS
(E. Y. Harburg-Burton Lane)
(Vocal refrain by Frank Sinatra)
Sy Oliver arrangement

78:  Victor 26717-B
LP:  RCA (E) SD 1000
CD:  RCA 07863-66353-2/2

Tommy Dorsey and his Sentimentalists
Drums By Buddy Rich

QUIET PLEASE (IT'S THE DRUMMER IN ME)
(Sy Oliver)
Sy Oliver arrangement

78:  Bluebird B-10810-A, HMV (Au) EA 3199
CD:  Bluebird 9987-2-RB, ND 90449

INSIDE STUFF – MUSIC

“Tommy Dorsey, his vocalist Frank Sinatra and quarter, the Pied Pipers, will make an unprecedented guest appearance on the ‘Lucky Strike Hit Parade’ Saturday (20) to play and sing Dorsey’s hit tune ‘I'll Never Smile Again.’ The quartet and Sinatra figure importantly in Dorsey’s arrangement of the tune and his 16-bar trombone solo as background also figures prominently. The leader owns Sun Music Co., which publishes the number. The broadcast is the first on which the tune rates ‘Hit Parade’ attention. Ruth Lowe, the Toronto writer of the ditty appeared on the ‘We The People’ broadcast last night (Tuesday) to relate how she came to write it. Bea Wain, the ‘Hit Parade’ singer, also guested on the broadcast to sing the melody.”50

50 Variety, July 17, 1940, p. 32
July 18, 1940 (Thu) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)

This scheduled broadcast was pre-empted for coverage of the Democratic National Convention from Chicago.

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, Ray Linn, Jimmy Blake, Clyde Hurley; Trombones: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce, Hymie Schertzer (as), Don Lodice, Paul Mason (ts), Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, Connie Haines, The Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arrangers: Bill Finegan, Sy Oliver, Axel Stordahl, Fred Stulce

July 20, 1940 (Sat) 5:00 - 6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
“The Dorsey Hour”
RCA MT 1036A (1), MT 1043B (2), MT 1036B (3), MT 1043A (4)
George Mathus, remote engineer
Lyle Van, announcer

B-D104-1, NBC-161
IGSOY (open), Lights Out, Hold Me Tight (CH), Halfway Down The Street (FS), Easy Does It, Funny Little Pedro (PP), The World Is In My Arms (FS), Medley of the most played tunes of the week: I’m Nobody’s Baby (CH), The Nearness Of You (FS), I Can’t Love You Anymore (CH), Dear Old Southland (SO arr) [(Mince, clt solo), Station break; Whispering (FS-PP), (“The Sentimentalists,” Berigan, tp), Lonesome Road (BF arr), Some Of Your Sweetness Got Into My Heart (FS), Make Me Know It (Berigan, tp solo), Medley: Learn To Croon (FS), More Than You Know (TD solo), How Come You Do Like Me Like You Do (JS), East Of The Sun (And West Of The Moon) (FS-Band) (“The Sentimentalists,” Berigan, tp) I Got Rhythm (SO arr), IGSOY (theme with closing remarks)

Commercial Releases

Lights Out, Hold Me Tight

CD: Collector’s Choice CCM-241

Half Way Down The Street, Some Of Your Sweetness Got Into My Heart

CD: RCA 07863-66353-2/2

Learn To Croon Medley
CD: Buddha 74321 69173-2, Buddha 74465 999601-2

The World Is In My Arms

CD: BMG-60283

July 22, 1940 (Mon)

Tommy Dorsey's engagement at the Hotel Astor Roof was extended for six weeks.

July 23, 1940 (Tue) 10:00 -10:30 pm
“Pepsodent Summer Pastime” 5
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

NBC' BMI ORDER SETS PRECEDENT

“NBC’s advice to bandleaders that at least one non-ASCAP tune must be carried on each NBC sustaining broadcast after July 31 is the first time that bandleaders have been put in the position of specifically told what tunes to play. In this instance, they will have to use only one non-ASCAP number at the beginning, but that is to be widened as the Dec. 31 expiration of the current ASCAP agreement with broadcasters approaches.51

NBC FOLLOWS CBS IN WEEDING OUT ASCAP TUNES FROM SUSTAINERS

“NBC last week lined up with CBS in adopting the policy of weeding out ASCAP tunes from its sustaining programs. NBC’s policy was officially outlines in a letter signed by NBC’s new president, Niles Trammell, which advised bandleaders that after July 31 at last one non-ASCAP tune must be used on each sustaining broadcast and that the number of such tunes will have to be increased as the Dec. 31 deadline draws nearer. It also points out the necessity for leaders to make preparation to change theme tunes if their current ones happen to be on ASCAP listings. The letter follows:

“On December 31, 1940, the license agreements between NBC and ASCAP expire. ASCAP has refused to renew them except on terms so onerous that we have concluded we cannot accept them. Without a license it will be necessary for NBC to discontinue playing ASCAP music commencing with the first of next year. This means that a large part of the popular music which NBC has been using in the past will be unavailable for its use after Dec. 31 and it is obvious that we must now begin to accustom ourselves and NBC artists to the use of such music as will be available to us after the first of the year.

Continued …

51 Variety, July 24, 1940, p. 33
(Niles Trammell letter, continued)

“With this in mind, we are taking steps to increase the use of NBC studio sustaining programs of music which we are licensed to perform beyond December 31, 1940. Among the catalogues, which are available for use on NBC programs subsequent to that date, are those of Broadcast Music, Inc. (BMI), Associated Music Publishers, G. Ricordi & co., Milan, Society of European Stage Authors and Composers (SESAC), A. P. Schmidt Co., E. C. Schirmer, Society of Jewish Composers, Publishers and Songwriters and other concerns and individuals. Likewise, there is music available in the public domain, which can be arranged from the original sources.

“It is now essential that we increase he use of such music on all NBC programs including our remote control sustaining shows, and commencing July 31, 1940, the policy of NBC will be that all orchestras broadcasting on NBC sustaining programs shall schedule at least one such composition during each of their NBC broadcast periods. The use of such music will necessarily have to be increased as December 31 approaches.

“We also suggest, however, that leaders of orchestras broadcasting over NBC make a study of their signatures, having in mind that after December 31, 1940, they will be unable to broadcast over NBC the ones they are currently using if they are in the ASCAP repertoire. It would appear advisable for orchestras that expect to broadcast over NBC subsequent to that time to consider changing their signatures now to numbers they will unquestionably be unable to use next year.

“You will note that among the catalogues we will continue to be licensed to us is Broadcast Music, Inc. NBC proposes to popularize the music by BMI by using it whenever it can and we particularly ask your cooperation in this endeavor.

“We cannot overemphasize the importance of being prepared in advance to meet the situation which will exist after December 31, 1940. In addition to the problem NBC has of maintaining proper balance in musical programs, the purely clerical task of checking the availability of music that you may wish to play after the first of the new year will require the training of personnel to handle the additional burden. A gradual start in that direction will be of service not only to us but to orchestras and advertisers as well. If our Music Department can be of assistance to you in solving the problems caused by this situation, please do not hesitate to call upon us.

“Sincerely, (Signed) Niles Trammell, President, National Broadcasting Company.

“Leader opinions of the above vary, some are grumbling, others non-committal. All are agreed, however, that complying with the order is better than not being on NBC air at all. That’s easy to understand.”

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52 Variety, July 24, 1940, p. 33
THE RECORD-BREAKING
DANCE MUSIC OF
TOMMY DORSEY
AND HIS ORCHESTRA
WILL BE CONTINUED
THE ENTIRE SEASON
ON THE
ASTOR
ROOF

NIGHTLY AT DINNER AND
SUPPER (EXCEPT SUNDAY)
TOMMY DORSEY
AND THE BAND THAT'S
MAKING DANCE-MUSIC HISTORY
RALPH RUGGERI AND HIS ORCHESTRA...
THE DEL ROY...ENRIQUE VALENZUELA...THE
CALIFORNIA...BENNY BOSLIS...COMO
REYNOS...THE RED PIPERS.

HOTEL ASTOR • TIMES SQUARE

For reservations
phone CI 1-6000
Dinner from $6.
Supper convertible
(after 10 p.m.) 75c,
except Saturday
and holiday eve,
then $1.

HOTEL ASTOR
TIMES SQUARE • NEW YORK
July 25, 1940 (Thu) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Blue) (WJZ) (Sustaining)

IGSOY (open), I’ll Always Be In Love With You (PP), Halfway Down The Street (FS), (Illegible log entry), Head On My Pillow (FS), The Eyes And Ears Of The World (Paramount on Parade), Funny Little Pedro (PP) And So Do I (FS), East Of The Sun (And West of the Moon) (FS-Band), Losers Weepers, IGSOY (close)

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Bunny Berigan, Ray Linn, Jimmy Blake, Clyde Hurley; Trombones: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce, Hymie Schertzer (as), Don Lodice, Paul Mason (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b); Buddy Rich (d); Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers (Jo Stafford, Billy Wilson, Chuck Lowry and John Huddleston); Arrangers: Deane Kincaide, Sy Oliver, Axel Stordahl, Fred Stulce.

July 27, 1940 (Sat) 5:00-6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
RCA MT 1027A (1), MT 373A (2), MT 1027B (3), MT 373B (4)
“The Dorsey Hour”
George Mathus, remote engineer
Lyle Van, announcer
Sam Coslow and Jack Votion, guests

B-D105-1, NBC-162

IGSOY (open), Swing Time Up In Harlem (CH), Tell Me At Midnight (FS), March Of The Toys, Medley of the most played tunes of the week: I’m Nobody’s Baby (CH), Fools Rush In (FS), I’ll Never Smile Again (FS-PP), Tommy Dorsey interviews Sam Coslow - Medley of Sam Coslow tunes: Was It A Dream, Cocktails For Two, Just One More Chance (JS), Station break; Dreaming Out Loud (Sam Coslow, voc & p), Dreaming Out Loud (CH), Tommy Dorsey chats with Jack Votion & Sam Coslow, Head On My Pillow (FS), Once In A While (FS-PP), Amateur Song Writing Contest: Why Am I Still Dreaming (FS), You Move My Heart Around (CH), You Cast A Spell Over Me (FS), Marie (FS-Band) (Berigan, tp solo), Why Am I Still Dreaming (FS) (reprise), Put On Your Old Grey Bonnet, IGSOY (theme with closing remarks)
Commercial Releases

Swingtime Up In Harlem, Dreaming Out Loud

CD: Collector’s Choice CCM-241

The One I Love

CD: BMG 60283

Once In A While

CD: RCA 07863-66353-2/5, RCA 09026-68437

Put On Your Old Grey Bonnet

CD: Legacy 82876-71167-2/3

The original version of “Was It A Dream,” by the “Dorsey Brothers And Their Concert Orchestra,” recorded July 16, 1928, has been reissued on CD by the Canadian Jazz Oracle label, catalog number BDW 8004.

July 30, 1940 (Tue) 10:00 - 10:30 pm
“Pepsodent Summer Pastime” 6
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

The National Association of Broadcasters (NAB) annual convention opened August 4, 1940 in San Francisco, California. The NAB was instrumental in the launch of BMI as a competitor to ASCAP.

GREETINGS TO MEMBERS OF THE NATIONAL ASSOCIATION OF BROADCASTERS

“We asked for the privilege of having a representative address the members of the NAB at their convention in San Francisco. Our request was denied, courteously, cordially and conclusively. Not being able to deliver our message to you in person, we now deliver it to you in print. Here it is: Every broadcaster in the United States who is mindful of his obligations to serve the public interest is herewith assured of our complete cooperation. All our music, past present and future, is available to all at terms within the means of all. Our 1,109 composer-author members and our 137 music publisher members will continue to ‘say it with music’ because the public wants music and the public must be served. That’s our message. And we present it to you with all good wishes for the continued progress of the art of broadcasting and the success of all broadcasters.

“(Signed) The American Society of Composers, Authors and Publishers.”n53

53 Variety, July 31, 1940, p. 81
Hotel Astor – August 1940
Rehearsal
August 1940

August 1, 1940 (Thu) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Blue) (WJZ)

IGSOY (open), (What Can I Say, Dear) After I Say I'm Sorry (PP), Halfway Down The Street (FS), Song Of India, All This And Heaven Too (FS), It Ain't What You Think (SO Arr), I Can't Love You Anymore Than I Do (CH) (SO arr), Head On My Pillow (FS) (incomplete or in wrong order)

August 3, 1940 (Sat) 5:00 - 6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
RCA MT 1024A (2), RCA MT 1024B (4)
George Mathus, remote engineer
Lyle Van, announcer

B-D106-1, NBC-332

IGSOY (open), That's For Me (CH), Halfway Down The Street (FS), Make Me Know It, Shades Of Twilight (FS), I Found A New Baby (PP) (SO arr) (Berigan, tp solo), Medley: All This And Heaven Too (FS), Orchids For Remembrance; You Think Of Everything (CH), So What, IGSOY (piano solo), Station break; The One I Love Belongs To Somebody Else (FS-PP), And So Do I, The Eyes And Ears Of The World (Paramount on Parade), Anchors Aweigh, Why Am I Still Dreaming (FS), Tommy Dorsey Amateur Song Contest: A Little In Love (FS), Memory Of You (CH), It Came To Me (FS), A Little In Love (FS), I Know That You Know, IGSOY (close)

Commercial Releases

The Eyes and Ears of the World

LP: RCA Victor LPM-6000-2, (RCA (G) NL-89790 RCA (J) RJL-2005 (F2PP-4955)
CD: Bluebird 07863 66615-2, Bluebird (G) 07863 66615-2, Collectables 2813

I Found A New Baby

CD: Reader's Digest RC7-056-1

It Came To Me, A Little In Love

CD: RCA 07863-66353-2, RCA (G) 07863-66353-2, Buddha 74465 999602-2

Lyle Van’s introduction is retained on the issues of “Eyes and Ears of the World.”
August 6, 1940 (Tue) 10:00 - 10:30 pm
“Pepsodent Summer Pastime” 7
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

TOMMY DORSEY MAY EXIT PUBLISHING ON CREST OF HIT SONG
But He Still Says “It’s A Natural Sideline”

“Tommy Dorsey finds that his setup with Mrs. Milton Weil in the Sun Music Corp.,
despite the fact that the firm now has the number one song of the country, “I’ll Never
Smile Again,” is too much of a headache and he’ll probably bow out of the publishing
business. In taking over the Weil catalog from the widow of the Chicago music publisher.
Dorsey (Sun) guaranteed her $5,000 a year drawing account and 25% of the business.
Dorsey now feels that if he’s going to bow out, he’ll do it while he’s a success and on
the crest of the biggest hit in the country. His ‘Never Smile’ has gone 100,000 copies exactly
and that means it will hit 200,000 at least, having been put out almost single-handedly by
the maestro from his Hotel Astor Roof, New York spot and with but one professional man
on his Sun Music staff. Dorsey’s own RCA Victor (75 cent) recording has sold 118,000
platters. Dorsey answers music publishers who have openly expressed antagonism to
bandleaders becoming music publishers by observing, ‘Why isn’t it natural for me, Fred
Waring, Guy Lombardo or others to turn to the music business? It’s about the only other
thing we’ve been trained for besides leading a band. As conductors we know, or at least
should know, a few things about what makes for song hits. Considering that you can’t
always stay up on top, why wasn’t it a wise thing for me to fortify myself by tackling a
modest little music publishing business? Now that I’ve done it and proved I can make it a
hit, I now find that there are other ramifications and perhaps it now suits me to bow out,
especially as I am now hooked up with my partner. But that doesn’t mean that music
publishers should resent the basic idea.’

