JERRY GRAY CHRONOLOGY

Part 1 – New York City [1946]
Jerry Gray Chronology

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


Articles are posted chronologically, however like topics are grouped together irrespective of chronology with dates noted.

Recording sessions will show the matrix number and the initial released record for each song.

Part 5 is a separate and detailed discography to identify all known commercial and transcription recording sessions and radio/television performances and their known releases.

Obvious spelling errors and typos in published articles have been corrected.

Acknowledgement and a special thank you is directed towards all who have played a part in documenting the activities of Jerry Gray post-WWII.

This Jerry Gray Chronology/Discography is compiled for research purposes and is not intended for commercial distribution. No portion may be used for commercial distribution without written permission of the compilation authors ….. Christopher, Karl, Rob, Ed, Rich, Darwin, Dave and the Crew.

Jerry Gray Part 1 [New York City 1946]

January 22, 1946:

The Phillip Morris Follies of 1946. NBC Radio, New York City. This weekly Philip Morris sponsored program was also known as The Philip Morris Follies, The Follies of 1946, The Johnny Desmond Show, The Philip Morris Frolics, and beginning in late July The Margaret Whiting Show.

The Philip Morris Follies of 1946 replaced the Philip Morris Johnny Presents program.

The first NBC broadcast of The Philip Morris Follies of 1946 program was Tuesday, January 22, 1946, and aired live at 8-8:30 pm East Coast; 7-7:30 pm Central; and replayed 8:30-9 pm West Coast.

The Follies starred Johnny Desmond, with Margaret Whiting, Herb Shriner, The Follies Girls [16 member vocal chorus], and Jerry Gray and His Orchestra with strings. There was also a vocal group with unidentified male and female singers, possibly The Tune Toppers Quintet.

Although the program was scheduled for broadcast thru September 3, 1946, Johnny Desmond left the program on July 16, 1946. At that point, Margaret Whiting became the featured host. The Tune Toppers Quintet was added to radio logs after Desmond left. It appears Herb Shriner may have left about the same time as Desmond.

Art Lund was a guest artist on the August 6, 1946 broadcast. There were discussions with Harry Babbitt to join the cast as a regular for the last four broadcasts, August 13 thru September 3, although not confirmed through the radio logs.

The final broadcast with Margaret Whiting, The Tune Toppers Quintet and Jerry Gray and his Orchestra was September 3, 1946.
The Philip Morris representative agency, The Biow Company, had begun searching for a replacement during the summer of 1946.

Their choice was Rudy Vallee, with a start date of Tuesday, September 10, 1946. Both the Biow Company as agents and the NBC radio network executives were very disappointed in the Vallee Show and placed it on a week-to-week contract.

Along with the NBC network broadcast of The Philip Morris Follies of 1946, the Armed Forces Radio Service transcribed most of the weekly programs through July 16, 1946, for subsequent play on the AFRS network. AFRS released these transcriptions as The Johnny Desmond Show.

During the Follies time frame, Johnny Desmond was also the featured star of The Teentimers Club on NBC. He also appeared as a guest on the NBC Carnation Contented Hour, and a Treasury Salute to a B-17 pilot, and traveled to Cleveland for a major convention where he was backed by Alvino Rey.

Margaret Whiting was also the co-star on the weekly ZIV syndicated Barry Woods Show and appeared weekly on the CBS Continental Celebrity Club with John Daly, comic Jackie Kelk, and Ray Block and his Orchestra.

Composite members of the Jerry Gray Orchestra on The Philip Morris Follies of 1946 were:

Trumpets: Billy Butterfield, Andy Ferretti, Steve Lipkins, Don “Skippy” Lipsey, and possibly Jimmy Maxwell.

Trombones: Will Bradley, Billy Pritchard, George Arus, Phil Giardina, Walt Mercurio.

Reeds: Hymie Schertzer, Paul Ricci, Hank Freeman, Art Drelinger, Al Klink, an unknown oboe player.

Rhythm: Bob Kitsis, piano; Barry Galbraith, guitar; Trigger Alpert, string bass; Mory Feld and Davy Tough, drums

Strings: George Ockner, Fredy Ostrovsky, Harry Katzman, Dave Sackson, Nat Kaproff, Henry Brynan, Maurice Bialkin, Kurt Dieterle, Hal Hermansky, Phil Frank, David Schwartz, Tony Gray, and an unknown harp player

Show Director/Producer – Ward Byron

Writer – Jay F. Jones

Announcer – Ken Roberts

The “walking-talking” Philip Morris billboard – Johnny Roventini

Jan 22, 1956 radio logs:

NY Times – 8-8:30 Variety: Johnny Desmond, Margaret Whiting, Songs; Herb Shriner, Comedy; Gray Orchestra WEAF (Premiere).

