

# **TOMMY DORSEY**

**“No Regrets”**

**1936**



**Prepared by:  
Dennis M. Spragg**

**Chronology  
Chapter 2**

**Updated March 17, 2025**

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## **January 1936**

January 1, 1936 (Wed)  
2:00 - 5:00 pm  
Holiday Matinee Dance  
Normandie Ballroom  
Boston, Massachusetts

"Same great music and entertainment - popular prices."<sup>1</sup>

January 2, 1936 (Thu)  
11:30 pm – Midnight  
Normandie Ballroom  
Boston, Massachusetts  
(CBS) (WEEI) Sustaining broadcast

January 4, 1936 (Sat)  
8:30 - 9:00 pm  
Normandie Ballroom  
Boston, Massachusetts  
(CBS) (WEEI) Sustaining broadcast

Tommy Dorsey and his Orchestra completed their engagement at the Normandie Ballroom, Boston, Massachusetts.

January 8, 1936 (Wed)

Tommy Dorsey and his Orchestra opened for an engagement at The Ballroom, New Mosque Theater, Newark, New Jersey..<sup>2</sup>

January 11, 1936 (Sat)  
8:30-8:45 p. m.  
Mosque Theatre  
Newark, New Jersey  
(CBS) (WABC) Sustaining broadcast<sup>3</sup>

January 11, 1936 (Sat)  
2:00-2:30 a. m.  
Mosque Theatre  
Newark, New Jersey  
(MBS) (WOR) Sustaining broadcast<sup>4</sup>

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<sup>1</sup> Boston Post, December 31, 1935

<sup>2</sup> The Billboard, January 4, 1936, p. 13

<sup>3</sup> Chicago Tribune, January 11, 1936

<sup>4</sup> Los Angeles Times, January 11, 1936

## NEWARK MOSQUE HAS CLOSE CALL

“Money troubles threatened to stymie John L. McCurdy and Henry Chesterfield’s combination vaudeville-film-dancing try at the Mosque Theatre-Ballroom yesterday (Tuesday) with the house opening after schedule and booking offices notifying the management that the new bill scheduled today (Wednesday) will not perform unless at least half a week’s salary for all the acts were put up in advance. Yesterday evening, the operators were endeavoring to obtain additional financial backing in order to keep the operation going. Yesterday’s first show was delayed until 8:00 pm, at which time the doors were opened with the union crew in the pit and backstage, along with the vaudeville acts and the Tom Dorsey band in the ballroom agreeing to take their chances on the final day’s gross. Roger Wolfe Kahn’s band is scheduled to open today.”<sup>5</sup>

January 18, 1936 (Sat)  
Midnight - 12:30am  
Unidentified Venue  
(CBS) Sustaining broadcast

January 18, 1936 (Sat)  
8:30 - 8:45pm  
Unidentified Venue  
(CBS) Sustaining broadcast<sup>6</sup>

January 18, 1936 (Sat)  
2:00 - 2:30 am  
Unidentified Venue  
(MBS) Sustaining broadcast<sup>7</sup>

**January 19, 1936 (Sun)<sup>8</sup>**  
**The Magic Key of RCA**  
**2:00 - 3:00 pm**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**  
**Ben Grauer, announcer**

GMA                      NBC-490

Tommy Dorsey portion:

**I’M GETTIN’ SENTIMENTAL OVER YOU** – theme  
**DON’T GIVE UP THE SHIP** – Buddy Gately, vocal  
**THE MUSIC GOES ROUND AND ROUND**  
- Clambake Seven, Edythe Wright and Tommy Dorsey, vocal

January 20, 1936 (Mon)  
Strand Ballroom  
Baltimore, Maryland

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<sup>5</sup> Variety, January 15, 1936, p. 48

<sup>6</sup> Chicago Tribune, January 18, 1936

<sup>7</sup> Los Angeles Times, January 18, 1936

<sup>8</sup> Based upon the NBC MAGIC KEY OF RCA program ledgers at LOC, this is the probable date for this material. The detailed content for January 19 is missing from the documents and the detail for all other logical dates during this period is available.

## DORSEY BREAKS ICE

Baltimore, Jan. 21 - Tommy Dorsey's orchestra played a one-night (Monday) at the Strand ballroom here. Spot plays to Negro trade exclusively. First time an ofay band has ever played at a colored dance here, it is said.<sup>9</sup>

January 22, 1936 (Wed)  
9:00pm - 1:00 am  
Trianon Club  
New Eagles Home  
Monessen, Pennsylvania  
(Dance)<sup>10</sup>

January 25, 1936 (Sat)  
8:30-8:45 pm  
Unidentified Venue  
(CBS) (Sustaining)<sup>11</sup>

January 30, 1936 (Thu)  
University of Maryland  
College Park, Maryland  
(Dance)

## PERSONNEL

Jack Leonard, vocalist, replaces Gately  
Add Axel ("Odd") Stordahl, vocalist and arranger

## TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Andy Ferretti, Sterling Bose, Joe Bauer  
Trombones: Tommy Dorsey (leader), Ben Pickering, Joe Ortolano  
Reeds: Tom Mace (clarinet & alto sax), Noni Bernardi (alto sax), Clyde Rounds (alto & tenor sax), Sid Block (tenor sax)  
Rhythm: Dick Jones (piano), William Schaffer (guitar), Gene Traxler (string bass), Sam Weiss (drums)  
Vocalists: Edythe Wright, **Jack Leonard**, the **Three Esquires**: Jack Leonard, Joe Bauer and **Axel ("Odd") Stordahl**  
Arranger: Paul Wetstein (Weston)

**January 30, 1936 (Thu)**  
**11:30pm- 12:30am**  
**The President's Birthday Ball**  
**Originating from the Waldorf-Astoria Hotel, New York**  
**(NBC Red) (NBC Blue) (CBS) (Mutual) broadcast**

The Tommy Dorsey portion of the broadcast was from the University of Maryland, College Park.

**I'M GETTIN' SENTIMENTAL OVER YOU** - open  
**EENY MEENY MINEY MO** – Edythe Wright and the Three Esquires, vocal  
**I'M GETTIN' SENTIMENTAL OVER YOU** - close

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<sup>9</sup> Variety, January 22, 1936, p. 55

<sup>10</sup> Monessen Daily Independent, January 22, 1936, p. 5

<sup>11</sup> Chicago Tribune, January 25, 1936

## **February 1936**

February 1, 1936 (Sat)  
Lehigh University  
Easton, Pennsylvania  
(Dance)

February 1, 1936 (Sat)  
8:30 - 8:45pm  
Probably Lehigh University  
Easton, Pennsylvania  
(CBS) Sustaining broadcast

**February 3, 1936 (Mon)**  
**Victor Recording Session**  
**RCA Studio 2**  
**155 East 24th Street**  
**New York**

Personnel same as January 30, 1936

BS 99038-1  
**GOTTA GO TO WORK AGAIN**  
(Edgar Fairchild-Milton Pascal)  
Vocal refrain by the Three Esquires

### Issues

10" 78	Victor 25256-A (USA)
12" 33	Bluebird AXM2-5549 (USA)
CD:	Classics 854 (France)

BS 99038-1A  
GOTTA GO TO WORK AGAIN

Not processed

BS 99038-2  
GOTTA GO TO WORK AGAIN

Not processed

BS 99039-1

**A LITTLE RENDEZVOUS IN HONOLULU**

(Joe Burke-Edgar Leslie)

Vocal refrain by Jack Leonard

Paul Weston arrangement

Issues

10" 78: Victor 25246-A (USA), HMV NE 454 (India)

12" 33 Bluebird AXM2-5549 (USA)

CD: Classics 854 (France)

BS 99039-1A

A LITTLE RENDEZVOUS IN HONOLULU

Not processed

BS 99040-1

**THAT LOVELY NIGHT IN BUDAPEST**

(Peter DeRose-Sam M. Lewis)

Vocal refrain by Jack Leonard

Head arrangement

Issues

10" 78: Victor 25246-B (USA), HMV NE 454 (India).

12" 33: Bluebird AXM2-5549 (USA)

CD: Classics 854 (France)

BS 99040-1A

THAT LOVELY NIGHT IN BUDAPEST

Not processed

BS 99040-2

THAT LOVELY NIGHT IN BUDAPEST

Not processed

BS 99041-1

**EVERY MINUTE OF THE HOUR (EVERY HOUR OF THE DAY)**

(Charles Kenny-Nick Kenny)

Vocal refrain by Edythe Wright

Paul Weston arrangement

Issues

10" 78: Victor 25256-B (USA)

12" 33 Bluebird AXM2-5549 (USA)

CD: Classics 854 (France)

BS 99041-1A

EVERY MINUTE OF THE HOUR (EVERY HOUR OF THE DAY)

Not processed

BS 99041-1A  
EVERY MINUTE OF THE HOUR (EVERY HOUR OF THE DAY)

Not processed

February 4, 1936 (Tue)  
Syracuse University  
Syracuse, New York  
(Dance)

February 6, 1936 (Thu)  
Cornell University  
Ithaca, New York  
(Dance)<sup>12</sup>

February 7, 1936 (Fri) – February 8, 1936 (Sat)  
10:30 pm-3:30 am  
Drill Hall  
Cornell University  
Ithaca, New York  
(Dance)<sup>13</sup>

The band played opposite Jimmy Lunceford  
Stag or couple, \$4.50

February 8, 1936 (Sat)  
Midnight -12:30 am  
Drill Hall  
Cornell University  
Ithaca, New York  
(CBS) (WIBX) Sustaining broadcast

D M S

February 11, 1936 (Tue)  
Midnight -12:30 am  
Unidentified venue  
(CBS) Sustaining broadcast

February 18, 1936 (Tue)  
Midnight-12:30 am  
Unidentified venue  
(CBS) Sustaining broadcast

February 28, 1936 (Fri)  
Columbia Junior Prom  
Columbia University  
New York

The band played at Columbia University

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<sup>12</sup> Cornell Daily Sun, February 7, 1936

<sup>13</sup> Cornell Daily Sun, February 13, 1936



## Personnel

Red McKenzie, vocalist, added.<sup>14</sup>

### TOMMY DORSEY LOSES TEMPER – BOYS SCRAM WHEN CUSTOMERS “BOO”

A Crowded Bus!  
Snow and Ice!  
No sleep!!  
Short Tempers!

“New York - It’s a task for any band leader in a spot like this to keep the lid on. So when the operator of a dance hall last month reproached Tommy Dorsey for being late, Tommy lost his temper. In fact, Dorsey told Maurice Reidy, the operator, that his place was just a hayloft, and that 45 minutes more or less wouldn’t make any difference to the kind of dancers that patronized his barn, because they couldn’t tell a good band from a bad one anyway and wouldn’t appreciate good dance music. Reidy kept his mouth shut after that, but after the dance had been going a while he mounted the platform where the band was playing and asked for a roll of the drums.

### A Bronx Cheer From The Bronx

After he got the dancers’ attention, the promoter went on: “Ladies and Gentlemen: we have with us tonight, Tommy Dorsey and his great band, (applause). I thought we were greatly honored when this fine group of musicians agreed to come up here and play for you (more applause). I spent a great deal of time to get them here and I hope you appreciate and enjoy them (applause).” “And now I want to say a few words about Mr. Dorsey and what he thinks about you...” And Mr. Reidy repeated Mr. Dorsey’s heated remarks of the earlier part of the evening. Before Reidy could finish, the customers booed and yelled their displeasure, so the boys grabbed their instruments and scrambled. Dorsey will probably not play the Club Fordham in quite a few months of Sundays, and other band leaders will hold their counsel, however justified they may be, or how “burned” from any verbal spanking from this operator. There’s a moral here for every band leader who has to work for a living?”<sup>15</sup>

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<sup>14</sup> Down Beat, January 9, 1957

<sup>15</sup> Down Beat, March 1936, p. 1

## BAD WORDS IN THE BRONX

### Tom Dorsey Speaks His Mind to Ballroom Operator—Patrons Boo—Band Scrams

Peeved by remarks that Tommy Dorsey made about the place and the patrons, the operator of a dance hall in the Bronx, N. Y. last week took his grievances to the customers, with the result that they took to booing the band and the band took to fight. As an anti-climax; the operator of the spot, Maurice Reidy, the next day informed the CBS artist bureau, through which Dorsey was booked, that all future dates from that source could be considered canceled. Dorsey' and his troupe arrived at Reidy's spot, the Club Fordham, 45 minutes late, after traveling by bus from Pennsylvania over roads made almost impassable: by snow. Like others in the band Dorsey had had no sleep, and when Reidy reproached him for tardiness, Dorsey lost his temper and' handed the promoter a brief but sizzling dressing down. Reidy made no retort at the time and let the dance go on. About half an hour; later the promoter took the platform and asked the band to give him a roll of the drums. He wanted to make an announcement over the hall's public address system, After he had got the dancers' attention, Reidy said: 'Ladies and gentlemen, we have been greatly honored tonight by the presence of Tommy Dorsey' and his band. It was a great bit of work, I thought, when I was able to get this great band to come up here and play for you, (Applause.) Now that you have shown your appreciation for the honor that Mr., Dorsey and his band have shown you in coming up here to play for you, I want to tell you what he just told me what he thought about you.' From that: point on Reidy went on to relate that Dorsey had referred to the place as a hayloft and 'that the customers in it. couldn't appreciate good dance music, if they heard it, and that 45 minutes more or less of music, whether it came from a good or bad band, shouldn't make any difference to them. Before Reidy could finish the' customers let loose with boos and Bronx cheers. The band grabbed its instruments and scrambled.<sup>16</sup>

D M S

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<sup>16</sup> Variety, February 19, 1936, p. 61

## **March 1936**

March 1, 1936 (Sun)  
Midnight - 12:30 am  
Unidentified venue  
(CBS) Sustaining broadcast

March, 1936  
University of Florida  
Gainesville, Florida  
(Dance)

March 10, 1936 (Tue)  
University of Alabama  
Tuscaloosa, Alabama  
(Dance)

March 13, 1936 (Fri)  
Duke University  
Durham, North Carolina  
(Dance)

March 13, 1936 (Fri)  
11:30 pm - Midnight  
Duke University  
Durham, North Carolina  
(CBS) (WDNC) Sustaining broadcast

"Tommy Dorsey set for Duke University's prom festivities, March 13-19." <sup>17</sup>

March 21, 1936 (Sat)  
Interfraternity Ball  
St. John's College,  
Annapolis, Maryland  
(Dance)

### **Personnel**

Max Kaminsky and Sam Skolnick, trumpets, replace Ferretti and Bose  
Walter Mercurio, trombone, replaces Ortolano  
Joe Dixon, clarinet, alto sax and vocalist, replaces Mace  
Fred Stulce (alto sax) replaces Bernardi