August 8, 1940 (Thu) 11:30 pm - Midnight
Hotel Astor Roof, New York
(NBC Blue) (WJZ) (Sustaining)
William "Bill" Spargrove, announcer

IGSOY (open), The One I Love Belongs To Somebody Else (FS-PP), Swanee River (SO
arr), Head On My Pillow (FS), Dear Old Southland (SO arr), I’ll Never Smile Again (FS-
PP), Lights Out, Hold Me Tight (CH), You’re Lonely And I’m Lonely (FS), Bugle Call Rag,
IGSOY (close)

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54 Variety, August 7, 1940, p. 33
August 10, 1940 (Sat) 5:00 - 6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF) (Sustaining)
“The Dorsey Hour”
George Mathus, remote engineer
Lyle Van, announcer

IGSOY (open), Six Lessons From Madame La Zonga (CH), Wishful Thinking (FS), Back Stage At The Ballet (SO arr), Medley: Believe It Or Not, Falling In Love, What’s The Difference (FS); Whispering (FS-PP), Without A Song (FS), Honeysuckle Rose, Rhumboogie (CH), I’ll Never Smile Again (FS-PP), Swing High (SO arr), At Least A Little In Love (FS), Funny Little Pedro (PP), You’re Lonely And I’m Lonely (FS), Sierra Sue (FS), I Got Rhythm (SO arr), IGSOY (close)

August 13, 1940 (Tue) 10:00 - 10:30 pm
“Pepsodent Summer Pastime” 8
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

August 14, 1940 (Wed) 10:15 – 10:45 pm
“Carnival de Broadway”
Hotel Astor Roof, New York
(NBC White) (WRCA/WNBI) (International)
RCA MT 1039 (1), MT 1032 (2)
Anuncios en Español
Alfredo Barrett, announcer

B-D104-2, NBC-333

IGSOY (open), The One I Love (FS-PP), Fools Rush In (FS), Swing High, Medley: Alice Blue Gown (FS), Castle Of Dreams (TD solo), Irene; Rhumboogie (CH), East Of The Sun (And West of the Moon) (FS), Symphony In Riffs (Berigan, tp solo), IGSOY (close)

Commercial Releases

Rhumboogie (Incorrectly identified as “Hotel Astor, 1941”)

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

East Of The Sun

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

Symphony In Riffs

CD: Soundcraft SC-5012
August 15, 1940 (Thu) 11:30 pm - Midnight
Hotel Astor Roof, New York, NY.
(NBC Blue) (WJZ) (Sustaining)
Announcer: William “Bill” Spargrove
IGSOY (open), Sweet Lorraine (PP), All This And Heaven Too (FS), That's For Me (CH), Head On My Pillow (FS), Losers Weepers, I'll Never Smile Again (FS-PP), Take It (SO arr), East Of The Sun (And West of the Moon) (FS-Band), Old Black Joe, IGSOY (close)

August 17, 1940 (Sat) 3:00 - 4:00 pm
Hotel Astor Roof, Times Square, New York
(NBC Red) (WEAF)
“The Dorsey Hour”
George Mathus, remote engineer
Lyle Van, announcer
Romo Vincent, added vocalist
IGSOY (open), (What Can I Say, Dear) After I Say I’m Sorry (FS-PP), Trade Winds (FS) Where Do I Go From You (FS), The Moon Won't Talk (FS), Half Of Me (RV), Devil’s Holiday, Funny Little Pedro (PP), And So Do I (CH), Swanee River (SO arr), Falling In Love (FS), Campus Swing, It's You (FS), Often (PP), Deep Night (FS-Band), So What, IGSOY.

August 20, 1940 (Tue) 10:00 - 10:30 p. m,
“Pepsodent Summer Pastime” 9
NBC Radio City, New York
(NBC Red) (WEAF)
Ed Herlihy, announcer

BUNNY BERIGAN AGAIN OUT OF DORSEY CREW

“Bunny Berigan and the Tommy Dorsey band have parted again. After being on notice once or twice before, Berigan was let go last Tuesday night (20) following the Dorsey unit’s broadcast for Pepsodent. It is understood Berigan will again attempt a band of his own. He disbanded his last on when he rejoined Dorsey several months ago. Shortly after he came back, Dorsey began paying a certain percentage of Berigan’s salary each week to the musician’s union to go toward paying off debts Berigan had accumulated when operating a band of his own. He was the trumpeter on Dorsey’s arrangement of ‘Song of India,’ which backed up with ‘Marie’ was the steppingstone to success for the Dorsey band five or six years ago.”55

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55 *Variety*, August 28, 1940, p. 41
NBC BLUE “HIDES” LAXATIVES
Only In Hard To Sell Periods

“In accepting laxative accounts for the Blue network, NBC plans to restrict its spotting to periods that it would otherwise have difficulty in selling because of competitive strong programs on Columbia and the Red. A case illustrative of this policy is the sale of the Thursday 9-9:30 pm period on the Blue to Nature’s Remedy. Bing Crosby is the opposition attraction on the Red and NBC has never been able to induce an account to go in against him on the Blue. The Nature’s Remedy half hour will follow the ‘Pot O’ Gold’ stanza on the Blue Thursday nights (9-9:30), both coming from the same agency, Stack-Gable, and will offer Tommy Dorsey in an amateur songwriting contest. Dorsey starts Oct. 3. His current summer replacement job for Bob Hope and Pepsodent is going off Sept. 17. The amateur songwriting idea is the hour-long sustaining show Dorsey is now doing on NBC Saturday afternoon, but cut to a half-hour. The arrangement for the commercial allows him to do the broadcast from anywhere the band happens to be during a road trip if facilities are adequate.”

ON THE UPBEAT

“Tommy Dorsey will fly his entire band to Toronto’s Canadian Exposition and back again this year, dated for Sept. 4-7. Dorsey is currently making wire arrangements to do his Saturday afternoon sustaining broadcast from the road after he leaves the Astor Hotel, New York, August 28.”

August 22, 1940 (Thu) 11:30 - Midnight
Hotel Astor Roof, New York
(NBC Blue) (WJZ)
Carol Kaye (CK) substituting for Connie Haines, vocal

IGSOY (open), The One I Love (FS), Half Way Down The Street (FS), Dreaming Out Loud (CK), The Call Of The Canyon (FS), I’ll Never Smile Again (FS-PP), Swing Time Up In Harlem (CK), Sweet Sue, So What, IGSOY (close)

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56 Variety, August 21, 1940, p. 31
57 Variety, August 21, 1940, p. 50
August 24, 1940 (Sat) 5:00 - 6:00 pm
Hotel Astor Roof, New York
(NBC Red) (WEAF)
“The Dorsey Hour”
George Mathus, remote engineer
Lyle Van, announcer

IGSOY (open), That’s For Me (CH), Tell Me At Midnight (FS), The One I Love Belongs To Somebody Else (FS-PP), In My Dreams (FS), Another One Of Them Things (SO arr), Medley of the most played tunes of the week: Fools Rush In (FS), Sierra Sue; Love Lies (FS) Dear Old Southland (SO arr), Station break; I’ll Never Smile Again (FS-PP), Lights Out, Hold Me Tight (CH), Often (PP), Dreaming (CH), Thoughtless Things I Do (FS), Believe It Or Not, It’s True (PP), East Of The Sun (And West of the Moon) (FS-Band), Thoughtless Things I Do (FS), Quiet Please, IGSOY (close)

The script for this broadcast is located in Volume 3, Radio Scripts

August 25, 1940 (Sun)

The band played an engagement at the Steel Pier, Atlantic City, New Jersey

August 27, 1940 (Tue) 10:00-10:30 PM EDST
“Pepsodent Summer Pastime” 10
NBC Radio City, New York
(NBC Red) (WAF)
Ed Herlihy, announcer
Jerry Lester, comedian, guest

DORSEY ‘PICKETED’ BY WRITER WHO CLAIMS ‘NEVER SMILE AGAIN’

“Tommy Dorsey is currently being plagued by a chap who claims to have written the lyrics of ‘I’ll Never Smile Again,’ the hit tune published by Dorsey’s Sun Music Co. Both the melody and lyrics were written by Ruth Lowe, former pianist with Ina Ray Hutton. The plager is Ernie Marshall of Brooklyn, who says he sold the lyrics of the click to Dorsey for $15. Marshall was forcibly ejected from the Astor Hotel recently for bracing the leader on the bandstand and subsequently was the subject of handbills that were passed out along Broadway advertising his claims. As a matter of fact, Dorsey didn’t hear the tune until long after it was written. It first came to his attention when one of the members of his band heard it on the air as played by Percy Faith’s band in Toronto last September, while Dorsey’s crew was playing a date at the Canadian National Exposition. An off-the-air record of the number was made and Dorsey brought the platter back to New York. He had it several months before publishing it and cutting his Victor record version, which has gone far toward popularizing the writing.”

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58 Variety, August 28, 1940, p. 40
ZIG ELMAN'S JAM SESSION WITH T. DORSEY IN BUNNY BERIGAN'S CHAIR WOWS ATLANTIC CITY

“Atlantic City, Aug. 26. – When man beats son (‘I'll Never Smile Again’), local boy makes good and prodigal son (Wasting only lung power) returns, that's triple news in music circles. Tommy Dorsey and his Orchestra, the organization responsible for the daily atmospheric inundation of 'I'll Never Smile Again,' played a one-nighter at the Steel Pier, Atlantic City, Sunday (25) sans the services of star trumpeter and former bandleader Bunny Berigan, for reasons (?). Ziggy Elman, local boy, who was discovered by Benny Goodman at this entertainment mecca, under similar circumstances, while playing in Alex Bartha’s band a few years ago, took Bunny’s chair for the engagement and history was made. At 10:45 the band appeared and the fist number, ‘Swingtime Up In Harlem,’ suddenly roared to a screaming trumpet finish as Ziggy took the floor. Recognizing him, the crowd shook the Pier with their ovation. Showman Tommy got his Pied Pipers up to the microphone almost immediately afterward to deliver the nation’s favorite song – their number. But the climax was yet to come. A few minutes later, the band went into a free rendition of ‘Dear Old Southland.’ Tommy gave Ziggy’s trumpet the spotlight in a jam session, which featured the maestro and Buddy Rich, former Artie Shaw drummer. Elman was superb and the crowd, realizing they were hearing one of the best spontaneous musical exhibitions in years, gave him full vocal credit. Playing with the Dorsey crew for the first time, Ziggy Elman's horn was silent for the most part of a subsequent broadcast in which special arrangements were used, but when ‘Rhumboogie’ and ‘Old Black Joe’ came along, he stopped his impatient fidgeting and gave the radio audience a surprise treat, holding the music in his left hand at first, but throwing it down to give forthwith perfect improvising as he felt the mood. He even joined the band’s choral background in the former. After this, it was Elman's night. His screaming finish to a swingaroo started an unabating roar. Tommy had to change his plans and they went into ‘And The Angels Sing,’ a number Elman made famous with Goodman’s band. The ‘Smile’ reception was puny in comparison to the spontaneous outcry for Elman, which was reminiscent of the Republican Convention in Philadelphia. He soloed with the drums on his famous ‘Bublitchki’ and Dorsey wisely featured him for the remainder of the evening, despite the fact that he had to improvise each ride, including the famous ‘Marie’ lick. Dorsey’s band has been immortalized by his famous arrangements but it made history last night. An underrated musician peered at these numbers for the first time and then delivered his conceptions perfectly without the aid of written sheets. Tribute is necessary for this accidental milestone and I hope some credit will be given – Herb Hendler.”

August 28, 1940 (Wed)

Tommy Dorsey and his Orchestra closed at the Hotel Astor Roof, New York.