Washington Post – Philip Morris Follies (Johnny Desmond) WRC

Chicago Daily Tribune – 7-7:30 pm Johnny Desmond Show WMAQ

LA Times – 8:30-9:00 pm Follies 1946 KFI
NBC Follies program numbers and broadcast dates, along with AFRS program numbers where known:

Program 01 – Jan 22, 1946
Program 02 – Jan 29, 1946 ..... AFRS 01, Harry MacKenzie in AFRS Directory, date unconfirmed
Program 03 – Feb 03, 1946
Program 04 – Feb 12, 1946
Program 05 – Feb 19, 1946
Program 06 – Feb 26, 1946 ..... AFRS 04 [info comes from RadioGOLDIndex]
Program 07 – Mar 05, 1946
Program 08 – Mar 12, 1946
Program 09 – Mar 19, 1946 ..... NY Times and Chicago Tribune list John Conte filling in for Desmond
Program 10 – Mar 26, 1946 ..... Reported AFRS 09 transcription, no further info nor date confirmation
Program 11 – Apr 02, 1946
Program 12 – Apr 09, 1946
Program 13 – Apr 16, 1946
Program 14 – Apr 23, 1946
Program 15 – Apr 30, 1946 ..... Possibly AFRS 15, First Song, Sioux City Sue
Program 16 – May 07, 1946
Program 17 – May 14, 1946
Program 18 – May 21, 1946
Program 19 – May 28, 1946
Program 20 – Jun 04, 1946
Program 21 – Jun 11, 1946
Program 22 – Jun 18, 1946
Program 23 – Jun 25, 1946
Program 24 – Jul 02, 1946
Program 25 – Jul 09, 1946
Program 26 – Jul 16, 1946 ..... Last Johnny Desmond show, MacKenzie AFRS 23, date unconfirmed
Program 27 – Jul 23, 1946
Program 28 – Jul 30, 1946
Program 29 – Aug 06, 1946 ..... NY Times radio log lists Art Lund as guest
Program 30 – Aug 13, 1946
Program 31 – Aug 20, 1946
Program 32 – Aug 27, 1946
Program 33 – Sep 03, 1946 ..... Last program for Philip Morris Follies of 1946

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February 4, 1946:

Broadcasting, Feb 4, 1946, Page 56:

Picture with the following caption – INSPECTORS OF GAMS surrounding Johnny are Arthur Goldman (l), Biow Co. account executive on Philip Morris, and Ray Jones (r), Philip Morris vice president. Johnny’s girls, who made debut at new Follies of ’46 (NBC, Tues., 8-8:30 p.m.), are Mike Travers (on Johnny’s right) and Isobel Gibbs.

[Johnny of course is Johnny Roventini. Johnny’s girls wore matching tops and caps with Johnny, as well as relatively short shirts].

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February 9, 1946:

The Billboard, Feb 9, 1946, Page 20:

Jerry Johnson flacking Johnny Desmond and Jerry Gray on Coast for Don Haynes.
February 12, 1946:

*Altoona Tribune*, Altoona, Pa., Feb 12, 1946, Page 13 [with small picture of Johnny Desmond]:

Good Morning radio friends. Here is your Radio Reporter. A sparkling new radio show patterned after the famous “Follies” spectacles of Florenz Ziegfeld . . . that’s NBC’s new *Philip Morris Follies of 1946*, heard over WFBG at 8 p.m. Tuesday. It’s a line-up of fresh, young talent headed by Johnny Desmond, baritone favorite of the overseas AAF.

[Missing section about Herb Shriner] . . . his homespun witticisms have been compared to those of the late Will Rogers. Recently released as a sergeant from a two and a half year hitch in the Army, Herb is resuming a promising career which began in vaudeville.

Jerry Gray, top arranger for the Glenn Miller AAF Band, and conductor of the band after Miller’s disappearance during a flight over the English Channel, leads the *Follies* 30-piece orchestra. Gray, also an ex-sergeant, was discharged from the AAF last November after receiving the Bronze Star for meritorious service.

A special “Ziegfeld touch” is added to *The Philip Morris Follies of 1946* by the addition of 16 vocal glamour girls to the cast. There were selected [missing section]. All of the featured performers are in their twenties but they’re not without plenty of professional stage and radio experience behind them.

Desmond’s rise to fame was precipitated by servicemen returning from the ETO, whose stories of the singing sergeant’s popularity made the country sit up and take notice. He sang with the late Major Glenn Miller’s AAF Band, receiving fan mail in three languages from European admirers. Before his army career, Jonny Desmond was a member of Bob Crosby’s Bob-O-Links and star vocalist with Gene Krupa.

Featured with Desmond is Margaret Whiting whose recording of “It Might As Well Be Spring” skyrocketed her to fame. Daughter of song-writer Richard Whiting, Margaret was encouraged by his musical collaborator, Johnny Mercer, to try her luck in radio. After a series of guest appearances on major network shows, she joined Freddy Slack’s orchestra. With him, she learned the technique of singing with a beat which made her unique among today’s song stylists.

Herb Shriner, the “Wabashful Humorist,” furnishes the comedy relief for the *Follies* bill. Raconteur, philosopher and [missing section] . . . beauty of voice, face and figure.