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<sup>17</sup> The Billboard, March 14, 1936, p. 26

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: **Max Kaminsky, Sam Skolnick**, Joe Bauer.  
Trombones: Tommy Dorsey (leader), Ben Pickering, **Walter Mercurio**  
Reeds: **Joe Dixon** (clarinet & alto sax), **Fred Stulce** (alto sax),  
Clyde Rounds (alto & tenor sax), Sid Block (tenor sax)  
Rhythm: Dick Jones (piano), William Schaffer (guitar), Gene Traxler (string bass),  
Dave Tough (drums)  
Vocalists: Joe Dixon, Edythe Wright  
Arranger: Paul Weston (Weston)

**March 25, 1936 (Wed)**  
**Victor Recording Session**  
**RCA Studio 3**  
**155 East 24th Street**  
**New York**

BS 99915-1

**YOU**

(Walter Donaldson-Harold Adamson)  
(Featured in the MGM film "The Great Ziegfeld")  
Vocal refrain by Edythe Wright  
Paul Weston arrangement

Issues

10" 78: Victor 25291-A (USA), HMV EA 1707 (Australia)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: RCA 9973-2-R (USA), Reader's Digest RC7-007-1/2 (USA),  
Classics 854 (France)

BS 99915-1A

**YOU**

Not processed

BS 99916-1

**ROBINS AND ROSES**

(Joe Burke-Edgar Leslie)  
Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25284-B (USA), HMV BD 5078 (England),  
HMV EA 1755 (Australia), HMV IM 145 (Ireland)  
12" 33: Victor PRM-182 (USA), Bluebird AXM2-5549 (USA)  
CD: Classics 854 (France)

BS 99916-1A

**ROBINS AND ROSES**

Not processed

BS 99916-2  
**ROBINS AND ROSES**

Hold

BS 99916-2A  
ROBINS AND ROSES

Not processed

BS 99917-1  
**YOU NEVER LOOKED SO BEAUTIFUL**  
(Walter Donaldson-Harold Adamson)  
(Featured in the MGM film "The Great Ziegfeld")  
Head arrangement

Issues

10" 78: Victor 25291-B (USA), HMV EA 1707 (Australia)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 854 (France)

BS 99917-1A  
YOU NEVER LOOKED SO BEAUTIFUL

Not processed

BS 99918-1  
**YOU STARTED ME DREAMING**  
(Benny Davis-J. Fred Coots)  
Vocal refrain by Joe Dixon  
Paul Weston arrangement

D M S

Issues

10" 78: Victor 25284-A (USA)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 854 (France)

BS 99918-1A  
YOU STARTED ME DREAMING

Not processed

**March 27, 1936 (Fri)**  
**Victor Recording Session**  
**RCA Studio 3**  
**155 East 24th Street**  
**New York**

Personnel same as March 25, 1936

Tommy Dorsey and his Orchestra

BS 99919-1

**IT'S YOU I'M TALKIN' ABOUT**

From the Paramount film "Florida Special")

(Harry Revel-Mack Gordon)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25292-A (USA), HMV EA 1755 (Australia)

12" 33: Bluebird AXM2-5549 (USA)

CD: Classics 854 (France)

BS 99919-1A

IT'S YOU I'M TALKIN' ABOUT

Not processed

BS 99920-1

**WILL I EVER KNOW?**

(\*Will I Ever Know It)

(Featured in Paramount film "Palm Springs")

(Harry Revel-Mack Gordon)

Vocal refrain by Edythe Wright

Paul Weston arrangement

Issues

10" 78: Victor 25292-B (USA)

12" 33: Bluebird AXM2-5549 (USA)

CD: Classics 854 (France)

BS 99920-1A

WILL I EVER KNOW?

Not processed

BS 99920-2

WILL I EVER KNOW?

Not processed

Tommy Dorsey and his Clambake Seven

Trumpet: Max Kaminsky

Trombone: Tommy Dorsey (leader)

Reeds: Joe Dixon (clarinet), Sid Block (tenor sax).

Rhythm: Dick Jones (piano), William Schaffer (guitar), Gene Traxler (string bass),  
Dave Tough (drums)

Vocalist: Edythe Wright

Arranger: Dick Jones

BS 99921-1

**RHYTHM SAVED THE WORLD**

(Sammy Cahn-Saul Chaplin)

Vocal refrain by Edythe Wright

Dick Jones arrangement

Issues

10" 78: Victor 25314-A (USA), Victor JA-782 (Japan), HMV B 8650 (England),  
HMV EA 1728 (Australia), Gramophone B-8650 (France)  
7" 45: RCA Victor EPAT 408 (USA), RCA Victor SPD 25 (USA)  
12" 33 RCA Victor LPM 1432 (USA), RCA Victor VPM 6087 (USA),  
Bluebird AXM2-5549 (USA)  
CD: Bluebird ND 83140 (Germany), Classics 854 (France)

BS 99921-1A

**RHYTHM SAVED THE WORLD**

Not processed

March 29, 1936

Ritz Ballroom

Bridgeport, Connecticut

(Dance)<sup>18</sup>

Tommy Dorsey loved jazz. That's why his bands were stocked with great jazz musicians like trumpeters Bunny Berigan, Pee Wee Erwin, Maxie Kaminsky, Yank Lawson and Ziggy Elman; tenor saxists like Bud Freeman, Babe Russin and Boomie Richman; clarinetists like Johnny Mince and Buddy DeFranco; pianists like Joey Bushkin, Dodo Marmarosa and Milt Raskin and drummers like Davey Tough and Buddy Rich. Tommy loved to play jazz, all right. But he never figured he was especially good at it, and there were those who tended to agree with him. Certainly, nobody could touch his ballad playing with that beautiful tone and that effortless phrasing. And that's how he usually featured himself - except, of course, once in a while when he'd get together with a few of the jazz guys in the band. Then he'd get off on some modified Dixieland jam sessions that allowed him to play his tailgate trombone fill-ins and also blow a few solos on his own. But mostly he got his kicks from what the other guys were playing. I can remember his enthusiastic exhortations when one of his jazz musicians he admired so much would get going on a solo. Tommy would get him to play not one, but two or three or four more choruses in succession - just because he enjoyed listening so much. Many of Tommy's biggest kicks came from the music of his Clambake Seven, the small jazz band from within his big band. It put on jam sessions late at night on the job and made a batch of recordings, twenty of which are contained in this set. The line-up of these sides is basically a Dixieland group with a tenor sax added to the usual front line of trumpet (or cornet), clarinet and trombone. On a couple of selections Tommy even expanded the set-up to include two trumpets, but mostly what you'll hear are the Dixieland voicing. Some of them are arranged and others strictly ad-lib, with a whole slew of soloists and one vocalist (Tommy Dorsey's close friend and band singer, Edythe Wright) separating the opening from the closing ensembles."<sup>19</sup>

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<sup>18</sup> The Billboard, March 21, 1936, p. 13

<sup>19</sup> George T. Simon, liner notes, RCA VPM-6087, 1973

**April 1936**

April 1, 1936 (Wed)

Tommy Dorsey and his  
the Blue Room of the  
Wright - charming vocalist,  
3 Esquires - Famous

April 2, 1936 (Thu)  
11:30 pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining

★ **TOMMY DORSEY**  
AND HIS ORCHESTRA

★ **EDYTHE WRIGHT**  
CHARMING VOCALIST

★ **JACK LEONARD**  
MELLOW BARITONE

★ **THE 3 ESQUIRES**  
FAMOUS RHYTHM TRIO

**4 STAR ENTERTAINMENT**  
Nightly including Sundays for  
**DINNER and SUPPER**  
in the new and beautiful

**BLUE ROOM**

DINNER from \$1. NO COVER.  
SUPPER COVER 50c except  
Saturday nights and holiday  
Eves—then \$1. Luncheon 75c.  
Phone L.Ack. 4-1400. Ext. 150.

Hotel  
**LINCOLN**  
44th STREET AT 8th AVE. • NEW YORK

Orchestra opened an engagement at  
Hotel Lincoln in New York. "Edythe  
Jack Leonard - mellow baritone, The  
Rhythm Trio. 4 Star Entertainment"<sup>20</sup>

broadcast

<sup>20</sup> New York Times, April 1, 1936, p. 28



**April 3, 1936 (Fri)**  
**Victor Recording Session**  
**RCA Studio 3**  
**155 East 24th Street**  
**New York**

Personnel as for the March, 25 1936 recording session.

BS 99949-1  
STAR DUST

Destroyed

BS 99949-1A  
STAR DUST

Not Processed

BS 99949-2  
STAR DUST

Not processed

BS 99949-3  
STAR DUST

Not processed

BS 99949-4  
**STAR DUST**  
(Mitchell Parrish-Hoagy Carmichael)  
Vocal refrain by Edythe Wright  
Paul Weston arrangement

D M S

Issues

10" 78:            Hold<sup>21</sup>  
12" 33:            Broadway BR 113 (USA)<sup>22</sup>

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<sup>21</sup> This take exists. Prior confusion with Takes 5 and 5(A) is described with April 15, 1936 details.

<sup>22</sup> Incorrectly listed as Take 3 on the LP cover. Take 3 was not processed.

BS 99950-1

**ROYAL GARDEN BLUES**

(Spencer Williams-Clarence Williams) (1919)

Paul Weston arrangement

Issues

10" 78: Victor 25326-A (USA), HMV B 8517 (England)  
Gramophone B 8517 (France), Electrola EG 3881 (Germany)

BS 99950-1A

ROYAL GARDEN BLUES

Not processed

BS 99950-1B

ROYAL GARDEN BLUES

Not processed

BS 99950-1C

Dub made September 10, 1943<sup>23</sup>

**ROYAL GARDEN BLUES**

Issues

10" 78 Victor 27518-B (USA)  
7" 45: RCA Victor 27-0074, RCA Victor 47-2874-A (USA),  
RCA Victor EPA 238 (USA), RCA Victor EPBT 3028 (USA),  
HMV 7EG-8017 (England)  
10" 33: RCA Victor LPT 10 (USA)  
12" 33: RCA Victor LPM 1229 (USA), RCA Victor LPM 3674 (USA),  
RCA Victor PRM-182 (USA), RCA Camden CXS-9027(e) (USA),  
Historia H628 (Germany), RCA PM43692 (France), RCA NL45175, (France),  
RCA FXM1-7098 (France), Giganti Del Jazz SM3062 (Italy),  
Bluebird AXM2-5549 (USA)  
CD: Classics 854 (France), Pair PDC 2-1035 (USA)

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<sup>23</sup> Evidence in the RCA files substantiates that all issues made after the September 10, 1943 dub 1(c) for Victor 27518-B are from the dub and not the master/hold/issued take 1.



Tommy Dorsey and Hoagy Carmichael  
"Star Dust"



Tommy Dorsey

April 5, 1936 (Sun)  
11:30pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

April 9, 1936 (Thu)  
11:30pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

April 12, 1936 (Sun)  
11:30 pm- Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

**April 15, 1936 (Wed)**  
**Victor Recording Session**  
**RCA Studio 3**  
**155 East 24th Street**  
**New York**

BS 99917-2  
**YOU NEVER LOOKED SO BEAUTIFUL**  
(Walter Donaldson-Harold Adamson)  
(Featured in the MGM film "The Great Ziegfeld")  
Vocal refrain by Edythe Wright  
Head arrangement

Hold

BS 99917-2A  
YOU NEVER LOOKED SO BEAUTIFUL

Not processed

BS 99917-3  
YOU NEVER LOOKED SO BEAUTIFUL

Destroyed

BS 99917-3A  
YOU NEVER LOOKED SO BEAUTIFUL

Not processed

BS 99949-5

**STAR DUST**

(Mitchell Parrish-Hoagy Carmichael)

Vocal refrain by Edythe Wright

Paul Weston arrangement

Issues

10" 78: Victor 25320-B (USA), Victor JA-740 (Japan), HMV B 8468 (England),  
HMV JO 27 (England), HMV EA 1746 (Australia), VdP GW 1319 (Italy),  
VdP GW 1901 (Italy)  
Gramophone B 8468 (France), Electrola EG 3758 (Germany),  
Electrola EG 6690 (Germany)  
12" 33 RCA Victor LPM-2774 (USA), RCA Victor VPM-6038 (USA),  
Bluebird AXM2-5549 (USA)  
CD: RCA 03562 89810-28 (Germany), Classics 878 (France)

BS 99949-5A

**STAR DUST**

Not processed, test exists<sup>24</sup>

Tommy Dorsey and his Clambake Seven

Trumpet: Max Kaminsky  
Trombone: Tommy Dorsey (leader)  
Reeds: Joe Dixon (clarinet), Bud Freeman (tenor sax)  
Rhythm: Dick Jones (piano), William Schaffer (guitar), Gene Traxler (string bass),  
Dave Tough (dms).  
Vocalist: Edythe Wright.  
Arranger: Paul Weston

BS 101453-1

**AT THE CODFISH BALL**

(From the 20th Century Fox film "Captain January")

(Lew Pollack-Sydney D. Mitchell)

Vocal refrain by Edythe Wright

Paul Weston arrangement

Issues

10" 78: Victor 25314-B (USA), Victor JA-782 (Japan),  
HMV EA 1728 (Australia), Electrola EG 3880 (Germany)

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<sup>24</sup> We provisionally described this as Take 4 because of the RCA ledger information. Upon input from contributors, it is apparent a test copy of Take 5(A) survived and was purchased at a New York record shop by Swedish collector Michael Ankers in 1968. The test is (interestingly) labeled 1R.

BS 101453-1A  
AT THE CODFISH BALL

Not processed

BS 101453-(1)1R  
Dub made May 5, 1948<sup>25</sup>  
**AT THE CODFISH BALL**

Issues

10" 78: RCA Victor 20-3031 (USA)  
12" 33: RCA Victor LPM 1643 (USA), RCA Victor VPM 6087 (USA),  
Bluebird AXM2-5549 (USA)  
CD: RCA 74321 21824-2 (Germany), Bluebird ND 83140 (Germany),  
Retrieval RTR 79012-2 (Netherlands), Classics 878 (France),  
Jazz Archives 27 (France)

BS 101453-(1)1AR  
AT THE CODFISH BALL

Not processed

Tommy Dorsey and his Orchestra<sup>26</sup>

BS 101454-1  
**JA DA**  
(Bob Carleton)  
Freddie Stulce arrangement

D M S

Issues

10" 78: Victor 25326-B (USA), HMV B 8517 (England),  
Electrola EG 3881 (Germany)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

BS 101454-1A  
JA DA

Not processed

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<sup>25</sup> Evidence in the RCA files suggests that all issues made after the May 5, 1948 dub (1)1R for RCA Victor 20-3031 are from the dub and not the master/hold/issued take 1.