59 Variety, August 28, 1940, p. 42
Personnel

Ziggy Elman (tp) replaces Berigan
Heinie Beau (ts) replaces Mason

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Ray Linn, Jimmy Blake, Clyde Hurley; Trombones: TD, Les Jenkins, George Arus, Lowell Martin. Reeds: Johnny Mince (cLt & as), Fred Stulce (as), Hymie Schertzer (as), Don Lodice (ts), Heinie Beau (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, Connie Haines, the Pied Pipers (Jo Stafford, Clark Yocum, Chuck Lowry and John Huddleston). Arrangers: Axel Stordahl, Sy Oliver

August 29, 1940 (Thu) 1:00 - 5:15 pm
RCA Studios, New York
Victor Recording Session

BS 055543-1
OUR LOVE AFFAIR
(From M-G-M film “Strike Up The Band”)
(Arthur Freed-Roger Edens)
Vocal refrain by Frank Sinatra
Axel Stordahl arrangement

78: Victor 26736-A, HMV (E) BD 5650, (Au) EA 2650, HMV (Sp) GY 622
LP: RCA Victor LPM 1569, VPM 6038, RCA (E) SD 1000
CD: RCA 07863-66353-2/2, RCA 8324-2-R, Pair PDC2-1008

BS 055543-2
OUR LOVE AFFAIR

78: Victor 26736-A
CD: RCA 07863-66353-2/2

BS 055562-1
I WOULDN’T TAKE A MILLION
(From the 20th Century Fox Film "Young People")
(Mack Gordon-Harry Warren)
Vocal refrain by Connie Haines
Sy Oliver arrangement

78: Victor 26738-B, HMV (Au) EA 2634
CD: Jazz Band EBCD 2167-2
(August 29, 1940, continued)

BS 055563-1
LOOKING FOR YESTERDAY
(Eddie De Lange-Jimmy Van Heusen)
Vocal refrain by Frank Sinatra

78:  Victor 26738-A, HMV (Au) EA2676.
LP:  RCA (E) SD 1000
CD:  RCA 07863-66353-2/2

BS 055564-1
TELL ME AT MIDNIGHT
(Bickley Reichner-Clay Boland)
Vocal refrain by Frank Sinatra

78:  Victor 26747-B
LP:  Victor LPM 1632, RCA (E) SD 1000
CD:  RCA 07863-66353-2/2

BS 055565-1
WE THREE (MY ECHO, MY SHADOW AND ME)
(Dick Robertson-Nelson Cogane-Sammy Mysels)
Vocal refrain by Frank Sinatra
Sy Oliver arrangement

78:  Victor 26747-A, HMV (E) BD 5655, (Au) EA 2679
LP:  Victor 1632, RCA (E) SD 1000
CD:  RCA 07863-66353-2/2

BS 055566-1
MAKE ME KNOW IT
(Sy Oliver)
Sy Oliver arrangement

78:  Victor 26786-A

BS 055567-1
ANOTHER ONE OF THEM THINGS
(Sy Oliver)
Sy Oliver arrangement

78:  Victor 27208-B, Victor 27374
August 30, 1940 (Fri), Salem, New Hampshire (Dance)

August 31, 1940 (Sat) 5:00 - 6:00 pm
WCSH Studios. Portland, Maine
(NBC Red) (WCSH) (Sustaining)
“The Dorsey Hour”

IGSOY (open), Rhumboogie (CH), Only Forever (FS), Take It (SO arr), So Deep Is The Night (FS), Sweet Lorraine (PP); Medley of film tunes: I Only Have Eyes For You (FS), When Day Is Done, You Oughta Be In Pictures (CH); I Know That You Know (SO arr), Station Break; I’ll Never Smile Again (FS-PP), I’m Nobody’s Baby (CH), Easy Does It, Thoughtless Things I Do (FS), Summer Evening (FS), And So Your Love, Swing Your Blues Away (PP), Marie (FS-Band), Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai), IGSOY (close)

August 31, 1940 (Sat) 7:00 pm - 1:00 am
Ocean Pier Casino
Old Orchard Beach, Maine (Dance)60

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60 Portland Press Herald, August 31, 1940, p. 12
September 1940

September 1, 1940 (Sun), Linnfield, Massachusetts (Dance)

September 2, 1940 (Mon), Neponset, Massachusetts (Dance)

September 3, 1940 (Tue) 10:00 - 10:30 pm
NBC Radio City, New York
“Pepsodent Summer Pastime” 11
(NBC Red) (WEAF)
Ed Herlihy, announcer
Jerry Lester, comedian, guest

TUNES PUT BANDS ON SPOT
ASCAP or BMI After New Year?
Records A Big Factor
Discs If Waxed With ASCAP Tunes May Be Off Certain Radio Channels
BMI, However, Hasn’t Enough To Go Round

“As the deadline for the expiration of the current American Society of Composers, Authors and Publishers agreements with radio stations draws nearer (Dec. 31), various recording bands are preparing to meet the effect non-ASCAP radio will have on them. Record-playing indie outlets hold a major part in the life of a modern dance band. Any turntabling outlet that doesn’t sign for another stretch with ASCAP will not be able to broadcast recorded versions of ASCAP tunes, new or old, just the same as the networks will not be able to broadcast them live. To skirt the possibility of being even partially blacked out, bandleaders in several instances are beginning to arrange and record tunes that have become standards, familiar to the public, yet are in the public domain. In other words, songs that are known yet are eligible for reproduction off wax over non-ASCAP outlets. Of course, BMI tunes will be playable no matter what, but there are still not enough such tunes published by the latter to go around. The public domain standard idea is twofold. Such recordings will keep bands that use them in front of the army of fans who regularly tune in to recorded programs. In addition, the numbers will be usable on live shots from location stands, the usual method used by bands to plug their recordings. Besides dragging back into, for instance, Stephen Foster’s classics, bands that have a knack for penning good jive or novelty originals are keeping them publisher free. At least they’re being kept from ASCAP publishers to make certain the numbers will be usable after Jan. 1.”

September 4, 1940 (Wed)

Tommy Dorsey and his Orchestra flew to Toronto from New York on a charted American Airlines aircraft (Douglas DC-3).

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61 Variety, September 4, 1940, p. 39
September 4, 1940 (Wed), The Fairgrounds, Toronto, Ontario

The band opened at the Canadian National Exhibition for a three-day engagement.62

September 5, 1940 (Thu) 11:30 pm - Midnight
The Fairgrounds Bandstand, Toronto, Ontario
(NBC Red) (CBL) (Sustaining)
RCA MT 1031 (Part 2)
Hugh Bartlett, announcer

B-D105-2, NBC-334, SSRH-66-2

I'll Never Smile Again (FS-PP), Swing Time Up In Harlem (CH), East Of The Sun (And West of the Moon) (FS-Band), So What, IGSOY (close)

Also broadcast over the Canadian Broadcasting Corporation (CBC)

September 7, 1940 (Sat) 5:00 - 6:00 pm
CBL Studios, Toronto, Ontario
(NBC Red) (CBL) (Sustaining)
"The Dorsey Hour"
Hugh Bartlett, announcer

IGSOY (open), Six Lessons From Madame La Zonga (CH), All This And Heaven Too (FS), Make Me Know It (SO arr), I'll Never Smile Again (FS-PP), My Next Romance (FS); Medley of old favorites: Until The Real Thing Comes Along (FS), Lost In A Fog, Snuggled On Your Shoulder (CH); Devil's Holiday; Station break; Funny Little Pedro (PP), And So Do I (CH), The Eyes And Ears Of The World (Paramount on Parade) Swing Your Blues Away (PP), Make Up Your Mind About Me (CH), Lead On, My Heart Will Follow (FS), The Pied Piper Of Harlem (PP), Blue Moon (FS-Band), The Pied Piper Of Harlem (PP) (reprise), Old Black Joe, IGSOY (close)

Only broadcast over NBC Red in the United States (no CBC simulcast). The first 15 minutes were not heard on the west coast.

The script of this broadcast is located in Volume 3, Radio Scripts.

September 7, 1940 (Sat)

The band closed at the Canadian National Exposition.

62 Down Beat, September 1, 1940
September 8. 1940 (Sun), Lake Compounce, Bristol, Connecticut (Dance)\(^{63}\)

**Personnel**

Chuck Peterson (tp) replaces Blake (tp) (illness)

**TOMMY DORSEY AND HIS ORCHESTRA**

Trumpets: Ziggy Elman, Ray Linn, **Chuck Peterson**, Clyde Hurley; Trombones: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce, Heinie Beau (as), Don Lodice (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, Connie Haines, The Pied Pipers (Jo Stafford, Clark Yocum, Chuck Lowry and John Huddleston)

**September 9, 1940 (Mon)**

RCA Studios

New York

Victor Recording Session

BS 055960-1

WHEN YOU AWAKE

(Henry Nemo)

Vocal refrain by Frank Sinatra

Deane Kincaide arrangement

78: **Victor 26764-B**, HMV (Au) EA 2806 (?)

LP: **RCA (E) SD 1000**

CD: **RCA 07863-66353-2/2**

BS 055960-2

WHEN YOU AWAKE

78: HMV (Au) EA 2806 (?)

BS 055961-1

ANYTHING

(C/A)

Vocal refrain by Frank Sinatra

Deane Kincaide arrangement

78: **Victor 27208-A**

LP: **Victor LPM 1569**

CD: **RCA 07863-66353-2/2**

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\(^{63}\) *Variety*, August 28, 1940, p. 33
September 10, 1940 (Tue) 10:00 - 10:30 pm
NBC Radio City, New York
“Pepsodent Summer Pastime” 12
(NBC Red) (WEAF)
Ed Herlihy, announcer
Jerry Lester, comedian, guest

September 11, 1940 (Wed) Carrolltown, Pennsylvania (Dance)

September 12, 1940 (Thu) Private party for Edsel Ford, Detroit, Michigan
Edsel Ford was President of The Ford Motor Company.

September 14, 1940 (Fri) Youngstown, Ohio (Dance)

POT O’ GOLD TIME SWITCH SET, DITTO T. DORSEY’S NET

“Chicago, Sept. 10 – The Lewis-Howe drug firm will shift the Horace Heidt ‘Pot ‘O Gold’ show for Tums to Tuesdays at 7 pm over the NBC Blue as of Oct. 3 over a network of 95 stations. The Tommy Dorsey show for N-R Tablets will ride on 86 NBC Blue outlets at 7:30-8 p.m. CST starting Oct. 17. The Stack-Goble agency here handled both contracts.”

September 14, 1940 (Sat) 4:00 - 5:00 pm
WCOL Studios, Columbus, Ohio
(NBC Red) (WCOL) (Sustaining)
“The Dorsey Hour”
John Feld, announcer

**NBC-335, SSRH-144-1**

IGSOY (open), Swing Time Up In Harlem (CH), Love Lies (FS ) The One I Love Belongs To Somebody Else (FS-PP) Trade Winds (FS), March Of The Toys; Medley, Hit Songs of Yesterday: If It’s The Last Thing I Do (FS), I Live The Life I Love (TD solo), You’re A Sweetheart (CH), Losers Weepers; Station break; I’ll Never Smile Again (FS-PP), Dreaming Out Loud (CH), Blues No More, The Pied Piper Of Harlem (PP); Contest Tunes: Love Is All That bothers Me (CH), How Could We Know (FS), What Did I Say To You (PP); East Of The Sun (And West of the Moon) (FS-Band), How Could We Know (FS) (reprise), So What, IGSOY (close)

The script of this broadcast is located in Volume 3, Radio Scripts.

Dorsey and Feld discuss the band’s plans to appear at Valley Dale Ballroom outside of Columbus later in the evening. From their comments, it is apparent that they were located in downtown Columbus at the radio station studio (and Feld signs off from the station).

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64 *Variety*, September 11, 1940, p. 21
September 14, 1940 (Sat) Valley Dale Ballroom, Columbus, Ohio (Dance)\(^{65}\)

September 15, 1940 (Sun) Trianon Ballroom, Cleveland, Ohio (Dance)\(^{66}\)

September 15, 1940 (Sun) 11:30 - 11:57 pm
Trianon Ballroom, Cleveland, Ohio
(NBC Red) (WTAM) (Sustaining)

IGSOY (open), Six Lessons From Madame La Zonga (CH), Head On My Pillow (FS), Make Me Know It, Half Way Down The Street (FS), Symphony In Riffs, I'll Never Smile Again (FS-PP), I Know That You Know (to close)

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Ray Linn, Chuck Peterson; Trombones: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce, Heinie Beau (as), Don Lodice (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (dms); Vocalists: Frank Sinatra, Connie Haines, The Pied Pipers (Jo Stafford, Clark Yocum, Chuck Lowry and John Huddleston)

September 17, 1940 (Tue)
RCA Studios, New York
Victor Recording Session

BS 056130-1
TWO DREAMS MET
(From the 20th Century-Fox film "Down Argentine Way")
(C/A)
Vocal refrain by Connie Haines

78: Victor 26764-A, HMV (E) BD 5655, HMV (Au) EA 2702.

BS 056131-1
SHADOWS ON THE SAND
(C/A)
Vocal refrain by Frank Sinatra
Fred Stulce arrangement

78: Victor 26761-B, HMV (Au) EA 2750, HMV (Swz) JK 2129.
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/2

\(^{65}\) Columbus Dispatch, September 13, 1940
\(^{66}\) Cleveland Press, September 14, 1940
(September 17, 1940, Continued)

BS 056132-1
(EV’RYTHING HAPPENED) WHEN I SAW YOU
(Jack Allan-Lloyd Johnson)
Vocal refrain by Connie Haines

78: Victor 26786-B

BS 056133-1
YOU’RE BREAKING MY HEART ALL OVER AGAIN
(Arthur Altman-James Cavanaugh-John Redmond)
Vocal refrain by Frank Sinatra
Deane Kincaide arrangement

78: Unissued
CD: RCA 07863-66353-2/2, Masters of Jazz (F) MJCD54.

BS 056133-2
YOU’RE BREAKING MY HEART ALL OVER AGAIN

78: Victor 26761-A, HMV (Au) EA 2723.
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/2

BS 056134-1
YOU’VE GOT ME THIS WAY
(From the RKO-Radio film “You’ll Find Out”)
(Johnny Mercer-Jimmy McHugh)
Vocal refrain by the Pied Pipers
Sy Oliver arrangement

78: Rejected

BS 056134-2
YOU’VE GOT ME THIS WAY

78: Victor 26770-B, HMV (Au) EA 2626.
CD: Razor & Tie 7930 182200-2
September 17, 1940 (Continued)

BS 056135-1
I'D KNOW YOU ANYWHERE
(From the RKO-Radio film “You'll Find Out”)
(Johnny Mercer-Jimmy McHugh)
Vocal refrain by Frank Sinatra
Deane Kincaide arrangement

78:  Victor 26770-A, HMV (Au) EA 2626, HMV (Ind) NE 551.
LP:  Camden CAL/CAS-800, RCA (E) SD 1000
CD:  RCA 07863-66353-2/2

September 17, 1940 (Tue) 10:00 - 10:30 pm
NBC Radio City, New York
“Pepsodent Summer Pastime” 13
(NBC Red) (WEAF)
Ed Herlihy, announcer
Jerry Lester, comedian, guest

This was the last program in the Bob Hope summer replacement series.