"Johnny," the program’s internationally known call boy, is assisted in his introductions by two beautiful show girls . . . blonde Isabelle Gibbs and dark-haired Michael Ann Travis.

*The Philip Morris Follies of 1946* introduces an ingenious new twist to radio entertainment and promises to be one of this year’s outstanding programs.

February 26, 1946:

March 2, 1946:

The Billboard, Mar 2, 1946, Page 14 – MUSIC:

New York Commercial Network Shows – Peatman Points [Ratings]

The Biow Co.
9 Rockefeller Plaza
Cl. 6-9300

Follies of 1946

Ward Byron

Johnny Desmond
Margaret Whiting
Jerry Gray (ork)

9.9

March 19, 1946:

Mar 19, 1946 radio logs:

NY Times and Chicago Tribune list John Conte in place of Johnny Desmond on the Philip Morris Follies of 1946 for this date.
COMMERCIAL RADIO CAN BE GOOD

Johnny Desmond, Margaret Whiting and Jerry Gray’s great band prove the point perfectly

By George Simon

JOHNNY “On-the-METRONOME-Cover” DESMOND. Margaret “It-Might-As-Well-Be (Ed. Note” ‘It Is!’)-Spring” Whiting and Jerry “I-Used-To-Play-Hot-Accordion-in-Boston” Gray – those are the three names which headline the most modern musical radio show on the air today. That’s the Philip Morris program, broadcast over NBC Tuesday eves from eight to eight-thirty, EST.

JOHNNY is the singer who has come up so fast since his discharge from the AAF several months ago, the young Detroiter who first sang as a member of a not too good vocal quartet with Bob Crosby’s band, then latched on a soloist with Gene Krupa (where he didn’t sound too good either), and finally landed in the Army, where, after some anxious times, he joined Major Glenn Miller’s outfit and sounded great. His success overseas was immense. He was labelled “The Creamer,” because Time magazine neatly explained, “his voice is as smooth as cream.” While folks back home were catching Sinatra, soldiers overseas were catching Desmond, and loving him because it reminded them of home. Everybody said he couldn’t miss when he got back, and he hasn’t. He’s not only star of the Morris show, he also has his Saturday morning Teenitmers’ Club and he records regularly for Victor. He has reached the popularity goal aimed at by just about every singer.

But Desmond is not completely happy. He’d rather play tenor sax! (Note photo on next page.)

MARGARET is the girl who first achieved national prominence via her Capitol record of It Might As Well Be Spring, a tune, incidentally, which she chose herself for the recording date, despite general opposition from those who were supposed to know better, a record on which Paul Weston got top billing. She was a good singer before then and has been since, as her new appearances on the Morris show and her Saturday night coast-to-coaster attest. She is the daughter of Richard Whiting, one of the top composers of the past few decades, and is, herself, a native Hollywoodian who delights in throwing parties for top film stars.

JERRY used to be chief arranger for Artie Shaw and Glenn Miller in civilian life and for Glenn in his Army days. This is his first fling at fronting his own outfit and from the sounds of things it is the greatest dance-band-type outfit ever to hit commercial radio. Much credit, naturally, goes to roly-poly Gray, whose manuscript the orchestra plays. But certainly an equal share must be distributed to the unit which Harry Katzman, who was with Jerry in Miller’s band, organized from a mixture of dance band and studio musicians.

Outstanding, if only by contrast with all other units on the air, is the rhythm section, comprised of four men who had never played commercial radio before: drummer Morey (Benny Goodman) Feld, bassist Trigger (Glenn Miller) Alpert, guitarist Barry (Claude Thornhill) Gailbraith and pianist Bob (Artie Shaw) Kitsis. This is a section which disproves once and for all the stupid theory that dance band musicians can't play radio shows and that you can’t jump if you can read and vice versa. This quartet does everything it has to do and just about twice as well as any other rhythm section in the history of commercial radio.

The brass, too, is immense. Sparked by Billy Butterfield, who’s given plenty to play on the shows, it also features trumpeters Andy (Tommy Dorsey) Ferretti, Steve (Jimmy Dorsey) Lipkins and trombonists Will (Will Bradley) Bradley and Billy (Frankie Masters) Pritchard. The saxes have, in addition to Hymie Schertzer, Paul Ricci and Artie Dreßinger, two former Miller men, Al Klink of the civilian band and Hank Freeman of the Army unit. And the strings are comprised chiefly of men who served overseas with the Major Glenn Miller AAF Orchestra.
Like the band that is billed as “The Glenn Miller Band with Tex Beneke,” Jerry Gray’s outfit also carries with it much of the spirit of Glenn Miller. Many of its members were associated with Glenn for years. Jerry was his musical mainstay. Johnny was his featured singer. Like a Miller band, this one is superbly rehearsed.