<sup>26</sup> Bluebird AXM2-5549 reported full band personnel for AT THE CODFISH BALL and the Clambake Seven personnel for JA DA.

BS 101454-2  
JA DA

Destroyed

BS 101454-3  
JA DA

Hold

April 16, 1936 (Thu)  
11:30 pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

**April 19, 1936 (Sun)**  
**Magic Key of RCA**  
**2:00 - 3:00 pm**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**  
**Milton Cross, announcer**

GMA            S-40-6, NBC-489

Tommy Dorsey portion:

**I'M GETTIN' SENTIMENTAL OVER YOU** -theme  
**YOU** – Edythe Wright, vocal  
**RHYTHM SAVED THE WORLD** - Edythe Wright, vocal, with the Clambake Seven

April 19, 1936 (Sun)  
11:30 pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

April 23, 1936 (Thu)  
11:30 pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

April 26, 1936 (Sun)  
11:30 pm -Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

April 30, 1936 (Thu)  
11:30 pm -Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

### REVIEW

The Metronome, May 1936  
By George T. Simon

### TOMMY DORSEY AND HIS ORCHESTRA

Blue Room of Hotel Lincoln, New York, CBS wire. Saxes: (1) Noni Bernardi, (2) Sid Bloch, (3) Joe Dixon, (4) Clyde Rounds. Trumpets: (1) Ralph Muzzillo, (2) Joe Bauer, (3) Maxie Kaminsky. Trombones: (1) Tommy Dorsey, (2) Ben Pickering, (3) Red Bone. Piano: Dick Jones. Guitar: Bill Schaeffer. Bass: Gene Traxler. Drums: Dave Tough. Vocals: Edythe Wright, Jack Leonard and the Three Esquires (Leonard, Bauer and Odd Stordahl).

### Background

Tommy Dorsey has been known and heard for years as one of the modern greats on trombone. About a year ago he started his first solo flight as a band fronter when he took over Joe Haymes' outfit. First he changed its style, and then, to make a complete job of it, gradually changed the personnel until now there's little left of the original Haymes' mortgage. Most of the time the band has been on the road; only about a month ago it moved into the Lincoln for its first steady spot.

### At Present

Dorsey has succeeded in whipping into shape a really formidable unit which, in time, should become one of the really rating bands in the country. Because of Dorsey's personal preferences, as well as the current trend in dance music, emphasis is upon swing, and it's as a swing unit that the band should eventually cop most the glories. It's a modern type swing, made so by arrangers Odd Stordahl, Paul Weston, Freddy Stulce and Dick Jones, as well as by the natural feel of swing quite obviously possessed by the instrumentalists in the band. There are only special arrangements but there's enough faking of the old pops to relieve any possible monotony. The specials are smartly done (for which you can doff your cap four times to the scribbling quartet) and give much opportunity for leader Dorsey to exhibit his slide-of-hand tromboning.



What comes out of Dorsey's horn is truly magnificent stuff. As a master of the instrument, Dorsey definitely rates tops; his tone is exquisite, his phrasing and technique are superb, and his newly developed hot style makes him one of the two or three great sliding swingers in captivity. The rest of the brass, especially the trumpets, aid Dorsey nobly. Ralph Muzzillo, until recently with Benny Goodman, plays a really solid lead, while Maxie Kaminsky's open hot style, besides being in fine taste, really sends you. The saxes as a section - and this goes for the trombones ditto - are good but not as good as they might be. Undoubtedly that can be attributed to recent changes in personnel. The intonation of the reeds in general can be greatly improved; there's definite indication that each man isn't quite sure just what and when the horn next to him is about to emit, though that isn't bad enough to be noticed by the uncritical observer - i.e., the dancers.

Two individuals within the section are worth noting. Noni Bernardi plays a very good lead with much guts, while Joe Dixon's clarinet work is worth watching (cf. November Metronome, review of Bill Staffon's band). Sid Block's tenor tone is fine; with the aid of a few more ideas, achieved through experience, his performance in a swing band should really rate. The rhythm section is not only plenty steady, but achieves plenty of lift from bassist Gene Traxler and drummer-man Dave Tough. The former's steadiness and fine tone are exceptional, while Tough's natural swing coupled with a flair for good taste put this ex-Chicagoan right up there as a rating beater. Edythe Wright, an attractive lass, emits on most of the up tunes in a husky voice that can really send you. Jack Leonard is a vastly improved vocalist (cf. September Metronome, review of Bert Block's band) who uses the mike intelligently, sings pleasantly, and makes a fine appearance, though his performance could be improved by the avoidance of affectations in enunciation.

"From the dancers' point of view the band has much to offer besides its musical ability. Dorsey's setting of tempos and choice of tunes to suit the prevailing mood are rhythmically and psychologically excellent. The contrast of ensemble arrangements and frequent trombone solo passages is pleasing while Dorsey's personality and screwy gags help out too. Once the sections, especially the reeds and trombones, become definitely set in personnel the band should rank as one of the country's swinging greats. As it now stands it has enough to offer to warrant its inclusion in the exceptional class.

*Simon says, "A minus."*

The latest change in personnel, effective April 15, has the famed Bud Freeman joining on tenor sax.<sup>27</sup>

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<sup>27</sup> George T. Simon, *The Metronome*, May 1936, pp. 62-64.

**April 1936**  
**Standard Transcription Recording Session**  
**RCA Studio 3**  
**155 East 24th Street**  
**New York**

Originally released as 16" 33 standard-groove transcriptions, only intended for radio station use; the labels listed the orchestra as "Tom Darrin's Dixieland Music".

Tommy Dorsey and his Clambake Seven

Trumpet: Max Kaminsky  
Trombone: Tommy Dorsey (leader)  
Reeds: Joe Dixon (clarinet), Sid Block (tenor sax)  
Rhythm: Dick Jones (piano), William Schaffer (guitar), Gene Traxler (String bass),  
Dave Tough (drums)  
Vocalist: Edythe Wright

MS 101425

**YOU**

(Walter Donaldson-Harold Adamson)  
(Featured in the MGM film "The Great Ziegfeld")  
Vocal refrain by Edythe Wright  
Paul Weston arrangement

Issues

12" 33 Standard B 1028 (USA), Jazz Archives JA-26 (USA)  
CD: Viper's Nest VN-154 (USA)

MS 101425

**I'LL STAND BY**

(Benny Davis-John Fred Coots)  
Vocal refrain by Edythe Wright

Issues

12" 33 Standard B 1028 (USA), Jazz Archives JA-26 (USA)  
CD: Viper's Nest VN-154 (USA)

MS 101425

**US ON A BUS**

(Tot Seymour-Vee Lawnhurst)  
Vocal refrain by Edythe Wright

Issues

12" 33 Standard B 1028 (USA), Jazz Archives JA-26 (USA)  
CD: Viper's Nest VN-154 (USA)

MS 101425

**CHRISTOPHER COLUMBUS**

(Andy Razaf-Leon Berry)

Issues

12" 33 Standard B 1028 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101426

**SOMEBODY STOLE MY GAL**

(Leo Wood) (1918)

Issues

12" 33 Standard A 751 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101426

**HOW COME YOU DO ME LIKE YOU DO?**

(Gene Austin-Roy Bergere)

Vocal refrain by Edythe Wright

Issues

12" 33 Standard A 751 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101426

**MY HONEY'S LOVIN' ARMS**

(Joseph Meyer-Herman Ruby)

D M S

12" 33 Standard A 751 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101426

**JA DA**

(Bob Carleton)

Freddie Stulce arrangement

12" 33 Standard A 751 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101427

**ROBINS AND ROSES**

(Joe Burke-Edgar Leslie)

Vocal refrain by Edythe Wright

Issues

12" 33: Standard B 1028 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101427

**SWING MISTER CHARLIE**

(J. Russel Robinson-Irving Taylor-Harry Brooks)

Issues

12" 33: Standard B 1028 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101427

**DREAM TIME**

(Benny Davis-John Fred Coots)

Vocal refrain by Edythe Wright

Issues

12" 33: Standard B 1028 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101427

**THE PANIC IS ON**

(Bert Clarke-George Clarke-Winston Collins Tharp-Thomas Waller)

Vocal refrain by Edythe Wright

Issues

12" 33: Standard B 1028 (USA), Jazz Archives JA-26 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101428

**IN A LITTLE CABIN IN THE SKY**

Vocal refrain by Edythe Wright

Issues

12" 33: Standard A 751 (USA)

CD: Viper's Nest VN-154 (USA)

MS 101428

**THERE ISN'T ANY LIMIT TO MY LOVE**

(Maurice Sigler-Al Goodhart-Al Hoffman)

Vocal refrain by Edythe Wright

Issues

12" 33: Standard A 751 (USA)  
CD: Viper's Nest VN-154 (USA)

MS 101428

**YOU CAN'T PULL THE WOOL OVER MY EYES**

(Milton Ager-Charles Newman-Murray Mencher)

Vocal refrain by Edythe Wright

Issues

12" 33: Standard A 751 (USA)  
CD: Viper's Nest VN-154 (USA)

MS 101428

**I BET YOU TELL THAT TO ALL THE GIRLS**

Vocal refrain by Edythe Wright

Issues

12" 33: Standard A 751 (USA)  
CD: Viper's Nest VN-154 (USA)

REVIEW

These sides were originally made as 16" radio transcriptions. Broadcast transcriptions were produced to give individual stations an exclusive identity, a chance to air current music in a different form than commercial records. Material on radio transcriptions often differed from the commercial sides cut by the same orchestra in both solos and arrangements. Further, the orchestras recorded tune on radio transcriptions that they did not record for commercial record releases. The Clambake Seven sides generate a lot of excitement, and I think that the many fans of the group will be pleasantly surprised by the jazz content of these previously unknown sides. So, let's begin.

Christopher Columbus: A musical hybrid, this Louis Prima tune was incorporated into the body of Sing, Sing, Sing which itself was based on Sensational Mood first recorded in 1931 by Lloyd Hunter's Serenaders, a Nebraskan group. Solos: Sid Block, Joe Dixon, Max Kaminsky, Dixon, Kaminsky, Tommy Dorsey.

Us On A Bus: Hollywood took an obscure Saturday Evening Post story; "Night Bus" by Clarence Budington Kelland and turned it into the smash "It Happened One Night." Immediately the country went bus crazy, much to the chagrin of the auto manufacturers. That was in 1934. By 1936 the honeymoon was over, and a song about honeymooning on a bus fell flatter than a worn Firestone. So, for that matter, did Edythe Wright on this one. Solos: Dorsey, Wright, Dixon.

My Honey's Lovin' Arms: A nice, rollicking version of an old jazz standard, including the rarely played verse. Solos: Dixon, Dorsey.

Robins And Roses: A tuneful tribute to the pastoral life. Its subject matter, plus a difficult middle eight and a reference to Kipling probably account for its present-day obscurity, which is a pity, for it's a good tune. Solos: Wright, Dorsey.

Somebody Stole My Gal: This is the sort of tune that everybody gets to singing after they've had a few drinks. Apparently Edythe Wright was on the wagon that day. Solos: Dixon, Kaminsky, Dorsey.

How Come You Do Me Like You Do: A mildly risqué number from the '20s. I wonder how a rural housewife of the period, marooned between soaps, would have reacted to this? Solos: Wright, Dorsey, Wright.

You: From "The Great Ziegfeld" starring William Powell as the showman, plus Luise Rainer's classic telephone scene which, in retrospect, only consolidates the opinion that Hollywood's idea of "art" was most everyone else's junk. Solos: Block (straight tenor), Kaminsky, Block, Dixon.

Dream Time: Every now and then the Clambakes did a ballad, just to prove that they could be as unswinging as a big band. Edythe Wright, a proficient interpreter of up-tempo numbers, usually died the death when the tempos slowed and here the entire band climb into bed with her - to sleep, perchance to dream. Solos: Dixon, Wright, Block (straight tenor), Wright.

Swing Mr. Charlie: The scene opens on a mob of white-sheeted figures. In the middle is their victim, a trembling, craven White man. The hands that thrust out of the costumes, roughly putting the noose around his neck, are black, and as the box under his feet is kicked away the entire congregation burst into this song! That's the kind of Hollywood musical I'd like to make. Solos: Dorsey, Dorsey, Dixon.

I'll Stand By: The only other version I can recall of this is by Emmett Matthews on Vocalion, with Fats' little Victor Group. Incidentally, Tommy tried to fire Edythe Wright on several occasions, but the band threatened to quit with her. I guess looking at her rear end while she was singing was a nice contrast to Tommy's basilisk stare. Solos: Dixon, Block, Wright, Block.

Ja Da: Another opportunity for the guys to let their hair down. Maxie comes in a little early, but you can't have too much of him, nor of Davie Tough, for my money the best White drummer of all. Solos: Tough, Block, Kaminsky, Dixon.

The Panic Is On: Perfectly designed for the singer who can swing, yet as far as I know only Connie Boswell took advantage of it. Edythe has a little trouble with the middle eight yet comes out pretty well. Solos: Dixon, Kaminsky, Wright.<sup>28</sup>

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<sup>28</sup> Michael Brooks, sleeve notes, Jazz Archive JA-26 (12" 33), 1975.



Edythe Wright

## **May 1936**

May 3, 1936 (Sun)  
11:30 pm - Midnight  
Blue Room, Hotel Lincoln  
New York  
(CBS) (WABC)

### AYER SCOUTS LINCOLN SHOW

"N. W. Ayer is scouting around for new program for Lincoln Motors. CBS has suggested Tommy Dorsey's band to the agency, while Rockwell-O'Keefe has submitted a combination consisting of Bob Crosby's orchestra and Connie Boswell."<sup>29</sup>

May 7, 1936 (Thu)  
11:30 pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

May 10, 1936 (Sun)  
11:30 pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC)

May 14, 1936 (Thu)  
11:00 - 11:30 pm  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC)

May 17, 1936 (Sun)  
7:00 - 7:30 pm  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC)

### Personnel

E. E. "Red" Bone, trombone, replaces Mercurio  
Clyde Rounds, clarinet & tenor sax, replaces Bunch  
Carmen Mastren, guitar, replaces Schaffer

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<sup>29</sup> Variety, May 4, 1936, p. 43



TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Max Kaminsky, Sam Skolnick, Joe Bauer.  
Trombones: Tommy Dorsey (leader), Ben Pickering, **W. W. "Red" Bone**  
Reeds: Joe Dixon (clarinet & alto sax), Fred Stulce (alto sax),  
**Clyde Rounds** (clarinet & tenor sax), Bud Freeman (tenor sax)  
Rhythm: Dick Jones (piano), **Carmen Mastren** (guitar)  
Gene Traxler (string bass), Dave Tough (drums)  
Vocalists: Edythe Wright, Jack Leonard  
Arrangers: Paul Weston (Weston), Dick Jones

**May 20, 1936 (Wed)**  
**Victor Recording Session**  
**RCA Studio 3**  
**155 East 24th Street**  
**New York**

BS 101844-1  
**WHERE IS MY HEART?**  
(Leo Robin-Ralph Rainger)  
Vocal refrain by Jack Leonard  
Paul Weston arrangement

Issues

10" 78: Victor 25335-A (USA), HMV EA 1767 (Australia)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

BS 101844-1A  
WHERE IS MY HEART?