September 18, 1940 (Wed) 4:45 - 5:00 pm
Levis Music Store, Rochester, New York
Interview with Tommy Dorsey, Frank Sinatra and Connie Haines
(WSAY) (Local)

September 18, 1940 (Wed)
Columbus Auditorium, Rochester, New York
(Dance)67

TOMMY D. AND ZIGGY TRADE HORNS; BOTH SOLID

“Rochester, N. Y. – The citizens got their kicks right when Tommy Dorsey traded places and instruments with Ziggy Elman on the band’s one nighter here recently. Tommy played fine jazz trumpet sitting back in the section, while Ziggy fronted with Tommy’s sliphorn and poured out some real gut from it. Dorsey played clarinet on the band’s jazzy rendition of “Friendship” behind the Pied Pipers vocal. About 450 persons jammed the Levis Music Store when Tommy, Frank Sinatra and Connie Haines were interviewed over WSAV from the balcony of the store. Tommy and the gang were met at the station by a sheriff escort and rushed up late to be officially greeted by mayor Samuel Dicker. The band had been up all night making records in New York – Bill Hughes.”68

67 Rochester Democrat, September 17, 1940, p. 11
68 Down Beat, October 1, 1940
MAESTRO SWINGS INTO TOWN WITH HARDLY HOUR FOR SELF

“Only a jitterbug of the first class could keep up with Tommy Dorsey, the swing master idol of “rug cutters” and member of the jeep fraternity. Coming into town on the Empire yesterday afternoon, the nattily dressed Tommy was greeted by Mayor Samuel B. Dicker, and a group of autograph seekers, and whisked away with a police escort to a broadcasting station; thence to a music store besieged by admirers who wanted autographed records, thence to the Seneca Hotel, where he had a breathing spell of less than an hour before playing with his orchestra at the Columbus Civic Center ballroom, which was packed to the doors. A pleasant appearing and gracious mannered young man, prime trombonist to the followers of the latest of rhythmic patterns, he told with a sigh of fatigue about the 10,000 mile tour he is on, with 24 musicians, which will include stops in 50 cities between here and the coast, where they will remain eight weeks, making a picture, “Las Vegas Nights,” for Paramount, and also appearing at the Palladium.

“He was most enthusiastic about his children, Patricia, 15, who “keeps me almost broke buying the latest recordings of dance orchestras, my own included,” and about “Skippy” who is 10 years old. With his boy the orchestra leader enjoys most of his leisure time building and adding to a miniature railroad in the recreation room of their home in Bernardsville, N.J. Last year they had to remove part of the brick foundation of the house, and have an alteration made, as the basement could not contain the railroad, which has 2,000 feet of tracks and more than a hundred cares of various types.

“The baton swinging Tommy was not inclined to talk about music making, although he said that if he gave up orchestra work he would not know what to do, as he has never done anything else. ‘Arrangements liked by people in the different section of the country vary with the district, and the type of people,’ he stated. ‘Some do not like to dance, but merely to come and listen, and if there is one chord that varies from a recording they have heard, they immediately want to know the significance of the change. I think that swing will last a while longer, it seems to be what the crowds want.’ With an expression of regret, the obliging conductor sent an autographed photograph to the girls in East-T at Lola Sanatorium, because he was not able to answer their request for a personal appearance.”

September 19, 1940 (Thu) Harrisburg, Pennsylvania (Dance)

September 20, 1940 (Fri) 11:30 - 11:59:40 pm
Roseland Ballroom, New York
(NBC Red) (WEAF)
Robert “Bob” Waldrop, announcer

IGSOY (open) - (What Can I Say, Dear) After I Say I’m Sorry (PP), When You Awake (FS), I’m Nobody’s Baby (CH), I’ll Never Smile Again (FS-PP), Easy Does It, And So Do I (CH), Marie (FS –Band), Losers Weepers, IGSOY (close)

69 Rochester Democrat, September 19, 1940, p. 21
September 21, 1940 (Sat) 5:00 - 6:00 pm
NBC Radio City, New York
(NBC Red) (WEAF)
“The Dorsey Hour”

IGSOY (open), Lights Out, Hold Me Tight (CH) (SO arr), I Could Make You Care (FS), Another One Of Them Things, We Three, Maybe, Looking For Yesterday (FS), Old Man Harlem, Funny Little Pedro (PP), That’s For Me (CH), Boogie Woogie, How Could We Know (FS), Contest Tunes: My Heart Tells Me It’s So; Too Late; Introduction To A Savage, Deep Night (FS-Band), Quiet, Please, IGSOY (close) (“Too Late” was the winning tune)

September 21, 1940 (Sat), Pottstown, Pennsylvania (Dance)\(^70\)
This appears inconsistent with the location of the earlier NBC broadcast but possible.

September 22, 1940 (Sun) Savoy Ballroom, Harlem, New York

Tommy Dorsey participated in a jam session.\(^71\)

September 25, 1940 (Wed)
Boston Braves Field, Boston, Massachusetts
“Cavalcade of Stars”

Guests included Tommy Dorsey and his Orchestra, Ben Bernie, Sophie Tucker and many more.\(^72\)

September 25, 1940 (Wed), American Legion Ball, Boston, Massachusetts (Dance)

September 26, 1940 (Thu), Hotel Astor, New York

September 27, 1940 (Fri) Johnson City, New York (Dance)

\(^70\) *Variety*, August 28, 1940, p. 34
\(^71\) *Down Beat*, October 15, 1940
\(^72\) *Boston Globe*, September 26, 1940, p. 1
September 28, 1940 (Sat) 5:48:30 - 6:24:39 p.m.
WSPD Studios, Toledo, Ohio
(NBC Red) (WSPD) (Sustaining)
“The Dorsey Hour”

IGSOY (open), The One I Love (FS-PP), Some Of Your Sweetness (FS), I’ll Never Smile Again (FS-PP). The Eyes And Ears Of The World (Paramount On parade), Too Late (CH), Song Contest Tunes: Let Me Walk Beside You, Don’t Turn Me Away, I Knew It Was Love (PP); Sweet Sue (FS-Band), Dear Old Southland, IGSOY (close) (“I Knew It Was Love” was the winning tune)

The following instructions were issued by NBC New York regarding this program: “This program will immediately follow the Ohio State - Pittsburgh Football Game. In the event the Game ends before 5:25 PM, the Tommy Dorsey program will broadcast for one full hour. In this event, there will be an appropriate musical standby available in the New York studios to fill any unused time from conclusion of Tommy Dorsey program up to 6:25 PM. However, if the Game ends after 5:25 PM, the Tommy Dorsey program will take whatever time is left up to 6:25 PM but will not go beyond 6:25 PM. A station break is to be made at 6:00 PM sharp!”

The football game did run long and the network switched to WSPD at 5:48 pm. The following tunes had to be dropped from the cleared one-hour script: “Song Of India,” “Rhumboogie,” “Without A Song” and “Swing High.”

WSPD was the original radio station owned by George B. Storer and Fort Industries, which later became Storer Broadcasting Company, a major United States radio, television and cable company with headquarters in Miami Beach, Florida.

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73 NBC Collection, Library of Congress
October 1940

BEAU WITH DORSEY

“New York – Henie Beau replaced Hymie Schertzer on alto with Tommy Dorsey, Freddie Stulce moving over to first chair and Bowe playing third. Schertzer has been rehearsing with Gus Bivona’s band.”

DORSEY VS. BERIGAN UP IN HARLEM

“New York – Maybe it was just a coincidence or maybe it was smart booking, but Harlem was really popping the other Sunday night (Sept. 22) when Tommy Dorsey jammed them in at the Savoy Ballroom while his ex-sideman, Bunny Berigan, only two blocks away in the Golden Gate Ballroom. Played the second of two days in which his new band made its public debut. Berigan, who’s all set with MCA backing, has Frank Tiffany, Frank Perry and Ray Crafton, trumpets; Sam Kublin, Max Smith, trombones; Eddie Alcock, alto; Andy Fitzgerald, alto and arranger; Frank Crolene, tenor and arranger; Jack Henerson, tenor; Bill Clifton, piano; Jack Maisel, drums and Mort Stuhlmaker, bass. Denny Richards, who sang with the last Berigan band, is back with Bunny, who won’t use a girl singer.”

MOVIE FOR TOM DORSEY & BAND

“Los Angeles – Paramount has just signed Tommy Dorsey and his band to appear in the new movie “Las Vegas Nights,” which goes into production shortly after the band opens at the new Palladium October 15. Stars of the pic will be Allan Jones and Bert Wheeler.”

October 5, 1940 (Sat) 4:00 - 4:55 pm
KSD Studios, St. Louis, Missouri
(NBC Red) (KSD) (Sustaining)
“The Dorsey Hour”

IGSOY (open), That’s For Me (CH), Only Forever (FS), Dark Eyes (TD solo feature), Head On My Pillow (FS), Whispering (FS-PP) & PP, When You Awake (FS), Blues No More, Funny Little Pedro (PP), I Wouldn’t Take A Million (CH), Make Me Know It, I Knew It Was Love (PP), Song Contest Tunes: Why Can’t We (CH), Midnight On The Trail (FS), Dreamin’, Just Dreamin’ (PP), East Of The Sun (And West of the Moon) (FS-Band), I Know That You Know, IGSOY (close)

74 Down Beat, October 1, 1940
75 Down Beat, October 1, 1940
76 Down Beat, October 1, 1940
ON THE UPBEAT

“Jimmy Blake, Tommy Dorsey trumpeter who collapsed a lung several weeks ago, out of Johns-Hopkins Hospital, Baltimore, he'll go to coast to meet the Dorsey band but will not play for three or four months at the least. Dorsey opens at the Palladium, Los Angeles, Oct. 31.”  

BALLROOM MAY CANCEL TOMMY DORSEY BECAUSE OF THEATRE DATE CONFLICT

“Tommy Dorsey may be canceled out of his scheduled six-week stand at the Palladium, Hollywood’s new deluxe ballroom, because he has accepted an offer to play the Paramount Theatre in the same town for two weeks prior to the Palladium date, Oct. 31. Louis Brecker, operator of the Roseland Ballroom, N. Y., and a partner in the Hollywood ballroom, was trying to decide yesterday (Tuesday) what legal recourse he should pursue against Dorsey. Brecker booked the date for Dorsey's opening at the Palladium over the head of the Music Corporation of America. In the meantime MCA had obtained a bid from Fanchon & Marco for Dorsey’s theatre services. According to Brecker, Dorsey had assured him that he would not okay the date unless he received the consent of Brecker and his Hollywood partner and that before the pair had an opportunity to give him a joint answer, Dorsey confirmed the Paramount date. Brecker now holds that by playing the Paramount in advance of the ballroom’s opening Dorsey would take the edge off his exploitation value as the first band to play the new spot, as well as affecting the Palladium’s box office. Under the contract that Dorsey has with the Palladium the latter is obligated to pay for the air transportation of Dorsey and his band to New York from Hollywood so that they can fill a New York date Dec. 17.”

October 10, 1940 (Thu), Pla-Mor Ballroom, Kansas City, Missouri (Dance)

TOM DORSEY DRAWS 3,000 TO PLA-MOR, K. C.

“Kansas City, Oct. 15 – The first sizable band of the fall season was the Thursday (10) night sand of the Tommy Dorsey crew at the Pla-Mor Ballroom. The band drew over 3,000 customers at a gate admission of $1.30 per head and an advance fee of $1.15. A total of $3,250 is big money for this spot, but the mid-week date held down the take. Dorsey and the band made a string of one-nighters between a date in St. Louis and its opening at the Palladium Ballroom, Hollywood, where the orchestra will play while working in Paramount’s ‘Las Vegas Nights,’ Dorsey’s first film venture. Lawrence, Kansas, Omaha and Ogden were stops on the one-nighter route. Manager Will Wittig of the Pla-Mor officially inaugurated the fall season in his newly decorated hall with the Dorsey engagement.”

October 11, 1940 (Fri), Lawrence, Kansas (Dance)
October 12, 1940 (Sat) 4:30 - 5:20 pm
WOW Studios, Omaha, Nebraska
(NBC Red) (WOW) (Sustaining)
“The Dorsey Hour”

IGSOY (open), Lights Out, Hold Me Tight (CH), The World Is In My Arms (FS), Take It, Head On My Pillow (FS), You’ve Got Me This Way (PP), I Could Make You Care (FS), Old Black Joe; Station Break; Funny Little Pedro (PP), And So Do I (CH), Swanee River (SO arr), Dreamin’, Just Dreamin’ (PP); Song Contest Tunes: Lovely Is The Word For You (CH), Garden Of Roses (FS), What Am I To Do (PP), Who (from “Sunny”) (FS-Band), What Am I To Do (reprise); Announcement about the new “Fame and Fortune” program, So What, IGSOY (close)

The script of this broadcast is located in Volume 3, Radio Scripts.

October 12, 1940, Coliseum Ballroom, Omaha, Nebraska (Dance)

October 14, 1940 (Mon), White City Ballroom, Ogden, Utah (Dance)\(^{80}\)

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Photo caption: “Stars of the band world met recently with Mrs. Eleanor Roosevelt, wife of the president, at a benefit held in New York. Shown at left, in order, are Frank Sinatra, vocalist with Tommy Dorsey; Lionel Hampton, now rehearsing his own band, Mrs. Roosevelt, Tommy Dorsey and Bunny Berigan, also woodshedding a new jive crew, which he will front with his trumpet. Dorsey now is en route to Hollywood for a run at the new Palladium Dance Palace.”\(^{81}\)

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\(^{80}\) The Davis County Clipper, Bountiful, Utah, October 11, 1940, p. 5

\(^{81}\) Down Beat, October 1, 1940
MUSIC FIGHT TO THE FINISH
Broadcasters See No Peace
Battle of the Nerves

“The radio broadcasting industry and the American Society of Composers. Authors and Publishers may go to a knockdown decision after January 1, 1941, partly, if not entirely, because there is no way in which anybody on the radio side of the fence can either open or recommend that negotiations be opened with ASCAP without being accused of double-crossing the radio industry, flirting with the enemy or having jelly instead of backbone. Memories of bitterness over the ASCAP deals in 1935 is the second greatest psychological factor this time on the side of radio solidarity, being next in importance only to the anger radio men feel toward ASCAP.”