And as Glenn Miller led the way in commercial dance bands, Jerry Gray, his musical companion, is leading the way in commercial radio, leading it with the smartest, the most musical, the most modern studio group yet assembled, a credit not only to Glenn Miller, to Jerry Gray, to all its members and to all associated with this program, but also a credit to commercial radio shows, a living proof that music can be commercial and still remain musically honest. Here’s proof that commercial radio can be good!

*The Philip Morris Follies of 1946 – Conversation with Herb Shriner, Jerry Gray, Johnny Desmond and Margaret Whiting, with announcer Ken Roberts in the background*
COMMERCIAL RADIO CAN BE GOOD

Johnny Desmond, Margaret Whiting and Jerry Gray's great band prove the point perfectly

By George Simon

JOHNNY "On-the-Metronome" Cover DESMOND, Margaret "It Might As Well Be" Ed. Note: "It Is!" Spring Whiting and Jerry "I Used to Play Hot Accordion in Boston" Gray — those are the three names which headline the most modern musical radio show on the air today. That's the Philip Morris program, broadcast over NBC Tuesday evenings from eight to thirty-eight, EST.

JOHNNY is the singer who has come up so fast since his discharge from the AAF several months ago, the young Detroit who first sang as a member of a not too good vocal quartet with Bob Crosby's band, then latched on as soloist with Gene Krupa (where he didn't sound too good either, and finally is in the Army, where, after some anxious times, he rejoined Major Glenn Miller's outfit and sounded great. His success overseas was immense. He was labelled "The Creamer," because Time magazine neatly explained, "his voice is as smooth as cream." While folks back home were catching Sinatra, soldiers overseas were catching Desmond, and loving him because it reminded them of home. Everybody said he couldn't miss when he got back, and he hasn't. He's not only star of the Morris show, he also has his Saturday morning Teenagers' Club and he records regularly for Victor. He has reached the popularity goal aimed at by just about every singer.

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Jerry Gray; Guitar – Barry Gailbraith; Reeds – Al Klink, Paul Ricci, Hymie Shertzer, Artie Drellinger Hank Freeman; Piano – Bob Kitsis; String Bass – Trigger Alpert; Unknown oboe.

Drums- Mory Feld; Trombone – Billy Pritchard, Will Bradley, Phil Giardina, Walt Mercurio; Trumpet – Steve Lipkins, Billy Butterfield, Andy Ferretti, Don “Skippy” Lipsey.

Front – unknown, Harry Katzman, unknown [violin]; Middle – unknown, unknown, Dave Sackson, Nat Kaproff, unknown, [violin]; Back – Maurice Bialkin [cello]; Johnny Desmond; Henry Brynan [viola].

Herb Shriner, Margaret Whiting, Johnny Desmond

April 6, 1946:

*The Billboard, Apr 6, 1946, Page 22, Music – As Written:*

Arranger Jerry Gray doing okay in radio. Just drew a 13-week extension as maestro of *Follies of ’46*, NBC Philip Morris program.
The Philip Morris Follies of 1946 – A later series of rehearsal photographs taken by William P. Gottlieb at NBC studios, Rockefeller Studios, New York City.

[Note Bass Saxophone on table near bottom of this picture and Hank Freeman behind Johnny Desmond]
The Philip Morris Follies of 1946 – Rehearsal with Margaret Whiting
The Philip Morris Follies of 1946 – Rehearsal Card Game
Johnny Desmond, Margaret Whiting and possibly Ken Roberts (l) and Herb Shriner (r)
The Philip Morris Follies of 1946 – Rehearsal with Jerry Gray, Conductor;

front row – Al Klink, Paul Ricci, Hymie Schertzer, Art Drelinger, Hank Freeman [reeds];
middle row – Bob Kitsis [piano], Trigger Alpert [string bass], Barry Galbraith [guitar], and unknown [oboe];
back row – possibly Mory Feld [drums], George Arus and Will Bradley [trombones].

Note reeds are playing bass clarinet, clarinet, clarinet, flute, bass clarinet in this picture.
The Philip Morris Follies of 1946 – Rehearsal with Brass Section

front row – GEORGE ARUS, Will Bradley, Phil Giardina, and possibly Walt Mercurio (not shown) [trombone];

back row – Steve Lipkins, POSSIBLY JIMMY MAXWELL, Andy Ferretti, Don “Skippy” Lipsey [trumpet].
The Philip Morris Follies of 1946 – Rehearsal with String Section

front row – unknown, Harry Katzman, unknown [violin];

middle row – unknown, unknown, Dave Sackson, Nat Kapoff, unknown, unknown [violin];

back row, Maurice Bialkin [cello], unknown, Henry Brynan [viola].

The harp is either not present at this rehearsal or not in these pictures.

Among other string players used by Jerry Gray were Kurt Dieterle, Hal Fermansky, Phil Frank, George Ockner, Fredy Ostrovsky, David Schwartz, and Tony Gray.