Not processed

BS 101844-2  
**WHERE IS MY HEART?**

Hold

BS 101844-2A  
WHERE IS MY HEART?

Not processed

BS 101845-1  
LONG AGO AND FAR AWAY

Hold

BS 101845-1A  
LONG AGO AND FAR AWAY

Not processed

BS 101845-2  
**LONG AGO AND FAR AWAY**  
(Leo Robin-Ralph Rainger)  
Vocal refrain by Jack Leonard  
Paul Weston arrangement

Issues

10" 78: Victor 25335-B (USA), HMV EA 1767 (Australia).  
12" 33: Bluebird AXM2-5549 (USA)  
CD: RCA 15094-2 (Germany), Classics 878 (France)

BS 101845-2A  
LONG AGO AND FAR AWAY

Not processed

BS 101845-2A  
LONG AGO AND FAR AWAY

Not processed

BS 101846-1  
**MARY HAD A LITTLE LAMB**  
(Marty Symes-Matty Malneck)  
Vocal refrain by Edythe Wright  
Paul Weston arrangement

Issues

10" 78: Victor 25341-A (USA)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

D M S

BS 101846-1A  
MARY HAD A LITTLE LAMB

Not processed

BS 101847-1  
DID I REMEMBER?  
(Harold Adamson-Walter Donaldson)  
Vocal refrain by Edythe Wright  
Dick Jones arrangement

Destroyed

BS 101847-1A  
DID I REMEMBER?

Master/Destroyed

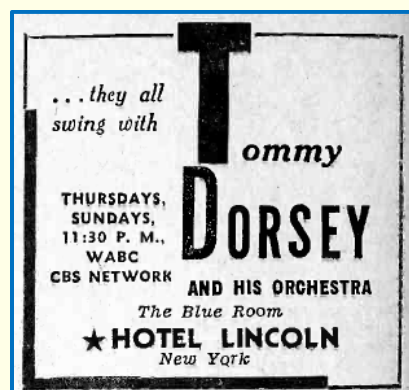
May 21, 1936 (Thu)  
11:30 pm -Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

May 24, 1936 (Sun)  
Swing Concert – Clambake Seven  
Imperial Theatre, New York

Down Beat, June 1936:  
17 Bands Swing for 3 hours in huge “Clambake”  
Top price of admission \$2.75, Paul Douglas announcer

TD portion of the concert:

Rhythm Saved the World – Edythe Wright, vocal  
I’m Gettin’ Sentimental Over You (full version)  
At The Codfish Ball – Edythe Wright, vocal



## SWING MUSIC RECITAL

Jam Boys Will Get Hot at Imperial on Broadway May 24

“Joe Helbock, director of the Onyx Club, N. Y. is Impresario of the first swing music recital, in a theatre, slated for the Imperial, May 24. Part of the proceeds will go to the musicians' union's emergency relief. Paul Whiteman's swing section, the Casa Loma swingers. Red Nichols, Fred Waring's Johnny Davis, Tommy Dorsey's Clambake Seven, the Original Memphis Five, Joe Venuti, Stuff Smith from the Onyx club, Bunny Berigan's Swing Gang, Red Norvo's Swlngtette, Bob Crosby, Adrian Rollini's Tap Room Gang, Carl Kress, Dick McDonough, Frank Chase's sax sextet, and probably Benny Goodman's. swing trio, will be the performing artists.”<sup>30</sup>

May 24, 1936 (Sun)  
7:00 - 7:30 pm  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

May 28, 1936 (Thu)  
Make Believe Ballroom  
6:00 - 6:30 pm  
WNEW Studios  
New York  
(WNEW) (Local) broadcast  
Martin Block, host

Tommy Dorsey and his Orchestra were guests on Martin Block's local “Make Believe Ballroom” program.

May 28, 1936 (Thu)  
11:30 pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

May 31, 1936 (Sun)  
7:15 - 7:30 pm  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

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<sup>30</sup> Variety, May 13, 1946, p. 47

ALL-JAM CONCERT AT IMPERIAL, N. Y.,  
17 ORCHESTRAS SWING IT FOR 3 HOURS

New York got its first swing concert Sunday night (24) when 17 contingents put on a swing, and jam session at the Imperial Theatre –under the direction of Joe Helbock of the Onyx Club. Admission \$2.75 top. House enthusiastically received a program that opened with Glen Gray's Casa Loma orchestra and closed at midnight on Louis Armstrong's top blast. No explanation, or definition of swing was attempted, and opening m.c. made it clear that public would still be in the dark afterwards, but the artists were assembled en masse for one grand splash. Let 'significance' be interpreted by whoever felt qualified. Program moved briskly. Only one intermission in the three-hour grind. Bands were arranged against 'On Your Toes' sets, current musical houses in the Imperial. All 17 bands were hot- but several revealing items were made clear during the heavy barrage of swing talent such as: Most elegant, Glen Gray; most personable, Stuff Smith; most jam, Bunny Berigan; most finished, Paul Whiteman; most compelling chanteuse, Mildred Bailey; most penetrating, Louis Armstrong; and most arresting soloist, Arthur Shaw, clarinet. In Stuff Smith's, outfit, Baby White, girl vocalist, stood out for her cleverly foiled feeding, while Smith and Jonah Jones jammed to an off-beat tempo; 'My Last Affair' was the ditty, with girl indulging in polished hand-warming, finger-counting, note pulling and generally heated deportment. Her voice was mild, but the casual business sunk in. Edythe Wright with Tommy Dorsey's band also appeared well, being quite nonchalant in her delivery midst so much swing. Girls, however, are not played up prominently in the new vogue, only Mildred Bailey's smoothly executed singing with Red Norvo's outfit showing how it should really be done. Paul Whiteman's personnel included Charles and Jack Teagarden, both established trumpeters, with Roy Bargy at the piano. Gershwin's 'S'Wonderful' was swung gently, with 'Basin Street Blues' ending the Whiteman's stanza. Bob Crosby's orchestra presented slow jazz as a beginning, and ended up in brilliant swing, giving Ray Bauduc free rein at the drums. Wingy Manone, third on the program, gave undiluted New Orleans jam, and made it clear that the delta area cultivated the hottest individuals musically inclined. Program trotted off as follows: Glen Gray and the Casa' Loma orchestra; Cappy Barra, harmonica band; Wingy Manone and his New Orleans Jam Band, Bob Crosby orchestra, Modernaires (8), vocalists; Stuff Smith and his Onyx Club band, Arthur Shaw's string ensemble. Bunny Berigan and Gang, Carl Kress and Dick McDonough, guitarists; Tommy Dorset and his Clambake 7, Red Norvo and his Swingtette; Paul Whiteman's band, Meade Lux Lewis. Adrian Rollini and his Tap Room Gang; Casper Reardon, harpist; Frank Chase and Saxophone sextette, and Louis Armstrong's band, Ben Grauer, Paul Douglas and Budd Horlick divided up r.n.c. duties. Ted Sisson and Austen Croon-Johnson staged and produced, with Barney McDevitt, Edward H. Weiner and Sam Weiss, others on the staff for handling. Charles Ross credited for the idea.<sup>31</sup>

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<sup>31</sup>Variety, May 27, 1936, p. 44



## June 1936

June 4, 1936 (Thu)  
11:30 pm - Midnight  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

June 7, 1936 (Sun)  
"Wrapping It Up Party"  
Blue Room, Hotel Lincoln  
New York

The band completed their engagement at the Hotel Lincoln.

June 7, 1936 (Sun)  
7:15 - 7:30 pm  
Blue Room  
Hotel Lincoln  
New York  
(CBS) (WABC) Sustaining broadcast

### Personnel

Walter Mercurio, trombone, replaces Bone

### TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Max Kaminsky, Sam Skolnick, Joe Bauer  
Trombones: Tommy Dorsey (leader), Ben Pickering, **Walter Mercurio**  
Reeds: Joe Dixon (clarinet & alto sax), Fred Stulce (alto sax),  
Clyde Rounds (clarinet & tenor sax), Bud Freeman (tenor sax)  
Rhythm: Dick Jones (piano), Carmen Mastren (guitar), Gene Traxler (string bass),  
Dave Tough (drums)  
Vocalists: Edythe Wright, Jack Leonard, Tommy Dorsey  
Arrangers: Paul Weston (Wetstein), Dick Jones



**June 9, 1936 (Tue)**  
**Victor Recording Session**  
**RCA Studio 3**  
**155 East 24th Street**  
**New York**

BS 101847-2

**DID I REMEMBER?**

(Harold Adamson-Walter Donaldson)  
Vocal refrain by Edythe Wright  
Dick Jones arrangement

Issues

10" 78: Victor 25341-B (USA)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

BS 101847-2A  
DID I REMEMBER?

Not processed

BS 101260-1

**YOU GOTTA EAT YOUR SPINACH BABY**

(Mack Gordon-Harry Revel)  
Vocal refrain by Edythe Wright and Tommy Dorsey  
Paul Weston arrangement

Issues

10" 78: Victor 25352-B (USA), HMV BD 5099 (England),  
HMV EA 1764 (Australia), HMV IM 181 (Ireland)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

BS 101260-1A  
YOU GOTTA EAT YOUR SPINACH BABY

Not processed

BS 101261-1  
ON THE BEACH AT BALI-BALI

Destroyed



BS 101261-1A

**ON THE BEACH AT BALI-BALI**

(Jack Meskill-Al Sherman-Abner Silver)

Vocal refrain by Edythe Wright and Tommy Dorsey

Paul Weston arrangement

Issues

10" 78: Victor 25349-A (USA), Victor JA-800 (Japan)  
12" 33: Bluebird AXM2-5549 (USA), Bandstand BS-7116 (USA)  
CD: Classics 878 (France)

BS 101262-1

**NO REGRETS**

(Roy Ingraham-Harry Tobias)

Vocal refrain by Jack Leonard

Dick Jones arrangement

Issues

10" 78: Victor 25349-B (USA), Victor JA-800 (Japan), HMV EA 1790 (Australia)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

BS 101262-1A

NO REGRETS

Not processed

BS 101262-2

NO REGRETS

Not processed

BS 101263-1

**SAN FRANCISCO**

(From the MGM Motion Picture "San Francisco")

(Walter Jurmann-Gus Kahn-Bronislau Kaper)

Vocal refrain by Edythe Wright

Paul Weston arrangement

Issues

10" 78: Victor 25352-A (USA), HMV EA 1764 (Australia), HMV AL 2359  
(Sweden), Gramophone K 7772 (France), Gramophone B-8548 (France),  
Electrola EG 3770 (Germany), VdP GW 1367 (Italy),  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

D M S

BS 101263-1A  
SAN FRANCISCO

Not processed

BS 101264-1  
**THAT'S A PLENTY**  
(Lew Pollack)  
Paul Weston arrangement

Issues

10" 78: Victor 25363-A (USA), HMV B 8548 (England)  
12" 33: RCA Victor LPM 6702 (USA), RCA Victor VPM 6064 (USA)  
Bluebird AXM2-5549 (USA)  
CD: RCA PD 03562 89810-28 (Germany), Classics 878 (France)

BS 101264-1A  
THAT'S A PLENTY

Not processed

June 11, 1936 (Thu)  
College of the Holy Cross  
Worcester, Massachusetts  
(Dance)

June 11, 1936 (Thu)  
11:30 pm – Midnight  
College of the Holy Cross  
Worcester, Massachusetts  
(CBS) (WEEI) Sustaining broadcast

June 13, 1936 (Sat)  
Old Orchard Beach Pier  
Old Orchard Beach, Maine  
(Dance)<sup>32</sup>

June 14, 1936 (Sun)  
Hamilton Park Pavilion  
Waterbury, Connecticut  
(Dance)<sup>33</sup>

June 15, 1936 (Mon)  
Tufts College  
Somerville, Massachusetts  
(Dance)

June 18, 1936 (Thu)  
Bowdoin College  
Brunswick, Maine  
(Dance)

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<sup>32</sup> The Metronome, July 1936, p. 29

<sup>33</sup> The Meridien Daily Journal, June 13, 1936

Undated appearances:

"Tommy Dorsey's ork at Kimball's Starlight Ballroom, Lynnfield and Bala-lalr, Shrewsbury, Mass.; Clarey's Bayside, Burlington, Vt., Bedford Grove, Manchester, N, H., the past week."<sup>34</sup>

June 29, 1936  
Peacock Ballroom  
Seaside Park  
Virginia Beach, Virginia  
(Dance)<sup>35</sup>

D M S

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<sup>34</sup> Variety, June 24, 1936, p. 65

<sup>35</sup> Variety, July 1, 1936, p. 39

## July 1936

Disc Reviews  
By Abel Green

Tommy Dorsey has a brace of brisk tunes on Victor 25335. 'Long Ago and Far Away' and 'Where Is My Heart,' both out of Par's 'Three Cheers for Love' (Robin-Rainger). More heated is 'Mary Had a Little 'Lamb' (Symes-Malneck), another in the Jazz cycle of historical and nursely rhymes aphorisms on 'To. 26341, coupled with 'Did I Remember' out of Metro's 'Suzy' (Adamson- Donaldson). Jack Leonard- and Edythe Wright split the vocals.<sup>36</sup>

July 1, 1936 (Wed)  
8:30 pm - 1:00 am  
Crystal Ball Room  
Crystal Park  
Cumberland, Maryland  
(Dance)<sup>37</sup>

July 8, 1936 (Wed) – July 12, 1936 (Sun)

Tommy Dorsey and his Orchestra played an engagement at the Steel Pier, Atlantic City, New Jersey.