BALLROOM SUES MCA ON TOMMY DORSEY BOOKING
“MALICIOUS INTERFERENCE”

“Operators of the Palladium Ballroom, Hollywood, have filed suit for $500,000 against Music Corporation of America, charging ‘malicious interference’ with Tommy Dorsey’s six-week location date at their spot beginning Oct. 31. Louis Brecker, co-owner of the Palladium and operator of the Roseland Ballroom, New York, asserts that the suit was started on the coast Monday (14) because MCA booked Dorsey at the Paramount Theatre, Los Angeles, the two weeks preceding the band’s going to work for him. Brecker’s Hollywood partner obtained last Thursday (10) a temporary injunction against Fanchon & Marco, operators of the Paramount, enjoining them from advertising Dorsey’s theatre date on the grounds that the ads conflicted with the printed matter regarding the band’s start at the Palladium. The injunction, however, was vacated Monday (14) when a permanent stay was denied. The band’s date at the Paramount begins Oct. 18 and end the day before the start of the Palladium’s six weeks. The latter has not been canceled. Brecker explained that too much money has gone into advertising the opening and Dorsey’s appearance to erase the showing. The terms of the contract between Dorsey and the Palladium originally called for the latter to add $3,000 to Dorsey’s salary to underwrite the expense of flying his band to he coast. Brecker says the original intention was for Dorsey to stay at the Astor Hotel, New York, until late in October and then fly to the coast at his expense. Ina Ray Hutton replaced Dorsey in early September, however and Dorsey has played a string of one-nighters in the east before single dating it westward. There was no understanding between the bandleader and the ballroom operators other than the Dorsey band could play one-nighters up and down the Pacific Coast if it desired before starting at the Palladium.”

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82 Variety, October 16, 1940, p.1
83 Variety, October 16, 1940, p. 51
TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Ziggy Elman, Ray Linn, Jimmy Blake, Chuck Peterson; Trombones: TD, Les Jenkins, George Arus, Lowell Martin; Reeds: Johnny Mince (clt & as), Fred Stulce, Heinie Beau (as), Don Lodice (ts); Rhythm: Joe Bushkin (p), Clark Yocum (g), Sid Weiss (b), Buddy Rich (d); Vocalists: Frank Sinatra, Connie Haines, The Pied Pipers (Jo Stafford, Clark Yocum, Chuck Lowry and John Huddleston)

October 16, 1940 (Wed)
RCA Studios, Hollywood
Victor Recording Session

PBS 055108-1
SWING TIME UP IN HARLEM
(Sy Oliver)
Vocal refrain by Connie Haines
Sy Oliver arrangement

78: Victor 27249-A, HMV (Au) EA 2768
LP: RCA (F) PM 42036

PBS 055109-1
SWING HIGH
(Sy Oliver)
Trumpet Chorus by Ziggy Elman
Sy Oliver arrangement

78: Victor 27249-B, 20-1577-B, HMV (E) B.D.5884, HMV (Au) EA 2768,
    HMV (Swz) JK 2538, HMV (Ei) IM 1076, HMV (Sp) GY 828,
    HMV (Hun) HUC 129, VdP (I) AV 810
LP: RCA (F) 731.129
CD: Bluebird 9987-2-RB

PBS 055110-1
DO YOU KNOW WHY?
(Johnny Burke-Jimmy Van Heusen)
Vocal refrain by Frank Sinatra
Deane Kincaid arrangement

78: Victor 26798-A
LP: Camden CAL/CAS-800, RCA (E) SD 1000
CD: RCA 07863-66353-2/2, RCA (G) PD 89810-2 (003562 89810-28)
(October 16, 1940 Continued)

PBS 055111-1
ISN'T THAT JUST LIKE LOVE
(Johnny Burke-Jimmy Van Heusen)
Vocal refrain by the Pied Pipers
Sy Oliver arrangement

78: Victor 26798-B
CD: Razor & Tie 7930 182200-2

PBS 055112-1
SWANEE RIVER
(Stephen Foster)
Sy Oliver arrangement

78: Victor 27233-B, HMV (E) BD 5679, (Au) EA 3199
EP: Victor EPBT 3018, SPD 25, RCA 21058 (in set B-21058)
LP: Victor LPT 3018, LPM 1234, LPM 1432
CD: Bluebird 9987-2-RB

October 17, 1940 (Thu) 5:30 - 6:00 p.m.
NBC Hollywood
"Fame and Fortune" 1
(NBC Blue) (KECA)
RCA MT 1026 (1), RCA MT (-) (2)
Fred B. Cole, announcer
"Ruth Lowe" and Horace Heidt, guests
(Series Premiere)

B-D106-2, NBC-336, SSRH-21-2

IGSOY (open), I'm Nobody's Baby (CH), Only Forever (FS), Medley: Song of India, Marie (FS-Band), I'll Never Smile Again (brief), Ruth Lowe tells the story of “I'll Never Smile Again” to Horace Heidt and Tommy Dorsey, I've Got A Restless Spell (winner of song contest: Ms. Nancy Lampy of New York), Imagination (FS), Old Black Joe, IGSOY (close)

About Ruth Lowe’s appearance on this program, see Variety "Radio Review," following.
Tommy Dorsey and his Orchestra
“Las Vegas Nights”

NBC Hollywood at Sunset and Vine
Looking East on Sunset toward CBS
Commercial Releases

Only Forever

CD: RCA 07863-66353-2/5

Medley: Song Of India (Fred B. Cole’s interpolated comments retained), Marie (TD’s intro retained)

EP: RCA Victor EPA 833-1 (G2PH-3490)
LP: RCA Victor LPM 6003-2, RCA (G) NL-89780, RCA (J) RJL-2006 (F2PP-4956)
CD: RCA (G) 74321 36401-2 (PD 89810-2) (003562 89810-28)
       Reader’s Digest RCU-056-E, Collectables Records 2813

Marie (only)

Vinyl 78: RCA Victor (Arg) 1A-1176-A. (P5PP-8877)

Marie (with added edited applause at beginning and end):

LP: RCA Camden ADL2-0178-A-1 (e)
CD: RCA 07863-66353-2/5

Old Black Joe

LP: RCA Victor LPM 6003-2, RCA (G) NL-89780, RCA (J) RJL-2006 (F2PP-4956)
CD: RCA (G) 74321 36401-2 (PD 89810-2) (003562 89810-28)
        Collectables Records 2813

This was the series premiere of the Nature’s Remedy (NR Tablets) “Fame and Fortune” series. Broadcasting from Hollywood in the Pacific Time Zone, there had to be two feeds of the program for NBC Blue local affiliates, broadcast at 5:30 pm in Hollywood or 8:30 pm in New York for the Eastern and Central time zones and at 8:30 pm in Hollywood for the Mountain and Pacific time zones. It was strict NBC policy at this time for all broadcasts to be live and this required two feeds.

October 17, 1940 (Thu) 8:30 - 9:00 p.m.
NBC Hollywood
“Fame and Fortune”
Western/Mountain Feed
(NBC Blue) (KECA)
Fred B. Cole, announcer
“Ruth Lowe” and Horace Heidt, guests
MILLER, SKEPTICAL, MEETS BANDSMEN TODAY

“New York - A committee of bandleaders, chairmaed by Fred Waring, will seek to find out today (Wednesday) from Neville Miller, president of the National Association of Broadcasters, what has been holding up negotiations between the radio industry and the American Society of Composers, Authors and Publishers on a new licensing contract. The meeting takes place at Waring’s office and the committee is the one that some 40 maestros designated two weeks ago following a discussion of the problems facing them as a result of the radio-ASCAP impasse. Gene Buck, president of ASCAP, has put himself on record with the committee as agreeable to meting with anybody from radio who is fully authorized to negotiate and close a deal The leader’s committee has addressed its request for the meeting to Niles Trammell, NBC prez; Edward Klauber, CBS executive v. p. and A. J. McCosker, chairman of the Mutual network board, as well as Miller, and the three network officials elected to have Miller alone appear and present their side of the issue.”84

October 19, 1940 (Sat) 2:00:03 - 2:59:40 pm
NBC Hollywood
(NBC Red) (KFI) (Sustaining)

IGSOY (open), The One I Love (FS-PP), Head On My Pillow (FS), Another One Of Them Things, Funny Little Pedro (PP), Rhumboogie (CH), Trade Winds (FS), Losers Weepers, I Could Make You Care (FS), And So Do I (CH), When You Awake (FS), The Eyes And Ears Of The World (Paramount on Parade), I’ve Got A Restless Spell (FS-CH-PP), Marie (FS-Band), Quiet Please, IGSOY (close)

The last five minutes of the feed were not heard in New York over WEAF and replaced by a rundown of college football scores.85

FROM THE PRODUCTION CENTRES
In Hollywood

“It’s old home week for Charlie Bulotti, here to launch Tommy Dorsey’s new program for Lewis-Howe’s NR Tablets. He was producer-announcer at KHJ for many years and more recently did a hitch at the San Francisco World’s Fair under Bob Coleson.”86

FRED COLE JOINS T. DORSEY

“Boston, Oct. 22 – Fred Cole, announcer at WBZ for the past three years and a local expert on “swingiana,” left Boston last week to drive to California. From the West Coast, Cole will do five broadcasts as the announcer for the new Tommy Dorsey series, while the band is making a film. He will later return east with the orchestra to announce the shows from New York City.”87

84 Variety, October 16, 1940, p. 36
85 NBC Collection, Library of Congress
86 Variety, October 23, 1940, p. 25
87 Variety, October 23, 1940, p. 41
Radio Reviews

TOMMY DORSEY
“Fame and Fortune” with Connie Haines, Frank Sinatra
Band, Songs
30 mins.
NATURE’S REMEDY
Thursday, 8:30 pm
WJZ-NBC, New York
(Stack-Gable)

“This program represents NBC’s first letdown of the bars it put up against new laxative accounts five years ago, so that whatever results Nature’s Remedy gets out of the half hour should be regarded by the account, Lewis-Howe, as so much velvet. The Tommy Dorsey session also serves as another of Lewis-Howe’s devices a la “Pot O’ Gold” for giving money away. The giveaway appeal on Dorsey’s show involves amateur songwriters, Its avowed purpose is to ‘help’ these neophytes ‘up the ladder of fame and fortune.’ Fortunately for the listeners, the program includes only one sample of this solicited stuff. The stunt’s sales bluster is greater than its bite since the amateur entry is but one of seven numbers played. For the debut occasion the program offered a crowning example of a first song success in the case history of Ruth Lowe. Horace Heidt (‘Pot O’ Gold’) also appeared long enough a this mike to assist someone impersonating Miss Lowe in repeating her story, heard before on the air, as to how she came to write ‘I’ll Never Smile Again.’ Dorsey, publisher of the this tune, vouchsafed at the tail end of the interview that ‘Never Smile’ has sold over 400,000 sheet copies and over 500,000 phonograph records. With such inspiration before them, the toll of dime-store clerks and busboys suddenly turning to songwriting should be terrific. Before an amateur can submit his manuscript an entry blank must be obtained from a neighborhood drug store or from Lewis-Howe direct. No manuscripts are returned. Dorsey explained that he and two other orchestra leaders (not named) are the sole judges of a manuscript’s worthiness for the weekly prized money, namely $100 for the song actually performed on the program and $50 each to the two runner-ups. The song performed on the opening program was tagged ‘I’ve Got A Restless Spell.’ Dorsey gave it, as he usually does all his numbers, a craftsmanlike arrangement and good vocal backing via Connie Haines and Frank Sinatra. In line with the network’s campaign to wean listeners away from ASCAP music Dorsey also played ‘Old Black Joe.’ The advertising copy on Nature’s Remedy was heavy but inoffensively phrased. The product, it was pointed out, is not being offered as a cure-all but merely as a laxative help. Also included in the sales argument was a money-back offer and the reliability angle, viz: Nature’s Remedy has been on the market for 50 years.”

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Variety, October 23, 1940, p. 32
October 24, 1940 (Thu) 5:30 – 6:00 pm
“Fame and Fortune” 2
NBC Hollywood
(NBC Blue) (KECA)
RCA MT 1042 (1), RCA MT 3004 (2)
Fred B. Cole, announcer

**B-D106-3, NBC-337, SSRH-24-1**

IGSOY (open) Dark Eyes, Trade Winds (FS), That’s For Me (CH), Who (FS-Band), Commercial, Margie (PP) (SO arr), Song writing contest information, I Know That You Know, There I Go (brief), Commercial, Fanfare, Oh, Look At Me Now (FS-CH-PP) (SO arr), Song writing contest winners, Oh, Look At Me Now (reprise with TD’s closing remarks), IGSOY (closing theme with Fred B. Cole’s closing commercial)

**Commercial Releases**

That’s For Me

**CD:** Collector’s Choice CCM-241

Who

**CD:** RCA 07863-66353-2/5

Margie

**EP:** RCA Victor EPA 833-2 (G2PH-3491)

**LP:** RCA Victor LPM 6003-1, RCA (G) NL-89780, RCA (J) RJL 2005 (F2PP-4954)

**CD:** RCA (G) 74321 36401-2, Collectables Records 2813

TD’s spoken intro to “Margie” on the commercial releases is taken from the Treasury broadcast of August 27, 1942 at the Palace Theater, Youngstown, Ohio, thus giving the erroneous impression of actual venue (see Volume 1, Chapter 8, ‘1942’).

October 24, 1940 (Thu) 8:30 - 9:00 p.m
“Fame and Fortune”
Western/Mountain Feed
NBC Hollywood
(NBC Blue) (KECA)
Fred B. Cole, announcer
October 26, 1940 (Sat) 2:38 - 3:00 pm
NBC Hollywood
(NBC Red) (KFI) (Sustaining)

IGSOY (open), Maybe, Looking For Yesterday (FS), Six Lessons From Madame La Zonga, Oh! Look At Me Now (FS-CH-PP) (SO arr), East Of The Sun (And West of the Moon) (FS-Band), Old Black Joe (to close)

October 31, 1940 (Thu), Palladium Ballroom-Café, Hollywood (Hollywood Palladium)

The band literally opened the new Palladium Ballroom-Café in Hollywood, as its debut was the first night the establishment was in business. It was a heavily promoted and somewhat controversial event given the irritation of the Palladium owners about Dorsey’s planned appearance at the Paramount Theatre prior to the opening (see November 1, 1940 Down Beat article, following, for additional information).