Some may be in the above picture.
The Philip Morris Follies of 1946 – Rehearsal with Maestro Jerry Gray on the 88's
The Philip Morris Follies of 1946 – Rehearsal with Jerry Gray and Hank Freeman
April 13, 1946:

*The Billboard*, Apr 13, 1946, Page 20:

Don Haynes is also plugging his other properties while here [Hollywood] edging for a Warner pic deal for Johnny Desmond and setting the Modernaires on Perry Como’s Chesterfield airer from here.

April 22, 1946:

*Broadcasting*, Apr 22, 1946, Page 60:

Come Saturday, May 18, John Conte, vocalist, replaces Johnny Desmond on the NBC *The Teentimers Club* program sponsored by Teentimers, Inc. New York Sat 11-11:30 am.

Mr. Desmond is terminating his activities on the NBC show because of exclusive commitments with The Biow Co., New York for Tuesday night *Philip Morris Show* on NBC.

*RCA Victor’s In The Groove*, Jun 1946 Issue:

DESMOND Off “Teen Timers” Show

On May eighteenth, Johnny Desmond bowed off the “Teen Timers” show with the reason given that he wishes to devote more time to his “Philip Morris Frolics” show. The parting of ways was on the most amicable note possible with “Teen Timers” wishing Johnny the best of luck.

John Conte took over in Desmond’s place. The show will continue with its name band policy.

The Johnny Desmonds are expecting the stork next month.

*Metronome*, May 1948, Page 23:

. . . His first radio show, a Saturday morning job for Teentimer Dresses, was going fine when a night show came up that demanded exclusive rights to his work. It seemed like a wonderful show, with Jerry Gray, Margaret Whiting and Comedian Herb Shriner to help carry the ball. But somewhere along the line, that ball was dropped, and Johnny and the program with it.
April 28, 1946:

Daylight Savings Time change in some states. There was not a uniform national policy at this time in history.

Note new listening times for some of the major cities.

NY Times – 8-8:30. [On DST]
Washington Post – 7-7:30. [Not on DST]
Chicago Daily Tribune – 7-7:30. [On DST]
LA Times – 7:30-8. [Not on DST]

April 30, 1946:

Washington Post lists *The Philip Morris Follies of 1946* as *Philip Morris Frolic* from here on.

c late April-Early May 1946:

*The Philip Morris Follies of 1946:

Listed as Program #15, c late Apr 1946/early May 1946 – [possibly AFRS #15]

- AFRS Opening (0:17)
- Sioux City Sue – v Johnny Desmond and the Follies Girls (1:33)
- I Got Lost In His Arms – v Margaret Whiting (2:56)
- Over The Rainbow – v Johnny Desmond and the Follies Girls (2:31)
- Hey! Ba-Ba-Re-Bop – v Vocal Group [possibly The Tune Toppers] (1:36)
- Oh, You Beautiful Doll – Herb Shriner on harmonica and comedy routine (4:53)
- A String Of Pearls – Jerry Gray and his Orchestra (2:18)
- Embraceable You – v Margaret Whiting (2:46)
- When Your Lover Has Gone – v Johnny Desmond (2:44)
- All That Glitters Is Not Gold – v Margaret Whiting (1:08)
- That Old Black Magic – v Johnny Desmond with the Follies Girls (3:23)
- AFRS Closing – On The Trail [from Ferde Grofé's Grand Canyon] (1:03)

This recording is the AFRS rebroadcast, titled “The Johnny Desmond Follies”

May 11, 1946:

*The Billboard*, May 11, 1946, Page 10:

Johnny Desmond is transcribing songs in French for the State Department’s overseas short-waving.
May 11, 1946:

*The Billboard*, May 11, 1946, Page 43:

Tony Martin and Jerry Gray Inked by Mercury Records.

Chicago, May 4 – Mercury Records which has talent for almost every type of disk, now has a male singer “anchor man” Tony Martin, who will record exclusively for the firm. Martin has already cut three disks for Mercury and the Al Sack’s ork that follows Martin on the radio is featured on the disks also. Making a determined comeback, the singer has MGM and radio contracts under his belt. First Martin-Mercury release will appear June 1.

Diskery has also signed Jerry Gray and his ork. Gray was formerly arranger for the Glenn Miller outfit. Mercury will release five records twice a month, on the first and 15th.

May 18, 1946:

*The Billboard*, May 18, 1946, Page 36:

Majestic Pacts Jane Froman

New York, May 11 – Jane Froman has signed a recording contract with Majestic. First date is set for next week, with backing by a Jerry Gray ork.

Mid-May 1946:

Jane Froman Majestic Recording Session, New York City:

Majestic labels read Jane Froman With Jerry Gray And His Orchestra

- T 738 Millionaires Don't Whistle (2:33) – Majestic 1049 B
- T 739 I Got Lost In His Arms (3:12) – Majestic 1049 A
- T 740 You, So It's You (3:08) – Majestic 1048 A
- T 741 Linger In My Arms A Little Longer, Baby (2:52) – Majestic 1048 B

Jerry Gray and his Orchestra – Musicians unknown
Publicity and Reviews:

*The Billboard*, Jun 8, 1946, Page 24:

Half page advertisement for Jane Froman and Majestic Records

Jane Froman

On the stage … on the radio … in smart supper clubs – millions have thrilled to Jane Froman’s lovely voice. Now millions more will listen to her appealing songs, on Majestic Records.