July 16, 1936 (Thu)  
Dixie Warehouse  
Lake City, South Carolina  
(Dance)

D M S

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<sup>36</sup> Variety, July 1, 1936, p. 38

<sup>37</sup> Cumberland Sunday Times, June 28, 1936, p. 12



Tommy Dorsey and his Orchestra  
Steel Pier, Atlantic City, New Jersey  
July 1936



Tommy Dorsey and his Orchestra  
Steel Pier, Atlantic City, New Jersey  
July 1936

Standing (L to R) Dave Tough, Dick Jones, Sam Skolnick, Jack Leonard, Gene Traxler, Joe Dixon,  
Joe Bauer, Bud Freeman, Axel Stordahl, Ben Pickering

Seated (L to R) Carmen Mastren, Clyde Rounds, Tommy Dorsey, Edythe Wright, Fred Stulce, Walter  
Mercurio, Max Kaminsky





Tommy Dorsey and his Orchestra  
Steel Pier, Atlantic City, New Jersey  
July 1936

(L to R) Joe Dixon, Joe Bauer, Bud Freeman, Walter Mercurio, Fred Stulce, Ben Pickering, Carmen Mastren, Dave Tough, Tommy Dorsey, Edythe Wright, Max Kaminsky, Sam Skolnick, Clyde Rounds, Dick Jones, Axel Stordahl, Jack Leonard, Gene Traxler

## **August 1936**

The producers of Fred Waring's weekly Ford V-8 Revue selected Tommy Dorsey as summer replacement, the first of numerous summer replacement assignments that Dorsey would fulfill during coming years. The 1936 contract was for one month whereas future appearances would be 13-week jobs. He had acetates made of the Ford V-8 shows for his private sound archive. Each half-hour program was transcribed on to four 78 rpm 12" acetate discs.

### **TOMMY DORSEY SUBS FOR WARING ON FORD HOUR**

"Tommy Dorsey will come out of that month's substitution for Fred Waring enriched five grand which will be all clear profit. A dozen one nighters had to be bought back to make the radio program possible."<sup>38</sup>

### **August 4, 1936 (Tue)**

#### **Ford V-8 Revue**

**7:00 - 7:30 pm**

**Texas Centennial Exposition**

**Dallas, Texas**

**(CBS) (KRLD) broadcast**

**Royce Collon, announcer**

GMA

S-367, CBS-616

**SLEEP** - Fred Waring's opening theme

**I'M GETTIN' SENTIMENTAL OVER YOU** - theme

**YOU GOTTA EAT YOUR SPINACH BABY** – Edythe Wright, vocal

**THE SCENE CHANGES** – Jack Leonard, vocal

**SLEEP** – full version

**BUT DEFINITELY** – The Three Esquires, vocal

**FOUR OR FIVE TIMES**

**JE VOUS ADORE** – Jack Leonard, vocal

**MAPLE LEAF RAG**

**STAR DUST** – Edythe Wright, vocal

**HAPPY AS THE DAY IS LONG** – Benny Carter arrangement

**I'M GETTIN' SENTIMENTAL OVER YOU** – closing theme & commercial

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<sup>38</sup> Down Beat, August 1936, p. 13



Issues

YOU GOTTA EAT YOUR SPINACH BABY

THE SCENE CHANGES

SLEEP

12" 33            Sunbeam SB 239

FOUR OR FIVE TIMES – Introduction missing

12" 33:            Sunbeam SB 239

BUT DEFINITELY

12" 33            Fanfare LP 1-101, Jasmine JASM 2509 (England)

MAPLE LEAF RAG

CD:                Jazz Hour JH-1052.

HAPPY AS THE DAY IS LONG

I'M GETTING SENTIMENTAL OVER YOU

12" 33            Fanfare LP 1-101, Jasmine (E) JASM 2509

CD:                Jazz Hour JH-1052

August 8, 1936 (Sat)

Tommy Dorsey and his Orchestra opened a two-week engagement at Olmos Dinner Club, San Antonio, Texas.<sup>39</sup>

D M S

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<sup>39</sup> San Antonio Express, August 7, 1936, p. 9

**August 11, 1936 (Tue)**  
**Ford V-8 Revue**  
**7:00 - 7:30 pm**  
**Texas Centennial Exposition**  
**Dallas, Texas**  
**(CBS) (KRLD) broadcast**  
**Royce Collon, announcer**

GMA            CBS-617

**SLEEP** - Fred Waring theme – program open  
**I'M GETTING' SENTIMENTAL OVER YOU** – theme  
**FORD COMMERCIAL**  
**ON THE BEACH AT BALI-BALI** – Edythe Wright and Tommy Dorsey, vocal  
**TAKE MY HEART** – Jack Leonard, vocal  
**DARKTOWN STRUTTERS' BALL**  
**GUESS WHO** – The Three Esquires, vocal  
**I'M AN OLD COWHAND** – Edythe Wright and the Band, vocal  
**WOULD YOU?** – Edythe Wright and the Three Esquires, vocal  
**ROYAL GARDEN BLUES**  
**THESE FOOLISH THINGS** – Edythe Wright, vocal  
**THAT'S A PLENTY**  
**I'M GETTING' SENTIMENTAL OVER YOU** – closing theme and commercial

Issues

SLEEP – Fred Waring Theme - program open  
12" 33            Fanfare LP 1-101, Jasmine JASM 2509 (England)  
I'M GETTING SENTIMENTAL OVER YOU - theme  
12" 33            Fanfare LP 1-101, Jasmine JASM 2509 (England)  
ON THE BEACH AT BALI-BALI  
12" 33            Fanfare LP 1-101, Jasmine JASM 2509 (England)  
THE BEGINNING OF TAKE MY HEART  
12" 33            Fanfare LP 1-101, Jasmine JASM 2509 (England)  
I'M AN OLD COWHAND – Introduction missing  
12" 33            Fanfare LP 1-101, Jasmine JASM 2509 (England)  
WOULD YOU?  
12" 33            Fanfare LP 1-101, Jasmine JASM 2509 (England)

**August 18, 1936 (Tue)**  
**Ford V-8 Revue**  
**7:00 - 7:30 pm**  
**Texas Centennial Exposition**  
**Dallas, Texas**  
**(CBS) (KRLD) broadcast**  
**Royce Collon, announcer**

GMA            S-369, CBS-618

**SLEEP** - Fred Waring theme – program open  
**I'M GETTING' SENTIMENTAL OVER YOU** – theme  
**FORD COMMERCIAL**  
**SHE SHALL HAVE MUSIC**  
**MARY HAD A LITTLE LAMB** – vocal refrain by Edythe Wright  
**IN A SENTIMENTAL MOOD**  
**RIFFIN'**  
**LONG AGO AND FAR AWAY** – vocal refrain by Jack Leonard  
**JADA**  
**FORD COMMERCIAL**  
**IT'S A SIN TO TELL A LIE** – Jack Leonard, vocal  
**I'M CONFESSIN' THAT I LOVE YOU**  
**WHEN I'M WITH YOU** – Edythe Wright, vocal  
**WEARY BLUES**  
**I'M GETTING' SENTIMENTAL OVER YOU** – closing theme and commercial

Issues

MARY HAD A LITTLE LAMB

12" 33:            Sunbeam SB-239 (USA)

I'M CONFESSIN'

12" 33:            Sunbeam SB-239 (USA)

JADA

12" 33:            Fanfare LP 1-101, Jasmine JASM 2509 (England)

IT'S A SIN TO TELL A LIE

12" 33:            Fanfare LP 1-101, Jasmine JASM 2509 (England)

WEARY BLUES

12" 33:            Fanfare LP 1-101, Jasmine JASM 2509 (England)

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## Dining and Dancing

### MAESTRO DORSEY, DANCE FAVORITE, COMING TO BAKER

"Tommy Dorsey and his band who will give the third of the series of broadcasts for vacationing Fred Waring on the Ford program on Tuesday evening at the Texas Centennial Gulf Radio Station, will be the next band at the Baker's Peacock Terrace replacing Little Jack Little at the luncheon session on Friday. Since November 1935, Dorsey and his fifteen-piece band have been a favorite at college, football, sorority and fraternity dances. Among the engagements the band has played are included Yale, Pit-Army dance at Pittsburgh, Williams College, Princeton, Johns Hopkins University, North Carolina; Rutgers, College of New Rochelle, Phi Alpha Sigma of New York University, Sigma Kappa, Pennsylvania, Cornell, Seaton, University of Maryland, Syracuse, Georgetown, Columbia, Florida, Alpha Gamma Alpha, Sigma Nu and Princeton's Tiger dance. During this time Dorsey also played for a private party given by Edsel Ford; also Roy Chapin, president of Hudson Motors, and for several debutante parties in the East. Dorsey and his orchestra are among the tops in records popularity. Among the recent Dorsey recordings are I'm Getting Sentimental Over You, Alone, Two Hearts Carved On A Lonesome Pine, One Umbrella For Two, It's Written In The Stars, Got A Brand New Suit, Don't Give Up The Ship, The Day I Let You Get Away, One Night At Monte Carlo, Pagan Star, Weary Blues, On Treasury Island and You Are My Lucky Star. Featured with Dorsey and his band are Edythe Wright and Jack Leonard, vocalists, in addition to "The Esquires," male trio which includes Leonard. The band will play at Peacock Terrace each day for luncheon and dinner, with dancing each night except Sundays, when a dinner concert is presented."<sup>40</sup>

August 20, 1936 (Thu)

The band completed their engagement at Olmos Supper Club, San Antonio, Texas

August 21, 1936 (Fri)

Tommy Dorsey and his Orchestra opened a one-month engagement at the Peacock Terrace of the Baker Hotel, Dallas, Texas, playing daily at lunch and dinner with dancing every evening except Sunday.<sup>41</sup>

## Personnel

George "Les" Jenkins, trombone, added

Wetstein (Weston), Dixon, Pickering and Stulce absent (recovering from automobile accident)

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<sup>40</sup> Dallas Morning News, August 18, 1936, p. 12

<sup>41</sup> Dallas Morning News, August 20, 1936, p. 12

## Dinner and Dancing

### DORSEY AND BAND OPEN AT PEACOCK TERRACE FRIDAY

"Bringing in the third band of the summer season, the Baker Hotel will offer the swing music of Tommy Dorsey and his orchestra at Peacock Terrace starting with the luncheon session on Friday. Dorsey and his band came from a two weeks' engagement at the Olmos Dinner Club in San Antonio, although they have been playing each Tuesday night during August at the Gulf Radio Station at the Texas Centennial on the Ford program, substituting for Fred Waring and his Pennsylvanians, who are on vacation. During the Olmos Club engagement, the band made the trip from Dallas to San Antonio, returning to the Alamo city each Wednesday. Dorsey, who has made a name for his band with distinctive arrangements of new and old favorites, specializes on the sliding trombone, combining solos on this instrument with wielding the baton. Also among the featured entertainers with the Dorsey aggregation are Edythe Wright, girl singer, and the Three Esquires, Joe Bauer, Jack Leonard and Allen Storr. They will play daily for luncheon, dinner and dancing with the exception of Sunday when a dinner concert will be given."<sup>42</sup>

## Dinner and Dancing

### FRIDAY BRINGS DORSEY'S BAND TO BAKER HOTEL

"Opening a four weeks' engagement at the Baker's Peacock Terrace on Friday, Tommy Dorsey offered the dine and dance crowd something different in the way of sweet and swing arrangements of news and old tunes. Despite the fact that several of his men were in an automobile accident en route from San Antonio to Dallas for a broadcast and were missing from the line-up, the Dorsey band has enough on the ball to furnish plenty of danceable music. The maestro himself, an artist on the sliding trombone, obliges frequently on his favorite instrument. Dorsey has a quiet personality and depends entirely on the quality of his music rather than showman tricks and bandstand clowning in which a good many leaders specialize these days. Singing with the band is Edythe Wright, a pretty blonde, with a deep throaty blues voice, pouring out her notes well on the torch and sentimental type numbers. As a foil for the young lady, Dorsey offers the Three Esquires, a trio of male vocalists, one of the number, Jack Leonard, soloing it at frequent intervals. Easing in with the luncheon session, Dorsey warmed up to the first nighters on Friday evening and got hot for the crowd. Among the crowd were several of "The Texas Rangers" celebrities, including Jean Parker, director King Vidor and Lloyd Nolan who were introduced."<sup>43</sup>

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<sup>42</sup> Dallas Morning News, August 21, 1936, p. 15

<sup>43</sup> Dallas Morning News, August 22, 1936, p. 16

August 22, 1936 (Sat)  
10:30 -11:00 pm  
Peacock Terrace  
Baker Hotel  
Dallas, Texas  
(WFAA) (WBAP) (Local) Sustaining broadcasts

**August 25, 1936 (Tue)<sup>44</sup>**  
**Ford V-8 Revue**  
**7:00 - 7:30 pm**  
**Texas Centennial Exposition**  
**Dallas, Texas**  
**(CBS) (KRLD) broadcast**  
Royce Collon, announcer  
Rosemary Lane, guest

GMA            S-370, CBS-619

**SLEEP** - Fred Waring theme – program open  
**I'M GETTING' SENTIMENTAL OVER YOU** – theme  
**FORD COMMERCIAL**  
**CROSS PATCH** –Edythe Wright, vocal  
**DREAM AWHILE** – Jack Leonard, vocal  
**BIG JOHN SPECIAL** – Fletcher Henderson arrangement  
**WHEN DID YOU LEAVE HEAVEN**– Edythe Wright, vocal  
**I'VE GOT A NOTE**– The Three Esquires, vocal  
**UNTIL TODAY**– Rosemary Lane, vocal  
**FORD COMMERCIAL**  
**SUGAR FOOT STOMP**  
**DANCING WITH YOU<sup>45</sup>** – Edythe Wright and the Three Esquires, vocal  
**SAINT LOUIS BLUES**  
**I'M GETTING' SENTIMENTAL OVER YOU** – closing theme and commercial

#### Issues

BIG JOHN SPECIAL  
12" 33:            Fanfare LP 1-101, Jasmine (E) JASM 2509 (England)  
DANCING WITH YOU – Introduction missing  
12" 33:            Fanfare LP 1-101, Jasmine (E) JASM 2509 (England)

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<sup>44</sup> Fanfare LP 1-101 identifies SONG OF INDIA and SHINE ON HARVEST MOON as originating from the Dallas Ford V-8 broadcasts, which is erroneous. The selections are taken from 1937 broadcasts.

<sup>45</sup> DANCING WITH YOU became ONCE IN A WHILE with revised lyrics by Bud Green.