"The million-dollar ballroom-cafe, which can accommodate comfortably 7,500 persons, was literally packed to the rafters when band leader Tommy Dorsey blew the first blast from his trombone and his orchestra let loose with some jive and swing music."89

October 31, 1940 (Thu) 5:30 - 6:00 pm
NBC Hollywood
“Fame and Fortune” 3
(NBC Blue) (KECA)
RCA MT 364 (1), RCA MT (-) (2) (Missing)
Fred B. Cole, announcer

B-D107-1, NBC-338

IGSOY (open), Liebestraum, Commercial, I Could Make You Care (FS), I Wouldn’t Take A Million (CH) (SO arr), Song contest information, I’ll See You In My Dreams (FS-Band)

Commercial Releases

Liebestraum, I Could Make You Care

CD: Legacy 82876-71167-2/3

Both tunes are incorrectly identified "New York, October 31, 1940"

I Wouldn’t Take A Million

CD: Collector’s Choice Music CCM-241

89 Los Angeles Times, November 1, 1940
October 31, 1940 (Thu) 8:30 - 9:00 pm
NBC Hollywood
“Fame and Fortune”
Western/Mountain Feed
(NBC Blue) (KECA)
Fred B. Cole, announcer

October 31, 1940 (Thu) 11:30 pm - Midnight
Hollywood Palladium
(KFI) (Local)

Editor’s note: The New Palladium Ballroom-Café (as identified by announcers during the first months of its existence) is henceforth identified in the catalog as the “Hollywood Palladium.”

November 1, 1940 (Fri) 12:30 - 12:57 am
Hollywood Palladium
(NBC Red) (KFI)
(Western Feed Only)

IGSOY (open), The One I Love (FS-PP), Trade Winds (FS), Make Me Know It, Head On My Pillow (FS), Rhumboogie (CH), Marie (FS-Band), Losers Weepers (to close)

October – December 1940
Paramount Studios, Hollywood
“Las Vegas Nights”
Motion Picture Production

“Las Vegas Nights”
Running time: 89 minutes
Black & White
Released March 19, 1941
Ralph Murphy, director
Louis Alter and Frank Loesser, original music
Bert Wheeler, Phil Regan, Constance Moore, Virginia Dale, Lillian Cornell and Betty Brewer, principal actors
Tommy Dorsey and his Orchestra
Paramount Studio Orchestra directed by Victor Young

Tommy Dorsey and his Orchestra

SONG OF INDIA

LP: Hollywood Soundstage 5011, Joyce 3006, Broadway BR 113,
Caliban (E) 6030

I’LL NEVER SMILE AGAIN
Vocal refrain by Frank Sinatra and the Pied Pipers

LP: Hollywood Soundstage 5011, Joyce 3006, Caliban (E) 6030.
("Las Vegas Nights," Continued)

COCKTAILS FOR YOU (Partial)

LP: **Caliban (E) 6030**

ON MIAMI SHORE
Vocal refrain by Lillian Cornell and the Pied Pipers

LP: **Hollywood Soundstage 5011, Caliban (E) 6030**

DOLORES
Vocal refrain by Bert Wheeler & Hank Ladd, spoken comments by Tommy Dorsey

LP: **Hollywood Soundstage 5011, Joyce 3006, Caliban (E) 6030**

THE TROMBONE MAN IS THE BEST MAN IN THE BAND
Vocal refrain by Connie Haines, Tommy Dorsey and the Pied Pipers

LP: **Hollywood Soundstage 5011, Joyce 3006, Broadway BR 113, Caliban (E) 6030**

There are two unidentified partial tunes performed by the band in the film.

**Studio Orchestra**

I Gotta Ride (Phil Regan and Chorus); Mary, Mary, Quite Contrary (Constance Moore, Virginia Dale and Lillian Cornell), The Lamp On The Corner (Lillian Cornell), Dolores (Spanish language “Mexican band”), Southern Hospitality (Bert Wheeler and Virginia Dale), The Shadow Waltz from “Gold Diggers of 1933,” and Dolores (Instrumental over closing credits)

**Notes**

Teenager Betty Brewer, who plays the “Mule Girl”, would resurface as a vocalist with Tommy Dorsey and his Orchestra in 1943 (See Volume 1, Chapter 9, “1943”)

"The Trombone Man Is The Best Man In The Band" gives a sample of the band's stage act routines used for personal appearances at theatres, etc. This was a band that should have been seen as well as hard.
The “New Palladium Ballroom-Café” Opens
Hollywood, October 31, 1940
Tommy Dorsey and Dorothy Lamour at the Palladium Opening Ceremony

“The Brother” would also appear at the Palladium
(Looking east on Sunset toward CBS)
The New Palladium Ballroom-Café
Los Angeles Times, October 31, 1940
November 1940

THREAT OF $500,000 SUIT BLOCKS DORSEY THEATRE JOB

“Los Angeles – A threat of a $500,000 damage suit aimed at MCA, the Paramount Theatre and Fanchon & Marco, which attorneys for the Palladium got under way here with the announcement that Tommy Dorsey would play a date at the Paramount prior to opening the new dancery October 31, seemed to have blocked the scheduled theatre appearance as this was written. A temporary injunction restraining the theatre from advertising the appearance of Tommy on its stage was granted October 11 pending a ‘show cause’ hearing set for the following week. However, at the local MCA office, after the usual ‘we don’t know anything about it’ statement, it was indicated that the T. Dorsey band would not appear at the Paramount until after the Palladium date, anyway. At the Palladium it was stated that Tommy had given a verbal agreement that he would not play any dates in this territory prior to his Palladium opening but that the bandleader had been tossed a curve by someone to the effect that the Palladium management had okayed the theatre date. ‘We want to make it clear,’ said a Palladium spokesman, ‘that we know Tommy Dorsey acted in good faith. Our action was not aimed at him.”

November 1, 1940 (Fri) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 2, 1940 (Sat) 2:00 - 3:00 pm
Hollywood Palladium
“Tommy Dorsey Swing Special”
(NBC Red) (KFI) (Sustaining)

IGSOY (open), Margie (PP) (SO arr), Shadows On The Sand (FS), Take It (TD trombone feature) (SO arr), Lights Out, Hold Me Tight (CH), Without A Song (FS), Dear Old Southland, Funny Little Pedro (PP), Dreaming Out Loud (CH), We Three (FS), Swing High, You Might Have Belonged To Another (FS-CH-PP), I'll See You In My Dreams (FS-Band), So What (to close)

November 2, 1940 (Sat) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 3, 1940 (Sun) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 4, 1940 (Mon) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

90 Down Beat, November 1, 1940, p. 9
November 5, 1940 (Tue) 11:30 pm -Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 6, 1940 (Wed) 11:30 pm -Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 7, 1940 (Thu) 5:30 - 6:00 pm
NBC Hollywood
“Fame and Fortune” 4
(NBC Blue) (KECA)
RCA MT 356 (1), RCA MT 3005 (2)
Fred B. Cole, announcer

B-D107-2, NBC-339, SSRH-124-2
IGSOY (open), Going Home, Song contest information, Our Love Affair (FS), Commercial, Two Dreams Met (CH), Song contest information, And The Angels Sing (Elman tpt solo), Commercial, Sketch: Mr. and Mrs. Ted Pardue write “Sunrise Over Taxco,” Yearning (FS-Band), Commercial, Sunrise Over Taxco (FS-PP), Song contest information, Sunrise Over Taxco (reprise), IGSOY (theme with closing remarks)

Commercial Releases
Going, Home, Our Love Affair

CD: Legacy 82876-71167-2/3

Both incorrectly identified as "New York, November 7, 1940"

Two Dreams Met

CD: Collector’s Choice Music CCM-241

And The Angels Sing

EP: RCA Victor EPA 834-2 (G2PH-3493)

LP: RCA Victor LPM 6003-2, RCA (G) NL-89087, RCA (J) RJL 2006 (F2PP-4956)

CD: RCA (G) 74321 36401-2, Collectables Records 2813

Part of Fred B. Cole’s introduction is retained
SUNRISE OVER TAXCO

(Tas-co)

Words by
GEORGES ELLIOT

Music by
TED PARDU

Contest Winner of the
TOMMY DORSEY
"FAME AND FORTUNE PROGRAM"
Yearning (Just For You)

EP:  **RCA Victor EPA 836-1** (G2PH-3496)

LP:  **RCA Victor LPM 6003-2, RCA (G) NL-89087, RCA (J) RJL 2005** (F2PP-4955)

CD:  **RCA 07863-66353-2/5, RCA (G) 74321 36401-2, Collectables Records 2813, Pair PDC2-1008**

Part of Fred B. Cole’s introduction is retained

**Sunrise Over Taxco**

CD:  **Buddha 74321 69172-2**

November 7, 1940 (Thu) 8:30 - 9:00 pm
NBC Hollywood
“Fame and Fortune”
Western/Mountain Feed
(NBC Blue) (KECA)
Fred B. Cole, announcer

November 8, 1940 (Fri) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 9, 1940 (Sat) 2:30 - 3:25 pm
Hollywood Palladium
(NBC Red) (Sustaining)
“Tommy Dorsey Swing Special”
Not broadcast by KFI

IGSOY (open), The One I Love (FS-Band), You’re Breaking My Heart All Over Again (FS), Make Me Know It, Practice Makes Perfect (PP), I’ll Never Smile Again (FS-PP), I’m Nobody’s Baby (CH), When You Awake (FS), Old Man Harlem; Station Break; Funny Little Pedro (PP), Serenade To The Spot, Some Of Your Sweetness Got Into My Heart (FS), Swing Time Up In Harlem (CH), Sunrise Over Taxco (FS-PP), Yearning (FS-Band), So What, IGSOY (close)

November 9, 1940 (Sat) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (Sustaining)

Partial listing: Whatcha Know Joe? (JS-Band), Everything Happens To Me (FS), Old Man Harlem with announcer’s closing remarks

November 10, 1940 (Sun) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (Sustaining)
RCA Studios, Hollywood
Victor Recording Session

Same personnel as the October 16, 1940 recording session

PBS 055156-1
YOU SAY THE SWEETEST THINGS, BABY
(From the 20th Century-Fox film “Tin Pan Alley”)
(C/A)
Vocal refrain by Connie Haines and the Pied Pipers
Sy Oliver arrangement

78: Victor 27219-A, HMV (Au) EA 2700
CD: Razor & Tie 7930 182200-2

PBS 055157-1
NOT SO LONG AGO
(From the 53d Annual Mask and Wig production “High As A Kite”)
(C/A)
Vocal refrain by Frank Sinatra
Dean Kincaide arrangement

78: Victor 27219-B
LP: RCA (E) SD 1000
CD: RCA 07863-66353-2/2

PBS 055158-1
STAR DUST
(Hoagy Carmichael)
Vocal refrain by Frank Sinatra and the Pied Pipers
Sy Oliver arrangement

78: Victor 27233-A, Victor 27520-A (P 80-5), HMV (E) BD 5679,
HMV (Au) EA 3406, HMV (Swd) X 7418
45: RCA Victor 447-0123-A, Victor WPT 15
EP: Victor EPB 1229, EPBT 3028, EPA 5070, SPD 25, RCA (G) EPC 1229-1,
HMV (E) 7EG 8004, HMV (F) 7EMF 25
LP: Victor LPT 10, LPM 1229, LPM 2774, LPM 3674, RCA-Camden CXS-9027 (e),
RCA (E) SD 1000
CD: RCA 07863-66353-2/2, Reader’s Digest RC7-007-1/1
November 11, 1940 (Mon) 9:30 - 9:57 pm
Hollywood Palladium
(NBC Red) (Sustaining)
Eastern/Central Feed

IGSOY (open), That's For Me (CH), Call Of The Canyon (FS), Take It, Sunrise Over Taxco (FS), Blues No More, Funny Little Pedro (PP), I'd Know You Anywhere (FS), Losers Weepers (to close)

November 11, 1940 (Mon) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 12, 1940 (Tue) 8:01 - 8:15 pm
Hollywood Palladium
(NBC Red) (Sustaining)
Eastern/Central Feed

Partial listing: IGSOY (open), Rhumboogie (CH), Only Forever (FS), Swanee River

November 12, 1940 (Tue) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 13, 1940 (Wed) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 14, 1940 (Thu) 5:30 – 6:00 pm
NBC Hollywood
“Fame and Fortune” 5
(NBC Blue) (KECA)
RCA MT 1028 (1), RCA MT 370 (2)
Fred B. Cole, announcer

**B-D107-3, NBC-340**

(Part 1 only) IGSOY (open), Night And Day, Song contest information, We Three (My Echo, My Shadow And Me) (FS), Commercial, Isn’t That Just Like Love (CH), Song contest information, Once In A While (FS-PP), Commercial, Song contest Sketch

**Commercial Release**

Isn’t That Just Like Love

**CD:** collector’s choice CCM-241
November 14, 1940 (Thu) 8:30 – 9:00 pm
NBC Hollywood
“Fame and Fortune”
(NBC Blue) (KECA)
Western/Mountain Feed
Fred B. Cole, announcer

November 15, 1940 (Fri) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (Sustaining)

November 16, 1940 (Sat) 2:00 - 3:00 pm
Hollywood Palladium
(NBC Red) (Sustaining)
Eastern/Central Feed

November 16, 1940 (Sat) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (Sustaining)

November 17, 1940 (Sun) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (Sustaining)

November 18, 1940 (Mon) 9:30 - 9:57 pm
Hollywood Palladium
(NBC Red) (Sustaining)
Eastern/Central Feed

IGSOY (open), I Wouldn’t Take A Million (CH), Looking For Yesterday (FS), Make Me Know It, Shadows On The Sand (FS), Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai), Funny Little Pedro (PP), Don’t Need The Moon (CH-PP), Old Black Joe (to close)

November 18, 1940 (Mon) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (Sustaining)
November 19, 1940 (Tue) 8:30 - 9:00 pm
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)
RCA MT 493 (1), RCA MT 110 (2)
Eastern/Central Feed