**I Got Lost In His Arms**  
Irving Berlin’s hit song from “Annie Get Your Gun”

**Millionaires Don’t Whistle**  
Majestic No. 1049

**You, So It’s You**  
From the picture “Holiday In Mexico”

**Linger In My Arms A Little Longer, Baby**  
Majestic No. 1048

Majestic Records  Studio: New York City

*The Billboard*, Jun 15, 1946, Page 31/Page 118:

Advance Record Releases – Records listed are generally approximately two weeks in advance of actual release date.

I GOT LOST IN HIS ARMS ….. Jane Froman Majestic 1049.

MILLIONAIRES DON’T WHISTLE ….. Jane Froman Majestic 1049.

*Down Beat*, Jun 17, 1946, Page 1:

Jane Froman Cuts Platter

New York – Jane Froman, known gal vocalist who returned to the business last December after being laid up for more than two years as a result of a Clipper crash in Lisbon, cut her first side the other day for Majestic.

Tune was **You, So It’s You**, published by Miller, written by Nacio Herb Brown and Earl K. Brent. Number will be featured in the soon-to-be-released MGM film, *Holiday in Mexico*.

Brown is remembered for his pennings of *Pagan Love Song* and *Temptation*, among others.
The Billboard, Jul 6, 1946, Page 34 Reviews:

JANE FROMAN (Majestic 1048-1049)

You, So It's You – FT; V.
Linger In My Arms A Little Longer, Baby – FT; V.
I Got Lost In Your Arms – FT; V.
Millionaires Don't Whistle – FT; V.

It's about time that the waxworks grabbed off the song-selling talents of Jane Froman, a name that commands respect and attention in show and smart sets. A far cry from the canaries that flood the spinning sides in this day, here is a lady who can really sing. Gives out from very deep down and gets under the listener's skin with her lyrical projection. While these are not the first sides she has ever waxed it's her first time on this label. And for those who can appreciate a good voice she leaves nothing to be desired.

Displays her vocal versatility on each of the sides, equally effective for each different type of tune. She makes 'em literally wilt away as she warbles the wordage almost seductively for "You, So It's You," a haunting Latin lullaby; contrasting with beaut delivery for a beaut ballad in "Linger In My Arms A Little Longer." Her notes fall like balsam on the lobes as she wraps her pipes around the lush Irving Berlin show ballad from "Annie Get Your Guy" in "I Got Lost In Your Arms." And cutting an entirely different ditty facet, gives out like a million for a lively and lilting novelty ditty in "Millionaires Don't Whistle." Of particular note is the exciting and colorful musical background painted by the orchestra directed by Jerry Gray, making effective use of pizzicato Strad stuff.

Unfortunately these sides are way over juke box levels, altho there are rich possibilities in the novelty "Millionaires Don't Whistle."

Life Magazine, Jul 29, 1946, Page 86:

Full page advertisement for Jane Froman and Majestic Records/Majestic Radio-Phonographs

HEAR JANE FROMAN SING: "You, So It's You" and "Linger In My Arms A Little Longer, Baby" (Majestic No. 1048); "I Got Lost In His Arms" and "Millionaires Don't Whistle" (Majestic No. 1049).

MAJESTIC RADIO & TELEVISION CORPORATION, ELGIN, ILL.
May 24, 1946:

Margaret Whiting Capitol Recording Session, New York City. Capitol Session #266:

Capitol 269 label reads Margaret Whiting with Jerry Gray and His Orchestra

947-2 When You Make Love To Me (Don’t Make Believe) – Capitol 269 B
948-4 Along With Me – Capitol 269 A

Jerry Gray and his Orchestra – Musicians unknown

1946 Capitol Publicity Picture
Used on sheet music of When You Make Love To Me

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Publicity and Reviews:

*The Billboard, Jul 6, 1946, Page 32/Page 114:*

Advance Record Releases – Records listed are generally approximately two weeks in advance of actual release date.

ALONG WITH ME ..... Margaret Whiting (Jerry Gray Ork) Capitol 269.

WHEN YOU MAKE LOVE TO ME ..... Margaret Whiting (Jerry Gray Ork) Capitol 269.

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*The Billboard, Jul 27, 1946, Page 32, Reviews Of New Records:*

MARGARET WHITING (Capitol 269)

Along With Me – FT; V.
When You Make Love To Me – FT; V.

The romantic appeal in Margaret Whiting’s piping is plenty pronounced for “Along With Me.” From Broadway’s “Call Me Mister,” tune is destined to climb high on the love lullaby ladder.
With strings accenting the orchestral accompaniment, Miss Whiting woos to win from the start.

