

TOMMY DORSEY

RADIO SCRIPTS



Prepared by:

Dennis M. Spragg

Updated March 16, 2025

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NBC Program Books
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1937

December 17, 1937 (Fri)

9:30 - 10:00 p .m.
NBC Radio City
New York
Raleigh and Kool Program
NBC Blue (WJZ)

Bud Collyer, announcer

MUSICAL SIGNATURE: TWO CIGARETTES ON THE AIR

1st voice: Raleigh Cigarettes - spelled R-A-L-E-I-G-H --
2nd voice: And Kool Cigarettes - spelled K-O-O-L --

Collyer: The cigarettes that give you valuable premiums - present their show starring that Sentimental Gentleman of Swing (SENTIMENTAL UNDER) - Tommy Dorsey, his trombone and his orchestra - with Edythe Wright, Jack Leonard, and The Three Esquires.

FINISH SENTIMENTAL
(APPLAUSE)

Collyer: This evening -- a full half hour of Tommy Dorsey, his trombone and his orchestra -- a style book of music sweet and swing. Tommy Dorsey opens the Raleigh-Kool show with Johnny Green's new tune, Rockin' The Town, from "Start Cheering". Edythe Wright will sing.

ROCKIN' THE TOWN

Collyer: You all know Tommy Dorsey as "That Sentimental Gentleman of Swing". But do you know about the sentimental swing of gentlemen to that growing favorite - Raleigh Cigarettes?

1st voice: Swing? Yes! Raleighs are winning thousands of new smokers every day. Sentiment? No! Raleighs are popular because they're a good value. This fact should interest you... Raleighs contain a total of thirty-one carefully selected grades of fine Turkish, Virginia and Burley tobaccos - so skillfully blended that a smooth and truly distinctive flavor is yours. Yet Raleighs cost no more than ordinary brands. And you can buy Raleighs with plain ends or cork tips. Try a pack -- you'll enjoy the change!

Announcer: Don't forget that valuable coupons come with Raleighs - coupons good in the United States for a wide choice of attractive things like bridge tables of inlaid woods, Oneida Community Par Plate silverware, ladies oiled-silk umbrellas, and more than forty other equally desirable items. Kools, the mildly mentholated cigarettes, also include this valuable dividend.

FANFARE

December 17, 1937 (Continued)

Voice: Special bulletin! Here's a new premium that will interest all Tommy Dorsey fans and Raleigh and Kool smokers. You can now get your choice of Tommy Dorsey Victor recordings for 75 Raleigh and Kool coupons!

BLACKOUT

Collyer: You know, Tommy, last week you nearly lost my job for me.

Dorsey: How do you mean, Bud?

Collyer: You tried to do all the announcing. I might as well not have been here.

Dorsey: You mean like this -- "The next number is La Golondrina, which in English means 'The Swallow'. This lovely piece of music is the Mexican equivalent to 'Home, Sweet Home', and contrary to--"

Collyer (INTERRUPTING): Yes, that's just when I mean, and I'm going to do it! Ladies and gentlemen, La Golondrina -- another addition to Tommy Dorsey's popular series of Swing Classics.

LA GOLONDRINA

Collyer: Tommy Dorsey, his trombone and his orchestra. The song is In A Mission By The Sea. It will be sung by Jack Leonard.

IN A MISSION BY THE SEA

BEGIN TURKEY IN THE STRAW -- VIOLIN

Collyer: What's going on, Tommy? That sounds like an old-fashioned square dance to me.

Dorsey: That's just what it is, Bud.

Collyer: What's the idea?

Dorsey: I've been looking into this new dance craze, "The Big Apple" -- and we've decided the whole thing is really a square dance in swing time.

Collyer: Then "The Big Apple" really has a family tree?

Dorsey: Yes and we're going to get to the core of it right now.

Collyer: Edythe Wright, Tommy Dorsey and the boys -- telling us about The Big Apple's Family Tree.

THE BIG APPLE'S FAMILY TREE

APPLAUSE

Collyer: Tommy Dorsey presents Jack Leonard with Johnny Green's grand song, Am I In Another World, from "Start Cheering", introduced a few weeks ago in the Raleigh-and-Kool show. Am I In Another World... Jack Leonard.