**B-TD7/8, NBC-341/432**

IGSOY (open), Isn't That Just Like Love (CH), When You Awake (FS), Jump Time (Band), Don’t Need The Moon (CH-PP), IGSOY (to break); IGSOY (from break), Funny Little Pedro (PP), Serenade To A Spot (SO arr), You’re Breaking My Heart All Over Again (FS), So What, IGSOY (close)

**Commercial Releases**

Complete with “Don’t Need the Moon” missing

**CD:** Collector’s Choice CCM-1010

Don’t Need The Moon

**CD:** Jazz Hour JH-1052

November 19, 1940 (Tue) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 20, 1940 (Wed) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)
November 21, 1940 (Thu) 5:30 – 6:00 pm
NBC Hollywood
“Fame and Fortune” 6
(NBC Blue) (KECA)
RCA MT 355 (1), RCA MT 3007 (2)
Fred B. Cole, announcer

**B-D108-1, NBC-342, SSRH-27-1**

IGSOY (open), Hymn To The Sun, Looking For Yesterday (FS), Rhumboogie (CH), Star Dust (FS-PP), Blue Moon (FS-Band), Sketch: Mr. and Mrs. William Callan write “That’s How It Goes,” That’s How It Goes (FS-CH-PP), That’s How It Goes (reprise), IGSOY (close)

**Commercial Releases**

Rhumboogie

**CD:** **Collector’s Choice Music CCM-241**

Star Dust

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

Blue Moon

**CD:** **Buddha 74321 69173-2, 74465 999601-2**

November 22, 1940 (Fri) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 23, 1940 (Sat) 2:00 - 2:30 pm PST
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)
“Dorsey Time”

November 23, 1940 (Sat) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)
November 24, 1940 (Sun) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 25, 1940 (Mon) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

IGSOY (open), Swing Time Up In Harlem (CH), Only Forever (FS), Swanee River, Trade Winds (FS), Swing High, Funny Little Pedro (PP), That’s How It Goes (FS-CH-PP), East Of The Sun (And West of he Moon) (FS-Band), I Know That You Know (to close)

November 26, 1940 (Tue) 8:00 - 8:30 pm
Hollywood Palladium
(NBC Blue) (KECA) (Sustaining)
“Dorsey Time”
Eastern/Central Feed

B-D08-3, NBC-343

IGSOY (open), The One I Love (Belongs To Somebody Else) (FS-CH-PP), Our Love Affair (FS), Make Me Know It, Shadows On The Sand (FS), IGSOY (to break), Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai), Funny Little Pedro (PP), That’s How It Goes (FS-CH-PP), Losers Weepers, IGSOY (close)

Commercial Releases
Edited Broadcast

LP: Joyce LP-1022

The complete broadcast sans Losers Weepers; the mid broadcast and closing themes of IGSOY aren’t listed on the record label and the record sleeve.

The Joyce LP was manufactured July 16, 1975 at Artist’s Recording Company Inc., 320 Mill St., Cincinnati, Ohio 45215, which a low-profile pressing plant. Most of the leading US jazz & swing “bootleg” labels of the period (Ajax, Blue Lantern, Broadway, Jazz Archives, Joyce, Phoenix, IAJRC, etc.) used ARC.

Complete Broadcast

CD: Jazz Hour JH-1035, Acrobat Music (E) ACTRCD 9026/1

The mastering resulted in shrill and distorted sound versus the source material, which is preserved in the GMA Edward Burke Collection. Acrobat Music (E) ACTRCD 9026/1 booklet notes erroneously state: "The copyright in these sound recordings is owned by Acrobat Music Group Limited" despite the fact that all music in the box set (3hours+) are poor quality rip-offs of improperly mastered Jazz Hour CDs. All of the source material is located in the GMA Edward Burke Collection and thus the property of the Board of Regents, State of Colorado.
During the early November 26, 1940 Eastern/Central feed, KECA broadcast the NBC Blue dramatic series “Grand Central Station.”\textsuperscript{91}

November 26, 1940 (Tue) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 27, 1940 (Wed) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

\textbf{November 28, 1940 (Thu) 5:30 - 6:00 pm}
\textbf{NBC Hollywood}
“Fame and Fortune” 7
\textbf{(NBC Blue) (KECA)}
RCA MT (-) (1) (Missing), RCA MT 3008 (2)
Fred B. Cole, announcer

\textbf{B-D108-2, NBC-344}

(Part 2) How Am I To Know (FS-Band), Is There A Chance For Me (FS-PP), Is There A Chance For Me (reprise), IGSOY (close)

\textbf{Commercial Release}

How Am I To Know?

Fred B. Cole’s short introduction is retained.

\textbf{EP:} \textbf{RCA Victor EPA 836-2 (G2PH-3497)}

\textbf{LP:} \textbf{RCA Victor LPM 6003-2, RCA (G) NL-89087, RCA (J) RJL 2006 (F2PP-4956)}

\textbf{CD:} \textbf{RCA 07863-66353-2/5, RCA (G) 74321 36401-2, Collectables Records 2813, Pair RDC2-1008}

Is There A Chance For Me

\textbf{CD:} \textbf{Buddha 74465 999600-2, 74321 69172-2}

\textsuperscript{91} Los Angeles Times, November 26, 1940
November 28, 1940 (Thu) 6:00 - 7:00 pm
NBC Hollywood
“The Kraft Music Hall” 199
(NBC Red) (KFI)
Ken Carpenter, announcer
Bing Crosby, host
Connie Boswell, Charles Boyer and Tommy Dorsey, guests
With Bob Burns, The Music Maids, Minerva Pious
John Scott Trotter and his Orchestra

NBC-433

Includes: Yes, Indeed! (Connie Boswell and Tommy Dorsey)

Commercial Release

Yes, Indeed!

LP: Spokane 18

November 28, 1940 (Thu) 5:30 - 6:00 pm
NBC Hollywood
“Fame and Fortune”
(NBC Blue) (KECA)
Western/Mountain Feed
Fred B, Cole, announcer

November 29, 1940 (Fri) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

November 30, 1940 (Sat) 2:00 - 2:30 pm
Hollywood Palladium
(NBC Blue) (KECA) (Sustaining)
Eastern/Central Feed

November 30, 1940 (Sat) 4:30 - 5:00 pm
Hollywood Palladium
(NBC Blue) (KECA) (Sustaining)

November 30, 1940 (Sat) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)
December 1940

"Tommy Dorsey on the Cover: Tommy Dorsey (see front cover) gets a kiss planted upon his kisser by Dorothy Lamour of song and sarong renown at the new Palladium in Hollywood, which Tommy's band opened recently. More than a hundred stars of motion pix and radio were on hand to welcome the Dorsey gang to the coast. Later this month Tommy and the band fly east to open at New York's Paramount Theater for the Christmas holidays. Then the band goes into the Meadowbrook in New Jersey."

December 1, 1940 (Sun) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

December 2, 1940 (Mon) 11:30 pm - Midnight
Hollywood Palladium
(NBC Blue) (KECA) (Sustaining)
Possibly canceled

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92 Down Beat, December 1, 1940
An Inter-Department Memo from James Shellman to Burke Miller of NBC dated December 3, 1940 contains the following message:

“BLUE (1) 11:00-11:30 PM Tommy Dorsey Palladium orchestra program from Hollywood was cancelled due to illness of Dorsey. Coast filled spot with Chuck Foster and Orchestra from Biltmore Bowl.”

The memo does not specify the December 2, 1940 NBC Blue pickup but it would make sense given the date and surrounding NBC Red broadcasts.

December 3, 1940 (Tue) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

December 4, 1940 (Wed) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

MUSIC FIGHT JARS ADMEN
Agencies Find Selves On Spot
Near Zero-Hour on ASCAP vs. Broadcasters Impasse
Bitter Words to the Music Situation Inevitable

“The ASCAP-radio fight has begun to take on the momentum of a head-on collision and, unless intervention looms up meanwhile from one of three sources, Washington, network advertisers or a mediator, the outlook is for a nasty, bitter fight as of January 1. Indications have already been given that this battle in viciousness may dwarf the recent presidential campaign. Once the break occurs there will be no pulling of punches or pleas for quarter. The ASCAP leaders have so far prevailed upon its rank and file to refrain from an retaliatory tactics. Publishers claim that the dance music output of Broadcast Music, Inc. to date contains manifold cases of infringements and works in their catalogs but their lawyers have urged them to withhold action until there is no longer any hope of a settlement. In between radio and ASCAP are not only the bandleaders but the national advertisers and their agencies. The latter are still reluctant to take an overt stand on the situation for fear that any such interference may be used to justify a substantial increase in time rates after settlement of the ASCAP imbroglio. While the agencies feel that the commercial fees for networks set by ASCAP are unreasonable and want to do everything they can to aid the webs in shaving down the demand considerably, they declare themselves as determined to protect the entertainment standards of their programs. As one put it, he had no intention of counseling a client to spend $3,000 on a singer and then have the latter sing 'The Old Oaken Bucket.'”

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93 NBC Collection, Library of Congress
94 Variety, December 4, 1940, p. 1
TOMMY DORSEY EAST
Goes Into Paramount, N. Y.

“Tommy Dorsey finishes his current stand at the Palladium, Los Angeles, Dec. 11 and flies his entire band into New York on the 13th. The outfit will lay off until the 18th when it starts at the Paramount Theatre with the Fred Allen-Jack Benny picture “Love Thy Neighbor.” The Nicolas Brothers dancing act will be on the same bill. Dorsey’s place at the Palladium is taken by Artie Shaw, who in turn will be followed by Glen Gray, Jan. 22.”95

December 5, 1940 (Thu) 5:30 – 6:00 pm
NBC Hollywood
“Fame and Fortune” 8
(NBC Blue) (KECA)
RCA MT 274 (1), RCA MT 3009 (2)
Fred B. Cole, announcer

B-D109-1, NBC-345, SSRH-29-1

IGSOY (open) - Sweet Lorraine (JS), You’re Breaking My Heart All Over Again (FS), Commercial, You Say The Sweetest Things, Baby (CH-PP), Song contest information, Honeysuckle Rose, Commercial, Tommy Dorsey and Warren Hull dialogue, Deep Night (FS-Band), Commercial, You Really Fill The Bill (FS-CH-PP), You Really Fill The Bill (reprise), IGSOY (close)

Commercial Releases
You Say The Sweetest Things, Baby

CD: Collector’s Choice Music CCM-241

Honeysuckle Rose

CD: Reader’s Digest RC7-007-1/3

You Really Fill The Bill

CD: Buddha 74321 69172-2

December 5, 1940 (Thu) 8:30 – 9:00 pm
NBC Hollywood
“Fame and Fortune”
(NBC Blue) (KECA)
Western/Mountain Feed
Fred B. Cole, announcer

95 Variety, December 4, 1940, p. 44
December 6, 1940 (Fri) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

December 7, 1940 (Sat) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

December 8, 1940 (Sun) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

December 9, 1940 (Mon) 7:30 - 8:00 pm
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)
Eastern/Central Feed

IGSOY (open), Practice Makes Perfect (PP), Shadows In The Sand (FS), Swanee River, Trade Winds (FS), Blues No More, Two Dreams Met (CH), You Really Fill The Bill (FS-CH-PP), Another One Of Them Things (to close)

December 9, 1940 (Mon) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

December 10, 1940 (Tue) 8:00 – 8:30 pm
Hollywood Palladium
(NBC Blue) (KECA) (Sustaining)
Eastern/Central Feed

IGSOY (open), The One I Love (Belongs To Somebody Else) (FS-Band), I'd Know You Anywhere (FS), Swing Time Up In Harlem (CH), You're Breaking My Heart (FS), Old Black Joe, Funny Little Pedro (PP), You Really Fill The Bill (CH), Losers Weepers (to close)

December 10, 1940 (Tue) 11:30 pm - Midnight
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)

December 11, 1940 (Wed)

The band closed at the Hollywood Palladium.

December 11, 1940 (Wed) 11:30-Midnight PST
Hollywood Palladium
(NBC Red) (KFI) (Sustaining)
December 12, 1940 (Thu) 5:30 – 6:00 pm  
NBC Hollywood  
“Fame and Fortune” 9  
(NBC Blue) (KECA)  
RCA MT 26 (1), RCA MT 321 (2)  
Fred B, Cole, announcer

**B-D109-2, NBC-346**

IGSOY (open), Commercial, I’m Nobody’s Baby (CH), Song contest information, When You Awake (FS), Commercial, You’ve Got Me This Way (PP), Alexander’s Ragtime Band, Commercial, TD tells the story of “I Saw Your Face In A Cloud,” East Of The Sun (And West of the Moon) (FS-Band) (Elman, trumpet), Commercial, Fanfare, I Saw Your Face In A Cloud (CH-FS-PP), I Saw Your Face In A Cloud (reprise), IGSOY (close)

**Commercial Release**

I Saw Your Face In A Cloud

**CD:**  **Buddha 74465 999600-2**

December 12, 1940 (Thu) 8:30 – 9:00 pm  
NBC Hollywood  
“Fame and Fortune”  
(NBC Blue) (KECA)  
Western/Mountain Feed  
Fred B, Cole, announcer

December 12, 1940 (Thu) San Diego, California (Dance)

Editor’s note: The San Diego date (noted in the trade press and newspapers) is at odds with the NBC broadcasts unless the band actually broadcast from the ballroom or the NBC San Diego affiliate. This information needs to be reconciled. This is not the situation the band enjoyed in Hollywood where the Palladium was in the next block from NBC. The band could walk between the Palladium and NBC in minutes, and so they did every Thursday evening during their Palladium engagement.

December 14, 1940 (Sat)

Artie Shaw and his Orchestra opened at the Hollywood Palladium.
TD MEN SNOOZE AS CAMERAS GRIND
Bushkin, Lodice Can’t Stay Awake

“Tommy Dorsey and his boys really clipped off a record breaking pace while in Hollywood, what with playing at the Palladium nightly from 8 until 2, working at Paramount in ‘Las Vegas Nights’ from 8 am ‘till 6 pm and dishing out their ‘Fame and Fortune’ radio commercial every Thursday. It was not without its laughs, however, even though they were at the cost of Paramount. During one day’s shooting, just a part of the bandstand was needed for a long scene, which meant only the guitarist, pianist and bassist were included in the camera range. A quick rehearsal - then the scene. Everything went along smoothly for Burt Wheeler, Hank Ladd and the many girls doing the acting and the scene was just about completed when some outside interference ruined the take. Don Lodice, Tommy’s tenor man, had stretched out across the chairs in the trumpet section, fallen asleep and was enjoying a healthy snoring session all by himself. After they got Lodice on his feet they tried another take. This time the scene did go off smoothly and it wasn’t until the action was all completed and the director yelled “cut” that it was discovered Joey Bushkin had been asleep at the piano during the entire proceedings – Jack Egan.”