Backside is rich in melodic content and takes on full meaning under Miss Margaret’s honey handling.

A twin winner.

June 1946:

RCA Victor’s *In The Groove*, Jun 1946 Issue:

Meet the Artist

Johnny Desmond is twenty-five … he began his singing career at the age of eleven on Detroit’s “Uncle Nick’s Children’s Hour.” Stopped singing when his voice changed at fifteen … stuck to tap dancing and piano playing until his voice changed again, this time to baritone.

…..

Out of the Army, Johnny has a large following among soxers and ex-GI’s … is gaining new fans through “Philip Morris Frolics” and RCA Victor records, latest of which is *In Love In Vain*.

June 17, 1946:

*Down Beat*, Jun 17, 1946, Page 3 – Sideman Switches:

Drummer Dave Tough is now with the Jerry Gray studio band.

June 17, 1946:

*Down Beat*, Jun 17, 1946, Page 7 – Trade Tattle:

Jerry Gray, ex-Glenn Miller arranger and currently director of music on the Philip Morris show, will wax with Mercury.

June 22, 1946:

*The Billboard*, Jun 22, 1946, Page 24:

Music – As Written

Jerry Gray directed orks backing Margaret Whiting at the Capitol and Jane Froman at the Majestic, both in the past couple of weeks. Will record with his own ork for Mercury.
c July 16, 1946:

The Philip Morris Follies of 1946:

Possibly Program #26, July 16, 1946 – AFRS

AFRS Opening (0:22)
Just A Little Fond Affection – v Johnny Desmond and the Follies Girls (1:20)
Day By Day – v Audrey Marsh [a Follies Girl, filling in for Margaret Whiting] (2:40)
Unknown Instrumental – Jerry Gray and his Orchestra (2:39)
Oh, What It Seemed To Be – v Johnny Desmond (3:15)
Abraham – v Audrey Marsh and the Follies Girls (1:41)
Oh, You Beautiful Doll – Herb Shriner on harmonica and comedy routine (1:27)
Blue Skies – Jerry Gray and his Orchestra (2:35)
In The Moon Mist – v Johnny Desmond (3:23)

Tribute to Richard Whiting:
Beyond The Blue Horizon – v The Follies Girls (0:24)
Breezin’ Along With The Breeze – v Audrey Marsh (1:13)
She’s Funny That Way – v Johnny Desmond and the Follies Girls (2:35)
Don’t You Remember Me – v Johnny Desmond (3:09)
AFRS Closing – reprise of the Unknown Instrumental (1:02)

This recording is the AFRS rebroadcast, titled “The Johnny Desmond Follies”

Audrey Marsh [Audrey Lois Zellman Monk] was a very successful vocalist, going back to the late 1920’s. In the 1940’s and 1950’s she was a popular jingle singer, as well as singing with the Mitch Miller Singers and The Ray Charles Singers.

She is the mother of Meredith Monk.

The date of this broadcast is unknown. One source shows this as the last show of Johnny Desmond [week 26] in the series.

The unknown instrumental by Jerry Gray and his Orchestra is very reminiscent of his arrangements with the Glenn Miller Army Air Force Band.

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July 23, 1946:

Following the departure of Johnny Desmond from the Follies, the radio logs showed –

NY Times – Variety: Margaret Whiting, Songs; Jerry Gray Orchestra; Tune Toppers Quintet WEAF.

Washington Post – Margaret Whiting and Jerry Gray’s Orch.

Chicago Tribune – Margaret Whiting.

LA – M. Whiting
August 1, 1946:
Margaret Whiting Capitol Recording Session, New York City. Capitol Session #351:

Capitol 294 label reads Margaret Whiting with Orchestra Conducted by Jerry Gray

978-2  Passé – Capitol 294 B
979-2  For You, For Me, For Evermore – Capitol 294 A

Jerry Gray and his Orchestra – Musicians unknown

The International Flavor of Jerry Gray
Recorded in USA, Manufactured in Sweden, for Telefunkenplatte Berlin

Publicity and Reviews:

The Billboard, Sep 7, 1946, Page 30/Page 116:

Advance Record Releases – Records listed are generally approximately two weeks in advance of actual release date.

FOR YOU, FOR ME, FOR EVERMORE ….. Margaret Whiting (Jerry Gray Ork) Capitol 294.
PASSE ….. Margaret Whiting (Jerry Gray Ork) Capitol 294.

The Billboard, Oct 5, 1946, Page 100 Reviews:

MARGARET WHITING (Capitol 294)

For You, For Me, For Evermore – FT; V
Passé – FT; V

Forevermore (from The Shocking Miss Pilgrim pic) is another George Gershwin posthumous ballad. Margaret Whiting drags the tempo until side spurs yawns. Jerry Gray’s schmaltz backing doesn’t help any either. Flip fares better, as Miss Whiting appealingly projects the torch lyrics of the French importation. Gray’s Strad heavy ork suitably frames the singing.