August 25, 1936 (Tue)  
11:00 - 11:30 pm  
Peacock Terrace  
Baker Hotel  
Dallas, Texas  
(WFAA) (WBAP) (Local) Sustaining broadcasts

Dining and Dancing

ROSEMARY LANE IN DALLAS

"Rosemary Lane, featured vocalist with Fred Waring, arrived in Dallas by plane from the West Coast on Monday evening to be guest on the Ford program with Tommy Dorsey and his band on Tuesday evening at the Gulf Radio Station at the Texas Centennial. This is the very first time any Waring artist has ever appeared with another band. As Dorsey and his band are substituting for Waring, Miss Lane is guest star on her own program, so to speak. She will sing one song, Until Today, while the numbers to be offered by the band, with Edythe Wright and Jack Leonard, featured Dorsey singers, Crosspatch, Dream A While, Big John Special, When Did You Leave Heaven, I've Got A Note, Sleep, Dancing' With You, Sugarfoot Stomp and St. Louis Blues. The Dorsey trombone chorus will also be heard. Dorsey now has all his men together again, those injured in the recent automobile wreck back on the stand, and there's also an additional trombone player in the line-up. When one of his trombone players was injured, Dorsey got Les Jenkins from Count Bulowsky's band to substitute, liked his work so well he made him an offer to stay and Les is now part of the Dorsey organization. Also in town are Tom Waring and Johnny Davis from the Waring band. They will not appear on the program Tuesday evening but will listen to the broadcast. Dorsey's band is now playing a month's engagement at the Baker Hotel's Peacock Terrace."<sup>46</sup>

August 27, 1936 (Thu)  
10:30 - 11:00 pm  
Peacock Terrace  
Baker Hotel  
Dallas, Texas  
(WFAA) (WBAP) (Local) Sustaining broadcasts

August 29, 1936 (Thu)  
10:30 - 11:00 pm  
Peacock Terrace  
Baker Hotel  
Dallas, Texas  
(WFAA) (WBAP) (Local) Sustaining broadcasts

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<sup>46</sup> Dallas Morning News, August 25, 1936, p. 10

“Featured prominently throughout is tenor-man Bud Freeman, whose impassioned tone and compelling drive contrast dramatically with the agile silkiness of the leader’s trombone. The pungent, incisive trumpet of Max Kaminsky and Joe Dixon’s facile clarinet are also highlighted on the familiar swingers Weary Blues, Big John Special, Happy As The Day Is Long, Song Of India, and Ja Da as well as such unlikely but equally effective jazz material as Shine On Harvest Moon and On The Beach At Bali Bali. Vocals chores on the remaining selections are handled with élan by Jack Leonard, Edythe Wright, and the Three Esquires, a vocal unit from within the band which includes in addition to Leonard, trumpeter Joe Bauer and alto-man Odd Stordahl. Of special interest here is the inclusion of Dancing With You, a sleeper which, with a new set of lyrics, was to reemerge a year later as Once In A While and go on to become one of Dorsey’s all-time hits. But the main appeal of these broadcasts is the new insight we acquire of the Dorsey band when it was not trying to sell records. With such stellar jazzmen as Freeman, Kaminsky, and Dixon at his disposal, the leader had only to nod his head and this well-disciplined dance orchestra was transformed into one of the hottest swing bands in the country.”<sup>47</sup>

#### BANDSMEN BACK IN HARNESS

“Tommy Dorsey, whose orchestra is now playing at the Baker Hotel’s Peacock Terrace, welcomes back to the band several members of his organization who were out from automobile accident injuries: Joe Dixon, Paul Wetstein, Ben Pickering and Fred Stulce, the latter a Dallas boy.”<sup>48</sup>

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<sup>47</sup> Jack Sohmer, liner notes, Fanfare LP 1-101, 1976

<sup>48</sup> Dallas Morning News, August 30, 1936, p. 5



## **September 1936**

September 5, 1936 (Sat)

10:30 - 11:00 pm

Peacock Terrace

Baker Hotel

Dallas, Texas

(WFAA) (WBAP) (Local) Sustaining broadcasts

September 12, 1936 (Sat)

10:30 - 11:00 pm

Peacock Terrace

Baker Hotel

Dallas, Texas

(WFAA) (WBAP) (Local) Sustaining broadcasts

September 17, 1936 (Thu)

Tommy Dorsey and his Orchestra completed their engagement at the Peacock Terrace of the Baker Hotel in Dallas, Texas.

September 24, 1936 – September 25, 1936 (Thu-Fri)

10:00 pm – 2:00 am

Drill Room

Memorial Armory

Danville, Virginia

(Dance)<sup>49</sup>

September 26, 1936 (Sat)

Hershey Park

Hershey, Pennsylvania

(Dance)<sup>50</sup>

September 28, 1936 (Mon)

TOMMY DORSEY - "SWING KING" - AND HIS ORCHESTRA

"Dancing nightly, \$2.00 minimum after 9 P.M., except Sat."

Tommy Dorsey and his Orchestra opened at Levaggi's Flamingo Room, Massachusetts Avenue at Norway Street, Boston, Massachusetts for two weeks (originally booked for a month but failed to draw.<sup>51</sup>

September 30, 1936 (Wed)

Midnight - 12:30 am

Levaggi's Flamingo Room

Boston, Massachusetts

(CBS) (WEEI) Sustaining broadcast

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<sup>49</sup> Danville Daily Times-News, September 17, 1936, p. 15

<sup>50</sup> Harrisburg Telegraph, September 26, 1936, p. 5

<sup>51</sup> Boston Post, October 2, 1936



September 6, 1936, Dallas, Texas



Edythe Wright



Tommy Dorsey and his Orchestra  
1936



Jack Perlman (Jack Pearl)  
"Baron Munchausen"  
"Vas You Der, Sharley?"

## **October 1936**

October 3, 1936 (Sat)  
11:00 - 11:30 pm  
Levaggi's Flamingo Room  
Boston, Massachusetts  
(CBS) (WEEI) Sustaining broadcast

October 4, 1936 (Sun)  
"Swing Concert"  
7:00 - 10:00 pm  
Levaggi's Flamingo Room  
Boston, Massachusetts<sup>52</sup>

October 6, 1936 (Tue)  
10:45-11:00 & 11:15-11:30 pm  
Levaggi's Flamingo Room  
Boston, Massachusetts  
(CBS) (WEEI) Sustaining broadcast

October 10, 1936 (Sat)  
11:00-11:30 pm  
Levaggi's Flamingo Room  
Boston, Massachusetts  
(CBS) (WEEI) Sustaining broadcast

October 13, 1936 (Sun)

Tommy Dorsey and his Orchestra completed their abbreviated engagement at Levaggi's Flamingo Room in Boston, Massachusetts.

October 17, 1936 (Sat)  
11:00 - 11:30 pm  
Nixon Grand Theater  
Philadelphia, Pennsylvania  
(CBS) (WCAU) Sustaining broadcast

### **Personnel**

Steve Lipkins, trumpet, replaces Skolnick

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<sup>52</sup> Boston Post, October 2, 1936

TOMMY DORSEY AND HIS ORCHESTRA

**October 18, 1936 (Sun)**

**Victor Recording Session**

**RCA Studio 2**

**155 East 24th Street**

**New York**

Trumpets: Max Kaminsky, **Steve Lipkins**, Joe Bauer  
Trombones: Tommy Dorsey (leader), **George "Les" Jenkins**, Walter Mercurio  
Reeds: Joe Dixon (clarinet & alto sax), Fred Stulce (alto sax), Clyde Rounds (clarinet & tenor sax), Bud Freeman (tenor sax)  
Rhythm: Dick Jones (piano), Carmen Mastren (guitar), Gene Traxler (string bass), Dave Tough (drums).  
Vocalists: Edythe Wright, Jack Leonard, The Three Esquires (Jack Leonard, Joe Bauer and Axel Stordahl)  
Arrangers: Dick Jones, Axel Stordahl, Paul Weston

BS 02163-1

**AFTER YOU'VE GONE**

(Henry Creamer-Turner Layton)

Paul Weston arrangement

Issues

10" 78: Victor 25467-B (USA), Victor 20-2007-B (USA), HMV B 8881 (England), HMV EA 1841 (Australia), HMV JK 2491 (Switzerland), Electrola EG 6888 (Germany)  
7" 45: RCA Victor 27-0096 (USA), RCA Victor 47-2874-B (USA), RCA Victor EPA 238 (USA), RCA Victor EPA 5102 (USA), RCA Victor EPBT 3030-2 (USA), HMV 7EG 8011 (England), HMV 7EGF 103 (France)  
10" 33: RCA Victor LPT 15 (USA)  
12" 33: RCA Victor LPM 1234 (USA), RCA Victor VPM 6064 (USA), Bluebird AXM2-5549 (USA), Swing Era LP 1003 (USA)  
CD: RCA PD 03562 89810-28 (Germany), Classics 878 (France), Jazz Collection ORO108 (France)

BS 02163-2

**AFTER YOU'VE GONE**

Unknown

BS 02164-1

**FOR SENTIMENTAL REASONS**

(Por Razones Sentimentales)

(Al Sherman-Edward Heyman-Abner Silver)

Vocal refrain by Jack Leonard

Paul Weston arrangement

Issues

10" 78: Victor 25446-A (USA), Victor 25446-A (Argentina), HMV EA 1837 (Australia)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

BS 02164-2  
FOR SENTIMENTAL REASONS

Not processed

BS 02165-1<sup>53</sup>  
HEAD OVER HEELS IN LOVE  
(Mack Gordon-Harry Revel)  
Vocal refrain by Edythe Wright  
Paul Weston arrangement

Master/Destroyed

BS 02165-2  
HEAD OVER HEELS IN LOVE

Not processed

BS 02166-1  
**A HIGH HAT, A PICCOLO AND A CANE**  
(Harry Akst-Lew Brown)  
Vocal refrain by the Three Esquires  
Paul Weston arrangement

Issues

10" 78: Victor 25447-A (USA), Victor JA-920 (Japan), HMV EA 1838 (Australia)  
12" 33: Bluebird AXM2-5549 (USA)  
CD: Classics 878 (France)

BS 02166-2  
A HIGH HAT, A PICCOLO AND A CANE

Not processed

BS 02167-1  
IN THE GROOVE  
(Wingy Manone)

Unknown

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<sup>53</sup> A discrepancy exists. Time-Life 12" 33 issue STBB-02 (USA) has been identified as Unissued Take 1 but we cannot verify this as the Victor ledgers show that the Take 1 master was supposed to have been destroyed.



BS 02168-1

**CLOSE TO ME**

(Cerca De Mi)

(Sam Lewis-Peter De Rose)

Vocal refrain by Jack Leonard

Dick Jones arrangement

Issues

10" 78: Victor 25447-B (USA), HMV BD 5151 (England),  
HMV EA 1838 (Australia)

12" 33: Bluebird AXM2-5549 (USA)

CD: Classics 878 (France)

BS 02168-2

CLOSE TO ME

Not processed

BS 02169-1

MAY I HAVE THE NEXT ROMANCE WITH YOU

(Mack Gordon-Harry Revel)

Vocal refrain by Jack Leonard

Axel Stordahl arrangement

Master/Destroyed

BS 02169-2

MAY I HAVE THE NEXT ROMANCE WITH YOU

Not processed

BS 02170-1

**SLEEP**

(Earl Lebieg)

(Earl Lebieg is a joint pseudonym for Earl Burtnett and Adam Geibel)

Paul Weston arrangement

Issues

10" 78: Victor 25573-B (USA), HMV EA 2021 (Australia), HMV X 4936 (Sweden)

12" 33: Bluebird AXM2-5549 (USA)

CD: Classics 878 (France)

BS 02171-1

**ANOTHER PERFECT NIGHT IS ENDING**

(Benny Davis-J. Fred Coots)

Vocal refrain by Jack Leonard

Dick Jones arrangement

Issues

10" 78: Victor 25446-B (USA), HMV EA 1837 (Australia),  
HMV BD 5151 (England),  
Electrola EG 3829 (Germany)

12" 33: Bluebird AXM2-5549 (USA)

CD: Classics 878 (France)

BS 02171-2  
ANOTHER PERFECT NIGHT IS ENDING

Not processed

BS 02172-1  
**MAPLE LEAF RAG**  
(Scott Joplin) (1899)  
Paul Weston arrangement

Issues

10" 78: Victor 25496-B (USA), Victor JA-887 (Japan), HMV EA 1943 (Australia),  
HMV 8643 (England)  
12" 33 Bluebird AXM2-5549 (USA)<sup>54</sup>, Sunbeam 201 (USA), Bandstand 7116 (USA),  
Historia H628 (Germany)  
CD: Classics 878 (France)

BS 02172-2  
MAPLE LEAF RAG

Not processed

KOOL, SPUDS PLACE COMICS ON BLUE

"Two mentholated cigarette-sponsored comedy shows take to the NBC Blue web in November. Jack Pearl is slated for a 26-week romp, starting Nov 9, under Kool sponsorship. Batten, Barton, Durstine & Osborn is the agency. Will hit 45 stations at 9:30-10 Mondays. Eugene Conrad instead of K. Wells will write for Pearl, who brings back 'Baron Munchhausen' in a comedy script' show along somewhat different lines. Tommy Dorsey orchestra and a singer will augment for the Ed Wynn stanza, starting Nov. 14 at 8:30 to 9. Spuds will augment the comic with a guest star policy and will have Don Vorhees and Graham McNamee. Young and Rubicam is the agency for Spuds. Wynn will have several writers, among them Herman Timberg of vaudeville. Both comedians were represented by Lyons, McCormick & Lyons. They were signed without the customary auditions."<sup>55</sup>

October 23, 1936 (Fri)

"Radio's Ace Trombonist-Conductor, Loew's State Theater, Times Square, New York"<sup>56</sup>

Tommy Dorsey and his Orchestra opened for a one-week engagement at Loew's State Theater in New York. The movie was "The General Died at Dawn" (Paramount). Singer Lee Wiley was also on the bill (see review following)

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<sup>54</sup> Bluebird AXM2-5549 lists the master of MAPLE LEAF RAG in error as 021655-1.

<sup>55</sup> Variety, October 21, 1936, p. 39

<sup>56</sup> New York Times, October 23, 1936, p. 27



October 23, 1936 (Fri)  
Make Believe Ballroom  
6:00 - 6:30 pm  
WNEW Studios  
New York  
Martin Block, host  
(WNEW) (Local) broadcast

Tommy Dorsey and his Orchestra were guests on Martin Block's "Make Believe Ballroom."

October 24, 1936 (Sat)  
Saturday Night Swing Club  
6:45 - 7:15 pm  
CBS Studios  
New York  
(CBS) (WABC) broadcast

Tommy Dorsey portion:

I'm Gettin' Sentimental Over You - theme  
That's A Plenty - Tommy Dorsey, Bunny Berigan, and the house band  
After You've Gone - Tommy Dorsey, Bunny Berigan, and the house band

### Reviews

STATE, N. Y.