TOMMY DORSEY’S TRAVELS NOT UNIFORM DELIGHT

“Tommy Dorsey and his band were buffeted plenty by the weather on their American Airlines trip from San Diego to New York last week to be on time for the band’s opening at the Paramount Theatre last night (Tuesday). The outfit hopped the plane at 3 am Friday morning at San Diego and was scheduled to arrive in N. Y. Friday afternoon. They didn’t get in until 7:30 am Monday (16) morning and Dorsey didn’t show up until late Monday night. The plane they were on was grounded by bad weather at El Paso, Texas and the men were transferred by rails. At Fort Worth and again at St. Louis they were to go back into the air but poor flying conditions prevented. They came all the way by train. Dorsey was forced off the rattler in Pittsburgh because of an ailing tooth.”

NBC SPIELEERS MUST GUARD AGAINST ASCAP

“NBC has warned announcers it might assign to work sustaining band pickups that they must be alert after the January 1 dissolution of radio’s agreement with ASCAP. The spielers were called into a meeting Thursday (12) and told that a sharp eye would be required to detect infringements on ASCAP music on band programs and that they would be held in some measure responsible in avoiding complications with ASCAP. Announcers have some consolation. Any band guilty of having aired even a part of an ASCAP controlled tune, intentionally or not, will be barred from NBC time for the duration of the fight with the songwriters. When bandleaders are appraised of the rule the spielers figure violations will be few and far between.”

96 Down Beat, December 15, 1940, p. 4
97 Variety, December 18, 1940, p. 42
98 Variety, December 18, 1940, p. 26
ASCAP OFF CBS DEC. 26

“Following the action last week of NBC in setting Dec. 23 as the date for all shows to be non-ASCAP 100%, Columbia on Tuesday (17) wrote all advertisers that it requested ASCAP music cease as of Dec. 26.”

December 17, 1940 (Tue)

Tommy Dorsey and his Orchestra opened a four-week engagement at the Paramount Theatre, New York. The film was “Love Thy Neighbor (Paramount). In addition to the band, the Nicholas Brothers appeared as part of the stage show.

December 19, 1940 (Thu) 8:30 - 9:00 pm
NBC Radio City, New York
“Fame and Fortune” 10
(NBC Blue) (WJZ)
RCA MT 327 (1), RCA MT 3032 (2)
Fred B. Cole, announcer

B-D109-3, NBC-347, SSRH-31-1

IGSOY (open), Isn't That Just Like Love (CH), Song contest information, I Know You Anywhere (FS), Commercial, Hallelujah, Funny Little Pedro (PP), Commercial, Marie (FS-Band), Blues No More, Commercial, Wake Up And Break Up A Dream (CH-PP), Wake Up And Break Up A Dream (reprise), IGSOY (close)

Commercial Release

Marie

CD:  Buddha 74321 69173-2

“Marie” is incorrectly identified as being from the broadcast of December 12, 1940.

December 19, 1940 (Thu) 11:30 pm - Midnight
NBC Radio City, New York
“Fame and Fortune”
(NBC Blue) (WJZ)
Western/Mountain Feed
Fred B. Cole, announcer

When the band was resident in New York and eastern markets, “Fame and Fortune” was broadcast at 8:30 – 9:00 pm (Eastern/Central feed) and 11:30 – Midnight (Western/Mountain feed).

99 Variety, December 18, 1940, p. 26
100 New York Times, December 17, 1940, p. 33
December 21, 1940 (Sat) 5:00 - 6:00 pm  
NBC Radio City  
(NBC Blue) (WJZ) (Sustaining)  
“The Dorsey Hour”

December 23, 1940 (Mon) Percival Dodge, Detroit, Michigan (Private Party and Dance)

The band flew from New York to Detroit for this appearance. Charlie Barnet and his Orchestra substituted for Tommy Dorsey and his Orchestra at the Paramount Theatre.¹⁰¹

MAY DROP AMATEUR SONGWRITERS  
Lewis-Howe Wonders Whether Tommy Dorsey Orchestra Wasted on Merchandising Folderol

“Probable trend away from the money giveaway programs which now thickly stud the network commercial schedules is seen in the indicated move by Lewis-Howe Co. to eliminate the new song contest phase of the Tommy Dorsey show and devote the half-hour on the NBC Blue Thursday nights to straight, legitimate entertainment. The bill-payers for the stanza are reported as having come to the realization that they would be getting more out of their investment if they ceased cluttering the presentation of one of the country’s leading name bands with the dubiously entertaining output of amateur songwriters. Perhaps no small factor in Lewis-Howe’s contemplations about a policy change is the listener rating that the program has been gathering. What most ticked off the interest of the sponsor when the program’s formula was presented was the merchandising angle. Amateur songwriters had to pick up their entry blanks at drug stores. There have ben plenty of entries but the choice of listenable material has been extraordinarily thin, even though only one amateur song a week is required for the program. The inflow of manuscripts is cleared through Broadcast Music, Inc., which becomes the assignee of all numbers submitted. The plan, which Lewis-Howe has under consideration, would deprive he drug manufacturer of only one program that makes hoopla over cash giveaways. It would still have the ‘Pot O’ Gold’ and ‘Treasure Chest’. The latter two network programs plug Tums, while the Dorsey inning is linked with N-R Tablets.”¹⁰²

¹⁰² Variety, December 25, 1940, p. 25
NBC SCRATCHES ARTIE SHAW

“Hollywood, Dec. 24 – Artie Shaw and NBC have come to an open break, with the broadcasting chain ordering Shaw’s music from the Palladium Ballroom off the air, effective at once. The action came when the leader declined, according to web officials, to give sufficient advance notice of his numbers so that music clearance at Radio City could classify their origin (Editor’s note: ASCAP vs. BMI). Shaw’s music has been aired by the network from the local dancery five nights each week. The bandleader, it is reported, told NBC execs that he would not be bullied by them into conforming with network practice and that he would play whatever tunes he saw fit. The move by the broadcasting chain is in line with the cautious procedure employed by the webs to avoid conflict with the American Society of Composers, Authors and Publishers copyrights after this month.”

NBC OPPOSES SHARING DANCE BANDS
Gives Meadowbrook Chances To Choose
Dailey Will Probably Stick To Mutual For Better Breaks

“Meadowbrook, Cedar Grove, N. J. name band stand is currently embroiled with NBC in an argument over sustaining wires. NBC has advised Frank Dailey, spot’s owner, that he must choose between NBC or Mutual pickups. He must either order the Mutual wire taken out or lose the NBC lines. In addition, the net instituted new schedules and sliced the air time emanating from the place. Instead of five and sometimes seven pickups, as it was getting on both the Red and Blue chains, most of them in the ideal 11-11:30 p.m. time slots, Daily now gets four shots on only one chain, all at 12:30-1:00 a.m. The issue will probably be settled by NBC taking its wires out. Dailey will not relinquish the Mutual time and is already dickering to run a CBS line into the spot. Mutual is prepared to take up the slack with additional time. NBC for some time has frowned on sharing a pickup point with either of the opposition nets. It has refused its lines to spots that insisted on feeding other networks also. Dailey’s Meadowbrook was untouched because of the calibre of the bands it played. Both CBS and Mutual, however, are not particular about such situations. Jimmy Dorsey was replaced at the Meadowbrook last night (Tuesday) by Bobby Byrne’s band.”

ON THE UPBEAT

“Deane Kincaide, former Tommy Dorsey saxist is siting in with Alvino Rey’s band for a few days in place of Bill Shine who went to Dorsey at the Paramount Theatre to temporarily replace Heinie Beau for the date. Beau is not a New York local 802 AFM member and Shine is. The switches gave Dorsey an all AFM 802 outfit, important as one non-802 man would class the crew as travelers and increase its cost to the Paramount.”

103 *Variety*, December 25, 1940, p. 24
104 *Variety*, December 25, 1940, P. 41
105 *Variety*, December 25, 1940, P. 42
December 26, 1940 (Thu) 8:30 - 9:00 p.m.
NBC Radio City, New York
“Fame and Fortune” 11
(NBC Blue) (WJZ)
RCA MT 358 (1), RCA MT 367 (2)
Fred B. Cole, announcer

**B-D110-1, NBC-348**

IGSOY (open), Swing Time Up in Harlem (CH), I've Got A Restless Spell (FS), Friendship (PM-CH-PP), Star Dust (FS-PP), Song of India, Going Home (TD solo), Here’s To Love (FS-CH-PP), Here’s To Love (reprise), IGSOY (close)

**Commercial Releases**

Swing Time In Harlem

**CD**: Reader's Digest RC7-007-1/3

I've Got A Restless Spell

**CD**: Buddha 74321 69172-2

Star Dust

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

Here’s To Love

**CD**: Buddha 74321 69172-2

December 29, 1940 (Sun) 7:30 - 8:00 pm
NBC Radio City, New York
“Fitch Bandwagon” 122
(NBC Red) (WEAF)
Jack Costello, announcer
Tobe Reed, host

Fitch signature (open), IGSOY (theme), Swing Time Up In Harlem (CH), The Moon Won't Talk (FS), Commercial, Deep River, TD in Hollywood dialogue, Swanee River, Amateur Song Writers Contest dialogue, Oh! Look At Me Now (CH-FS-PP), Commercial, Old Black Joe, Quiet Please, IGSOY (theme), Fitch Signature (close)

The script of this broadcast is located in Volume 3, “Radio Scripts”
STACK-GABLE (FOR LEWIS-HOWE) SAYS THAT BMI FAILS TO PUBLISH AMATEUR SONG CONTEST WINNERS

“New York – The failure of Broadcast Music, Inc. to publish a single on of the winning songs in the amateur songwriting contest program “Fame and Fortune,” which is sponsored by the Lewis-Howe Co. (Tums) and broadcast over the NBC Blue, may result in a suit for specific performance of the contract, it was disclosed last week by Stack-Gable, the agency on the account. The agency declared that it has made frequent demands upon BMI to go through with its commitments to this Tommy Dorsey series but that all it has received have been assurances four numbers have already been published and that the others would be taken care of soon (Editor’s note: including “Sunrise Over Taxco”). Stack-Gable stated that it has yet to see even one of the four numbers BMI claims to have published and the agency attributes much of the program’s low rating to BMI’s not fulfilling its part of the promise to “Fame and Fortune” contestants. The program has been on the network for ten weeks. The agency admits that its deal with BMI did not stipulate how soon the winning numbers would have to be published. But argues that BMI’s tactics on the matter have been anything but conductive to winning the goodwill of listeners. What the agency particularly fears is the possibility of winning contestants themselves starting actions against Lewis-Howe for specific performance of contract. The application blanks for the contest, which include all copyright and publication details, were drawn up, according to the agency, by BMI counsel and the agreement makes BMI directly responsible for royalty returns on all winning numbers. Stack-Gable also declared last week that it intends to have the program’s routine remain as is and keep pressing its demands upon BMI for publication of every one of the winning songs so long as BMI continues in business and the series remains on the air. Indications are that, with NBC also deeply involved in the matter, BMI will yield to its pressure and turn out the publication of numbers deriving from the Lewis-Howe contest.”106

ASCAP VS. BMI

“With ASCAP’s 1935-1940 contract expiring at midnight, December 31, these are the current music war developments.”107

LAST MINUTE TELEGRAM RUSH

“At the deadline Tuesday (31) for the termination of the 1935-1940 ASCAP contracts quite a number of radio stations were apparently signing up for licenses from both sources of performance rights, ASCAP and BMI.”108

106 Variety, January 1, 1941, p. 28
107 Variety, January 1, 1941, p. 3
108 Variety, January 1, 1941, p. 19
SOME SIGN BOTH BMI, ASCAP
No Truce Hopes; Fight begins

“Up to press time (Tuesday), no feelers for any kind of a truce has come from either NBC or CBS. Everything pointed to an extended and bitter conflict between the networks and the music industry represented by the American Society of Composers, Authors and Publishers. The general impression in the two industries is that Assistant U. S. Attorney General Thurman Arnold has by his indictment threats have helped muddy up the situation still more and the chances are that no peace maneuvers will materialize until the U. S. Supreme Court has handed down decisions in Nebraska and Florida cases. The networks have taken the position that even if they wanted to enter into some sort of pre-peace huddle with ASCAP they must consider the possible effects of Arnold’s latest pronouncements. The government, they point out, has placed them on notice to the effect that the Department of Justice is of the opinion that ASCAP’s present form of licensing is unlawful, so that if they (the networks) did accept such a contract thy might find themselves in violation of the law. ASCAP tags this line of approach as ‘just another form of self-rationalization.’ It was also pointed out that if it is illegal to sign an ASCAP contract then it is certainly to go on with a BMI contract, since Arnold has in all likelihood termed BMI to be in violation of the law. At a meeting of the ASCAP board of directors it was voted that no action be taken on the consent decree offered by Arnold until the U. S. Supreme Court had passed on the Florida and Nebraska cases. The board was informed that there was every indication Arnold would get his indictments in Wisconsin by the second week of January. The music industry itself appeared by yesterday (Tuesday) to have reconciled itself to the indictments. It is reported that January 6 is the date for the filing of the government’s anti-trust suit against ASCAP, BMI, CBS and NBC in Milwaukee.”

SIGN WITH BMI

“Broadcast Music, Inc. now reports it has 600 subscriber stations out of a possible 796 commercial stations.”

IF IN DOUBT – CUT

“CBS has instructed its production staff to cut any program off the air instantly if any music is played that has not been previously cleared by the network’s copyright division. The order was contained in a statement to the company's employees issued yesterday (Tuesday).”

Continued with Volume 1, Chapter 7
Tommy Dorsey Catalog, 1941

109 Variety, January 1, 1941, p. 19
110 Variety, January 1, 1941, p. 19
111 Variety, January 1, 1941, p. 20