Pic tie-in may bring some takers to the topside, but it’s the flip that will pay off.
August 6, 1946:

NY Times radio log lists Art Lund as guest on Philip Morris Follies this evening.

August 19, 1946:

Broadcasting, Aug 19, 1946, Page 99:

Rudy Vallee is to return to air on NBC Tues 8-8:30 pm EST time sponsored by Philip Morris & Co and replacing Philip Morris Follies. Contract is to be signed early this week following Hollywood arrival of Milton Biow, head of the New York agency, The Biow Co., which handles account.

August 26, 1946:

Background on Philip Morris program to replace The Philip Morris Follies of 1946:

Broadcasting, Aug 26, 1946, Page 93:

BIOW REJECTS PROPOSED SHOW. AGREEING with NBC, Biow Co. rejected proposed Rudy Vallee show under present talent setup for Philip Morris & Co. sponsorship. Show was to have replaced current Philip Morris Frolics on Sept. 3. Chief difficulty springs from combined agency-network dissatisfaction with last year’s format. Present proposed package cheaper by $5,000 weekly than that of last season, but not so strong talent-wise. Present Frolics remains until satisfactory replacement found, according to Jack Runyon, agency’s liaison executive between New York and Hollywood offices.

Broadcasting, Sep 9, 1946, Page 79:

Show Revamped. WITH FORMAT improved and talent lineup bolstered, The Rudy Vallee Show replaces Philip Morris Frolics on NBC starting Sept 10, Tues. 8-8:30 pm (EDST), with West Coast repeat 7:30-8 pm (PST). Hal Peary (Great Gildersleeve) and Lina Romay, film actress-singer, are to be opening guests. Scheduled originally to start Sep 3, show was turned down by NBC and Biow Co agency for Philip Morris & Co. Both agreed that proposed program was below standard.

The Billboard, Sep 21, 1946, Page 5:

NY Sep 21 – Webs’ crackdown on commercial programs was highlighted this week with National Broadcasting Company again tangling with the Biow Agency over The Philip Morris Show. All very hush hush, but the deal now is the NBC has accepted the Vallee show on a week-to-week basis. The web execs were dissatisfied with the program. Some staffers expected NCM would ax the show.
September 11, 1946:

Jerry Gray Mercury Recording Session, New York City:

534/535         Russian Patrol, Part 1/Part 2 – Mercury 5005 and EP1-3216
536-1           Oranges And Lemons v TT – Mercury 3197, Mercury 5147, and EP1-3216

Jerry Gray and his Orchestra:

Steve Lipkins, Don Lipsey, Jimmy Maxwell, Bernie Privin [trumpet]; George Arus, Will Bradley, Phil Giardina, Walt Mercurio [trombone]; Hank Freeman, Hymie Schertzer, Art Drelinger, Al Klink, Ernie Caceres [reeds]; Bob Curtis, p; Hy White, g; Trigger Alpert, b; Dave Tough, d; Harry Katzman, George Ockner, Kurt Dieterle, Nat Kaproff, Fredy Ostrovsky, Dave Sackson, violin; Henry Brynan, Dave Schwartz, viola; Morris Bialkin, cello; Hal Fermansky, Phil Frank, Tony Gray, [unknown strings]; The Tune Toppers [vocal]


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Publicity and Reviews:

_The Billboard, Nov 2, 1946, Page 28_:  
Advance Record Releases – Records listed are generally approximately two weeks in advance of actual release date.

RUSSIAN PATROL, PARTS I & II ..... Jerry Gray Ork Mercury 5005

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_The Billboard, Nov 23, 1946, Page 110_:  
Advance Record Releases – Records listed are generally approximately two weeks in advance of actual release date.

RUSSIAN PATROL, PARTS I & II ..... Jerry Gray Ork Mercury 5005  
The advanced record release from Nov 2, 1956, was withdrawn.
*The Billboard, Nov 30, 1946, Page 32:*

Music – As Written

Chicago – Mercury releasing Jerry Gray’s scoring of *Meadowlands, Part 1 and 2*, by his own band December 1. Arrangement is same one being featured by Tex Beneke and Glenn Miller Band, and which Gray did when he was AAF scorer for Miller.

*The Billboard, Dec 7, 1946, Page 112:*

Advance Record Releases – Records listed are generally approximately two weeks in advance of actual release date.

RUSSIAN PATROL, PARTS I & II ….. Jerry Gray Ork Mercury 5005 and 5005-X45

[This is the second listing for this Advance Record Release]

*The Billboard, Dec 21, 1946, Page 23 – MUSIC:*

Mercury Records Advertisement

Sensational!  For Retail Stores Only

JERRY GRAY
And His All-American Orch

‘Russian Patrol’
Meadowland

TWO SIDES INSTRUMENTAL  MERCURY CELEBRITY SERIES 5005 – 75c

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End of September 1946:

Jerry Gray relocates from New York City, New York to Los Angeles, California during this time frame