With Tommy Dorsey and his band in the closing spot, this upper crust of wing time combinations should help lead the box office into a satisfying pace, followed by "The General Died at Dawn" (Paramount). The State has a good show which packs a solid laughing midriff and being active enough without a handicap in Allen and Kent. This simulating sister and brother pair tap into deserving applause along with the old-timer couple they present for contrast in steps. From this point the show swings into solo presentations of Lee Wiley (New Acts), an air warbler with modernistic contralto twists. Red Donahue and U-No follow, and the jackass act doesn't fail, paving the way for additional buffoonery on the rowdy side by Frank Libuse and his two aides. Tommy Dorsey's band is grouped with Edythe Wright, an attractive songstress, and the Three Esquires, a singing trio inclusive of Jack Leonard, who solos (New Acts). Trailers, shorts, and news round out the show.<sup>57</sup>

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<sup>57</sup> Variety, October 28, 1936, p. 27

## New Acts

### TOMMY DORSEY ORCH. (19)

With Three Esquires, Edythe Wright, Jack Leonard  
23 Mins.; Full (Special)  
State, N. Y.

This is an upper crust aggregation which makes musical conversation with a dash' of tuneful comedy, punch and swing. Dorsey works the brass in with saxes and lets the boys and their instruments do all the chatter, thus presenting practically all music as the proper way of entertaining. Tommy Dorsey and his troupe are very well known to the air-minded, and his wide cafe-arid dance experience adds to this popularity. His announcement made by mike are to the point, brief and the specialist singers with the band stick to their work, without over-emphasizing their presence on the stage or their singing. Good showmanship all around, staging orthodox, and lighting okay; Edythe Wright, attractive, easy time putting over her numbers. The Three Esquires sing and Jack Leonard of that trio also solos effectively enough. The band mingles a couple of well-remembered songs with late numbers, all to best reaction.<sup>58</sup>

October 30, 1936 (Fri) – October 31, 1936 (Sat)  
Mayfair Casino  
Cleveland, Ohio  
(Dances)<sup>59</sup>

D M S

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<sup>58</sup> Variety, October 28, 1936, p. 50

<sup>59</sup> Variety, October 21, 1936, p. 52

## **November 1936**

**November 9, 1936 (Mon)**

**9:30 - 10:00 pm**

**“Jack Pearl Raleigh-Kool Program” 1**

**NBC Radio City**

**New York**

**(NBC-Blue) (WJZ) broadcast**

**THAT’S A PLENTY** – partial version<sup>60</sup>

**THE TROMBONE MAN** – Edythe Wright and the Three Esquires, vocal

**I’M GETTIN’ SENTIMENTAL OVER YOU**- full version

Issues<sup>61</sup>

THE TROMBONE MAN

12” 33: Sunbeam SB-239 (USA)

I’M GETTIN’ SENTIMENTAL OVER YOU

12” 33: Sunbeam SB-239 (USA)

This is the series' premiere broadcast, which was scheduled against a broadcast over NBC-Red by bandleader Richard Himber and his Orchestra. Singer Morton Bowe (tenor) was also featured on the Pearl program (“Baron Munchausen”) with the Dorsey band.

Jack Pearl had been on the radio since 1933, and his famous line “Vas you dere, Sharlie?” became a national password for a while. “Sharlie” Cliff Hall was his announcer/sidekick from which Pearl would bounce off his punch lines after Hall set them up. During the half-hour broadcasts starting November 9, 1936, as the “new” Jack Pearl Show, Tommy Dorsey and his orchestra would have at least two spots, and sometimes three (including Morton Bowe, tenor) to enliven things and break up the continuous flow of jokes by Jack Pearl as Baron Munchausen, telling whoppers. The music in this first album, of a series of six, comes from several shows, the third through the seventh to be exact, and is presented chronologically as they were broadcast. In addition to Edythe Wright and Jack Leonard on vocals, tenor saxman Bud Freeman (“Mother” Freeman as they called him then) blew up a storm. Bunny Berigan was not yet in evidence. He was to appear briefly in January and February 1937 (to be available in Volumes 2 and 8). The Three Esquires singing group consisted of Jack Leonard, Axel Stordahl, and trumpeter Joe Bauer. Stordahl eventually became leader and arranger for Frank Sinatra when the latter left Dorsey in 1943 (Editor’s note: actually 1942).<sup>62</sup>

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<sup>60</sup> GMA Walter Scott Collection audio tape and documentation

<sup>61</sup> Sunbeam SB-239 lists GOIN’ HOME from this date. However, that issue is more likely from the June 4, 1937 broadcast. The tune was recorded at Victor on May 12, 1937.

<sup>62</sup> Loren E. Dexheimer, sleeve notes, Sunbeam SB-234, 1985

The Dorsey band was still developing, and the music was subdued; the great powerhouse band and arrangements were still in the future. Having appeared at the Texas Centennial earlier in the year and with a long-term Victor recording contract under his belt, TD and orchestra were well-known nationwide and in demand, hence the choice for Brown & Williamson's Raleigh/Kool Cigarettes program featuring Pearl. Later on, in 1937, Pearl would be phased out, and Tommy Dorsey would carry the show solely on a musical basis. Some of the tunes in this first album had been commercially recorded, either before being broadcast, or shortly afterward, but eight numbers remained unrecorded and therefore fresh to the audience and the Dorsey fans of today. You Turned The Tables On Me had been a hit with the rival Benny Goodman band, Helen Ward vocal, earlier in the year, but TD's version with lovely Edythe Wright on the vocal takes a back seat to no one. Other unrecorded tunes here are: I've Got You Under My Skin (a brand new Cole Porter tune); I've Got A Note (up-tempo number featuring TD and The Three Esquires), past hit You Took Advantage Of Me; seldom vocalized Organ Grinder's Swing; slow and dreamy Happy The Day; another Killer-Diller Bugle Call Rag; a salute to a couple of swell universities whose football teams were scheduled to play in the Rose Bowl January 1, 1937, and the U.S. Navy; and last but not least, a lovely tune It's Delovely, sung by the gang: Edythe Wright and The Three Esquires. This song had been introduced earlier in the year by the late Ethel Merman and was one of the biggies of 1936. During the comedy routines by Jack Pearl with "Sharlie," sometimes jokes were written in to include Tommy Dorsey, Edythe Wright, and Morton Bowe. Many of these are included, especially if they had speaking parts. Some commercials and PSAs (Public Service Announcements) are also included in the six-volume series. Some of the performances by TD had noticeable flaws, especially the opening to I've Got You Under My Skin, where Tommy blows several "clams," one of the problems encountered with live broadcasting, where you can't do it over to achieve perfection. Some of the clarinet solos are by Joe Dixon, as Johnny Mince had not yet joined the orchestra. Davey Tough gave the band a solid beat and, in my opinion, was the only one to give Gene Krupa competition at the time as far as dance bands were concerned. But Tough didn't like the limelight and took very few drum solos, content to be a timekeeper for TD's crew.<sup>63</sup>

November 13, 1936 (Fri)  
George F. Pavilion  
Johnson City, New York  
(Dance)<sup>64</sup>

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<sup>63</sup> Loren E. Dexheimer, sleeve notes, Sunbeam SB-234, 1985

<sup>64</sup> The Binghamton Press, November 11, 1936, p. 23

November 15, 1936 (Sun)  
Ritz Ballroom  
Bridgeport, Connecticut  
(Dance)<sup>65</sup>

**November 16, 1936 (Mon)<sup>66</sup>**  
**9:30 - 10:00 pm**  
**“Jack Pearl Raleigh-Kool Program” 2**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**

**LET’S GROW OLD TOGETHER**  
**LIVING IN A GREAT BIG WAY**  
**BYE BYE BABY** – The Three Esquires, vocal

Issues

BYE BYE BABY  
12” 33: Sunbeam SB 239 (USA)

**November 18, 1936 (Wed)**  
**Victor Recording Session**  
**RCA Studio 2**  
**155 East 24th Street**  
**New York**

Personnel are the same as for the October 18, 1936 recording session.

BS 02165-3  
**HEAD OVER HEELS IN LOVE**  
(From the Gaumont-British film “Head Over Heels in Love”)  
(Mack Gordon-Harry Revel)  
Vocal refrain by Edythe Wright  
Paul Weston arrangement

Issues

10” 78: Victor 25487-B (USA), Victor JA-1045 (Japan), HMV BD 5162 (England),  
Gramophone K 7853 (France)  
12” 33: Bluebird AXM2-5549 (USA), Time-Life STBB 02 (USA)<sup>67</sup>  
CD:<sup>68</sup> Bluebird-Legacy 8287 671167-2-D2 (USA)

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<sup>65</sup> Yale Daily News, November 6, 1935, p. 4

<sup>66</sup> Sunbeam lists YOU’RE A BUILDER UPPER and STAR DUST from this program. YOU’RE A BUILDER UPPER is more likely from the June 11, 1937 broadcast and Star Dust from the August 4, 1937 program based upon the audio tapes and documentation located in the GMA Water Scott Collection.

<sup>67</sup> See the documentation for the October 18, 1936 recording session. The status of the Time-Life issue source recording is undetermined.

<sup>68</sup> HEAD OVER HEELS IN LOVE is missing from the Classics CD series.

BS 02165-4  
HEAD OVER HEELS IN LOVE

Not processed

BS 02165-4A  
HEAD OVER HEELS IN LOVE

Not processed

BS 02169-3  
**MAY I HAVE THE NEXT ROMANCE WITH YOU?**  
(From the Gaumont-British film "Head Over Heels in Love")  
(Mack Gordon-Harry Revel)  
Vocal refrain by Jack Leonard  
Axel Stordahl arrangement

Issues

10" 78: Victor 25487-A (USA), Victor JA-1045 (Japan),  
HMV BD 5162 (England), Gramophone K 7853 (France)  
12" 33: Bluebird AXM2-5549 (USA)  
CD:<sup>69</sup>

BS-02169-4  
MAY I HAVE THE NEXT ROMANCE WITH YOU?

Not processed

BS 03246-1  
**WHERE ARE YOU?**  
(From the Universal motion picture "Top of the Town")  
(Jimmy McHugh-Harold Adamson)  
Vocal refrain by Jack Leonard

Issues

10" 78: Victor 25474-B (USA), HMV EA 1844 (Australia),  
HMV X 4863 (Sweden), Gramophone K 7933 (France)  
12" 33: Bluebird AXM2-5560 (USA)  
CD: Classics 916 (France)

BS 03246-2  
WHERE ARE YOU?

Not processed

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<sup>69</sup> MAY I HAVE THE NEXT ROMANCE WITH YOU? Is missing from the Classics CD series.

BS 03247-1

**THAT FOOLISH FEELING**

(From the Universal motion picture "Top of the Town")

(Jimmy McHugh-Harold Adamson)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25474-A (USA), HMV EA 1844 (Australia), HMV X 4879 (Sweden)

12" 33: Bluebird AXM2-5560 (USA)

CD: Classics 916 (France)

BS 03247-1A

THAT FOOLISH FEELING

Not processed

BS 03247-2

THAT FOOLISH FEELING

Not processed

BS 03248-1

**THERE'S FROST ON THE MOON**

(Fred Ahlert-Joe Young)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25482-A (USA), Victor JA-871 (Japan)

12" 33: Bluebird AXM2-5560 (USA)

CD: Classics 916 (France)

BS 03248-2

THERE'S FROST ON THE MOON

Not processed

BS 03248-2A

THERE'S FROST ON THE MOON

Not processed

November 19, 1936 (Thu) – November 20, 1936 (Fri)  
9:00 pm – 2:00 am  
Olean State Armory  
Olean, New York  
(Dance)

“TOMMY DORSEY with his red hot trombone ...  
“EDITH WRIGHT, lovely "swing" songstress ...  
and Tommy's Scintillating, Scorching SWING ORCHESTRA”<sup>70</sup>

November 21, 1936 (Sat)  
Valencia Ballroom  
York, Pennsylvania  
(Dance)

**November 22, 1936 (Sun)**  
**2:00 - 3:00 pm**  
**“The Magic Key of RCA”**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**  
**Milton Cross, announcer**

GMA: S-40-2, NBC-5

Tommy Dorsey portion:

**I'M GETTING SENTIMENTAL OVER YOU** - theme  
**THERE'S FROST ON THE MOON** – Edythe Wright, vocal  
**FOR SENTIMENTAL REASONS** – Jack Leonard, vocal  
**THAT'S A PLENTY**

#### Issues

I'M GETTING SENTIMENTAL OVER YOU  
CD: Jazz Hour JH-1052  
THERE'S FROST ON THE MOON  
CD: Jazz Hour JH-1052  
FOR SENTIMENTAL REASONS – Jack Leonard, vocal  
CD: Jazz Hour JH-1052  
THAT'S A PLENTY  
CD: Jazz Hour JH-1052

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<sup>70</sup> Olean Times-Herald, November 14, 1936, p. 13 and November 18, 1936, p. 17



**November 23, 1936 (Mon)**  
**9:30 - 10:00 pm**  
**“Jack Pearl Raleigh-Kool Program” 3**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**

GMA                      NBC-496

**TWO CIGARETTES IN THE DARK** – Raleigh-Kool theme  
**COMMERCIAL**  
**YOU TURNED THE TABLES ON ME** - Edythe Wright, vocal  
**COMEDY SKETCH** – Jack Pearl, Cliff Hall & ensemble  
**I’VE GOT YOU UNDER MY SKIN**  
**COMEDY SKETCH** – Jack Pearl, Cliff Hall & ensemble  
**I’LL SING YOU A THOUSAND LOVE SONGS** – Morton Bowe, vocal  
**COMEDY SKETCH** – Jack Pearl, Cliff Hall & ensemble  
**I’VE GOT A NOTE** – The Three Esquires, vocal  
**COMMERCIAL & PROGRAM CLOSE**

Issues

TWO CIGARETTES IN THE DARK  
12” 33: Sunbeam SB 234 (USA)  
YOU TURNED THE TABLES ON ME  
12” 33: Sunbeam SB 234 (USA)  
COMEDY SKETCH  
12” 33: Sunbeam SB 234 (USA)  
I’VE GOT YOU UNDER MY SKIN  
12” 33: Sunbeam SB 234 (USA)  
I’VE GOT A NOTE  
12” 33: Sunbeam SB 234 (USA)

D M S

Personnel

Ray McKinney, trumpet, replaces Lipkins

TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: Max Kaminsky, **Ray (Andy) McKinney**<sup>71</sup>, Joe Bauer  
Trombones: Tommy Dorsey (leader), Les Jenkins, Walter Mercurio  
Reeds: Joe Dixon (clarinet & alto sax), Fred Stulce (alto sax)  
Clyde Rounds (clarinet & tenor sax), Bud Freeman (tenor sax)  
Rhythm: Dick Jones (piano), Carmen Mastren (guitar), Gene Traxler (string bass),  
Dave Tough (drums)  
Vocalists: Edythe Wright, Jack Leonard, The Three Esquires (Jack Leonard,  
Joe Bauer and Axel Stordahl).

**November 24, 1936 (Tue)**  
**Victor Recording Session**  
**RCA Studio 3**  
**155 East 24th Street**  
**New York**

BS 03083-1

**TEA ON THE TERRACE**

(Sam Coslow)

Vocal refrain by Edythe Wright

Issues

10" 78: Victor 25476-B (USA)  
12" 33 Bluebird AXM2-5560 (USA)  
CD: Classics 916 (France)

D M S

BS 03083-1A

TEA ON THE TERRACE

Not processed

BS 03083-2

TEA ON THE TERRACE

Destroyed

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<sup>71</sup> The RCA session ledger identifies Ray McKinney as Andy McKinney

BS 03084-1

**I'M IN A DANCING MOOD**

(From the musical production "This'll Make You Whistle")

(Al Hoffman-Al Goodman-Maurice Siglar)

Vocal refrain by Jack Leonard

Issues

10" 78: Victor 25476-A (USA)

12" 33: Bluebird AXM2-5560 (USA)

CD: Classics 916 (France)

BS 03084-1A

I'M IN A DANCING MOOD

Not processed

BS 03085-1

**KEEPIN' OUT OF MISCHIEF NOW**

(Thomas "Fats" Waller)

Paul Weston arrangement

Issues

10" 78: Victor 25482-B (USA)

12" 33: Victor LPM 1432 (USA), Bluebird AXM2-5560 (USA),

Franklin Mint 9 (USA)

CD: RCA PD 03562 89810-28 (Germany), Classics 916 (France),

Membran 22424-444 (Germany)

BS 03085-1A

KEEPIN' OUT OF MISCHIEF NOW

Not processed

BS 03085-2

**KEEPIN' OUT OF MISCHIEF NOW**

Not processed - pressing exists

BS 03086-1

**JAMBOREE**

(From the Universal motion picture "Top of the Town")

(Jimmy McHugh-Harold Adamson)

Vocal refrain by Edythe Wright and the Three Esquires

Issues

10" 78: Victor 25496-A (USA), HMV B 8643 (England), HMV X 4879 (Sweden)

12" 33: Bluebird AXM2-5560 (USA)

CD: Classics 916 (France), Membran 22424-444 (Germany),  
Broadsword International SUN 2043 (USA)

BS 03086-1A

**JAMBOREE**

Not processed - pressing exists

BS 03086-2

**JAMBOREE**

Not processed - pressing exists

November 26, 1936 (Thu)

Thanksgiving Dance

Sigma Delta Kappa

Main Ballroom

Broadwood Hotel

Philadelphia, Pennsylvania

(Dance)

D M S

Jan Savitt and his Orchestra were also on the bill.

November 27, 1936 (Fri)

Thanksgiving Hop

Virginia Military Institute

Lexington, Virginia

(Dance)

**November 30, 1936 (Mon)**  
**9:30 - 10:00 pm**  
**“Jack Pearl Raleigh-Kool Program”<sup>4</sup>**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**

GMA                      NBC-491

**TWO CIGARETTES IN THE DARK – Raleigh-Kool Theme**  
**COMMERCIAL**  
**A HIGH HAT, A PICCOLO AND A CANE – The Three Esquires, vocal**  
**COMEDY SKIT – Jack Pearl, Cliff Hall and ensemble**  
**FOR SENTIMENTAL REASONS**  
**COMEDY SKIT – Jack Pearl, Cliff Hall and ensemble**  
**WITHOUT A SONG – Morton Bowe, vocal**  
**COMEDY SKIT – Jack Pearl and Cliff Hall**  
**YOU TOOK ADVANTAGE OF ME**  
**COMMERCIAL & PROGRAM CLOSE**

Issues

HIGH HAT, A PICCOLO AND A CANE  
12” 33:                      Sunbeam SB-234 (USA)  
CD:                              Star Line CD-SG 405 (USA)  
FOR SENTIMENTAL REASONS  
12” 33:                      Sunbeam SB-234 (USA)  
CD:                              Star Line CD-SG 405 (USA)  
YOU TOOK ADVANTAGE OF ME  
12” 33:                      Sunbeam SB-234 (USA)  
CD:                              Star Line CD-SG 405 (USA)

## **December 1936**

December 1, 1936 (Tue)  
Commodore Ballroom,  
Lowell, Massachusetts

"65c, dancing 'til 1 A.M."<sup>72</sup>

December 2, 1936 (Wed) – December 6, 1936 (Sun)  
8:00 pm – 1:00 am  
Aragon Ballroom  
Huntington Ave.  
Boston, Massachusetts

Tommy Dorsey and his Orchestra appeared for four nights at the Aragon ballroom in Boston, Massachusetts.

"Personal appearance - Tommy Dorsey and his Sensational Orchestra"  
"First Public ballroom appearance this year"  
"Popular prices, this ad and 25c good for one admission"<sup>73</sup>

**December 7, 1936 (Mon)**  
**9:30 - 10:00 pm**  
**"Jack Pearl Raleigh-Kool Program" 5**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**

GMA                      NBC-492

D M S

**TWO CIGARETTES IN THE DARK – Raleigh-Kool Theme**  
**COMMERCIAL**  
**ORGAN GRINDER'S SWING – The Three Esquires, vocal**  
**COMEDY SKETCH – Jack Pearl and Cliff Hall**  
**TEA ON THE TERRACE – Edythe Wright, vocal**  
**COMEDY SKETCH – Jack Pearl and Cliff Hall**  
**MIDNIGHT BLUE - Morton Bowe, vocal**  
**COMEDY SKETCH – Jack Pearl and Cliff Hall**  
**KEEPIN' OUT OF MISCHIEF**  
**COMMERCIAL & PROGRAM CLOSE**

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<sup>72</sup> Boston Post, December 1, 1936 and Lowell Sun, December 1, 1936, p. 1

<sup>73</sup> Boston Post, December 1, 1936

Issues

ORGAN GRINDER'S SWING

12" 33: Sunbeam SB-234 (USA)

CD: Star Line CD-SG 405 (USA)

COMEDY SKETCH

12" 33: Sunbeam SB-234 (USA)

TEA ON THE TERRACE

12" 33: Sunbeam SB-234 (USA)

CD: Star Line CD-SG 405 (USA)

KEEPIN' OUT OF MISCHIEF

12" 33: Sunbeam SB-234 (USA)

CD: Star Line CD-SG 405 (USA)

December 11, 1936 (Fri)  
Penn State University  
State College, Pennsylvania  
(Dance)

December 12, 1936 (Sat)  
Sunnybrook Ballroom  
Pottstown, Pennsylvania  
(Dance)<sup>74</sup>

**December 14, 1936 (Mon)**  
**9:30 - 10:00 pm**  
**"Jack Pearl Raleigh-Kool Program" 6**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**

GMA NBC-495

**TWO CIGARETTES IN THE DARK – Raleigh-Kool Theme**  
**COMMERCIAL**

**I'M IN A DANCING MOOD – The Three Esquires, vocal**

**COMEDY SKETCH – Jack Pearl and Cliff Hall**

**HAPPY THE DAY – Edythe Wright, vocal**

**COMEDY SKETCH – Jack Pearl and Cliff Hall**

**HERE'S LOVE IN YOUR EYE – Morton Bowe, vocal**

**COMEDY SKETCH – Jack Pearl and Cliff Hall**

**BUGLE CALL RAG - incomplete**

**COMMERCIAL & PROGRAM CLOSE**

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<sup>74</sup> Pottstown Mercury, December 12, 1936, p. 7

Issues

I'M IN A DANCING MOOD

12" 33: Sunbeam SB 234 (USA)

CD: Star Line CD-SG 405 (USA)

HAPPY THE DAY

12" 33: Sunbeam SB 234 (USA)

CD: Star Line CD-SG 405 (USA)

BUGLE CALL RAG – incomplete

COMMERCIAL

12" 33 Sunbeam SB 234 (USA)

December 17, 1936 (Thu)

9:30 - 10:00 pm

Roseland Ballroom

New York

(WNEW) (Local)

December 19, 1936 (Sat)

Valencia Ballroom

York, Pennsylvania

(Dance)<sup>75</sup>

December 20, 1936 (Sun)

Ritz Ballroom

Bridgeport, Connecticut

(Dance)<sup>76</sup>

D M S

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<sup>75</sup> Gettysburg Times, December 18, 1936, p. 6

<sup>76</sup> Yale Daily News, December 4, 1936, p. 6



**December 21, 1936 (Mon)**  
**9:30 - 10:00 pm**  
**“Jack Pearl Raleigh-Kool Program” 7**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**

GMA                      NBC-493

**TWO CIGARETTES IN THE DARK – Raleigh-Kool Theme**  
**COMMERCIAL**

**Medley:**

**SALUTE TO THE TWO ROSE BOWL TEAMS – The Three Esquires, vocal**  
**(PITT AND WASHINGTON)**

**SALUTE TO THE NAVY - ANCHORS AWEIGH**

**COMEDY SKIT – Jack Pearl and Cliff Hall**

**THERE’S FROST ON THE MOON – Edythe Wright, vocal**

**COMEDY SKIT – Jack Pearl, Cliff Hall and ensemble**

**IT’S DELOVELY – Edythe Wright and the Three Esquires, vocal**

**COMEDY – Jack Pearl, Cliff Hall, Edythe Wright and ensemble**

**THAT’S A PLENTY**

**COMMERCIAL & PROGRAM CLOSE**

Issues

(Medley) SALUTE TO THE ROSE BOWL TEAMS

12” 33:              Sunbeam SB-234 (USA)

CD:                      Star Line CD-SG 405 (USA)

THERE’S FROST ON THE MOON

12” 33:              Sunbeam SB-234 (USA)

CD:                      Star Line CD-SG 405 (USA)

COMEDY SKIT

12” 33:              Sunbeam SB-234 (USA)

IT’S DELOVELY

12” 33:              Sunbeam SB-234 (USA)

CD:                      Star Line CD-SG 405 (USA)

COMEDY SKIT

12” 33:              Sunbeam SB-234 (USA)

THAT’S A PLENTY

12” 33:              Sunbeam SB-234 (USA)

CD:                      Star Line CD-SG 405 (USA)

December 26, 1936 (Sat)  
Saturday Night Swing Club  
6:45 - 7:15 pm  
CBS Studios  
New York  
(CBS) (WABC)  
Paul Douglas, announcer  
Tommy Dorsey and Thomas "Fats" Waller, guests

Tommy Dorsey portion:

I'm Gettin' Sentimental Over You full version – Tommy Dorsey with CBS House Band  
Ain't Misbehavin' – Tommy Dorsey with CBS House Band  
Jam session: Honeysuckle Rose - with Tommy Dorsey and "Fats" Waller

#### Personnel

Steve Lipkins and Bunny Berigan, trumpet, replace Kaminsky and McKinney  
Artie Foster (trombone) replaces Mercurio

#### TOMMY DORSEY AND HIS ORCHESTRA

Trumpets: **Steve Lipkins, Bunny Berigan**, Joe Bauer.  
Trombones: Tommy Dorsey (leader), Les Jenkins, **Artie Foster**  
Reeds: Joe Dixon (clarinet, alto sax), Fred Stulce (alto sax),  
Clyde Rounds (clarinet & tenor sax), Bud Freeman (tenor sax)  
Rhythm: Dick Jones (piano), Carmen Mastren (guitar), Gene Traxler (string bass),  
Dave Tough (drums)  
Vocalists: Jack Leonard, Edythe Wright, The Three Esquires (Jack Leonard,  
Joe Bauer and Axel Stordahl).  
Arrangers: Spud Murphy, Paul Wetstein (Weston)

**December 28, 1936 (Mon)**  
**9:30 - 10:00 pm**  
**"Jack Pearl Raleigh-Kool Program" 8**  
**NBC Radio City**  
**New York**  
**(NBC-Blue) (WJZ) broadcast**

GMA NBC-494

**TWO CIGARETTES IN THE DARK** – Raleigh-Kool Theme  
**COMMERCIAL**  
**HEAD OVER HEELS IN LOVE** – Edythe Wright, vocal  
**COMEDY SKIT** – Jack Pearl, Cliff Hall and ensemble  
**PENNIES FROM HEAVEN** – Edythe Wright and the Three Esquires, vocal  
**COMEDY SKIT** – Jack Pearl and Cliff Hall  
**NIGHT AND DAY** – Morton Bowe, vocal  
**COMEDY SKIT** – Jack Pearl, Cliff Hall and ensemble  
**WEARY BLUES**  
**COMMERCIAL & PROGRAM CLOSE**

## Issues

### TWO CIGARETTES IN THE DARK

12" 33: Sunbeam SB-235 (USA)

### HEAD OVER HEELS IN LOVE

12" 33: Sunbeam SB-235 (USA)

CD: Star Line CD-SG 405 (USA)

### PENNIES FROM HEAVEN

12" 33: Sunbeam SB-235 (USA)

CD: Star Line CD-SG 405 (USA)

### COMEDY SKIT

12" 33: Sunbeam SB-235 (USA)

### WEARY BLUES

12" 33: Sunbeam SB-235 (USA)

CD: Star Line CD-SG 405 (USA)

December 29, 1936 (Tue)

Starting at 9:30 pm

Deke Convention Yule Ball

Oak Hill Country Club

Rochester, New York<sup>77</sup>

December 31, 1936 (Thu)

Auditorium

Worcester, Massachusetts

(Dance)

D M S

"THE BIGGEST FROLIC AND DANCE IN N.E."

"Dancing till 3 AM"<sup>78</sup>

Far from being a sentimental gentleman, Tommy Dorsey, in reality, a shrewd showman who knew what it took to keep a band working in that highly competitive musical marketplace of the thrilling thirties. He was one of the most outstanding instrumentalists of his era, but he was also a pragmatic bandleader who, early in his career, recognized the importance of recording as a promotional medium which could determine the success or failure of any orchestra, hot or sweet. For this reason, the majority of his recordings for the Victor label emphasize the commercial side of his band's capabilities, thereby affording record collectors only a limited view of their real potential. Out of the forty-two sides released by Victor in 1936 fewer than ten can be said to have any real interest for the jazz collector. But this proportion of hot versus sweet was not necessarily true of the band's remote broadcasts.<sup>79</sup>

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<sup>77</sup> Rochester Times-Union, Decemember 30, 1936, p. 16

<sup>78</sup> Fitchburg Sentinel, December 28, 1936, p.5

<sup>79</sup> Jack Sohmer, sleeve notes, Fanfare LP 1-101, 1976

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Continued with Chapter 3

Tommy Dorsey - 1937

D M S