AM I IN ANOTHER WORLD

APPLAUSE

December 17, 1937 (Continued)

Dorsey: O.K. Bud, take it away.

Collyer: O. K. Stealing my stuff again. You have been making a habit of that recently.

Dorsey: No, no -- we're happy to have you do the talking, Bud. We won't say a word. Collyer: Thanks a lot, Tommy. Er -- ladies and gentlemen -- just a minute, say where's my script? Anyhow, this is the Raleigh and Kool show -- the next number is -- help me out Edythe. What is it, the next number?

Edythe: Bud, it's Just A Simple Melody.

Collyer: I see -- just a simple melody -- played by -- eh, Hal Kemp -- er -- now I can't even think what orchestra. Whose orchestra is it, Jack?

Leonard: Maybe it's Charlie McCarthy's -- what do you think?

Collyer: You're no help at all. Oh, I remember -- Tommy Dorsey and his -- er -- violin -- er -- his guitar... what do you play, Tommy?

Dorsey: Why, Bud, I'm the announcer of this program.

Collyer: I might have known this would happen. (FADING) I think I'll go out and learn to play the trombone.

Dorsey: We're going to play a sweet swing arrangement called Just A Simple Melody.

JUST A SIMPLE MELODY

MEDLEY INTRODUCTION

Collyer: Tommy Dorsey, his trombone and his orchestra -- and this week's Raleigh and Kool medley of yesterday's hits. The first, requested by listeners in Roxbury, Massachusetts, was popular in 1934. Jack Leonard will sing.

THE VERY THOUGHT OF YOU

Collyer: Tommy Dorsey, his trombone, and a hit from the "Cotton Club Parade of 1933" -- for listeners in Dallas, Texas.

STORMY WEATHER

Collyer: This one was written a long time ago -- and requested by listeners in _____ . Edythe Wright sings.

SHINE ON HARVEST MOON

Collyer: There you have three songs popular in other years -- Jack Leonard and The Very Thought Of You, Tommy Dorsey in Stormy Weather and Edythe Wright with Shine On Harvest Moon. Write to Tommy Dorsey and tell him the song hits of yesterday you'd like to hear.

MEDLEY CONCLUSION

APPLAUSE

December 17, 1937 (Continued)

Announcer: Now, before Tommy Dorsey plays one of the arrangements everyone is talking about today -- we're going to introduce the three types of smokers. Here they are:

Tom (GOOD NATURED VOICE): I'm Tom. I like good quality- whether it's food or music or friends - or tobacco. You say Raleigh Cigarettes are a distinctive-tasting blend of thirty-one carefully-selected grades of fine tobaccos. Well, I'm willing to try 'em and see.

Dick (MORE SERIOUS): My name's Dick, and I like to get my money's worth. I'm trying Raleighs because they're sensibly priced down to the same level as ordinary brands, even though Raleighs choice of fine tobaccos are on a par with the higher priced brands.

Harriett (CRISP AND LIGHT): And I'm Harriett. I'm glad I can get Raleighs with plain ends - or cork tips which I prefer. But most cigarettes taste so nearly alike to me, that I smoke Raleighs because they carry coupons - coupons good for premiums I can use around the house, and attractive gifts that are ideal for Christmas and birthday presents.

Announcer: There you are, folks! Every type of smoker can be satisfied with Raleighs!

2nd voice: Or if you prefer a cigarette with a bit of mild menthol added, try Kools -- a blend of fine Turkish and Domestic tobaccos, with just the right amount of menthol to soothe your throat and refresh your mouth, but never spoiling your enjoyment of the full-flavored tobacco. Yes -- and menthol has a beneficial head-cleaning quality. During this changeable weather, you'll keep a clear head with Kools!

Announcer: Remember, folks - every pack of Raleighs and Kools carry coupons worth saving for handsome, practical premiums. Why not give these union-made brands for Christmas? Your dealer has them in attractive holiday cartons.

BLACKOUT

Collyer: Well, I guess everybody in the cast has had something to say in this program. Are you all satisfied now.

Dorsey: Bud, aren't you forgetting something?

Collyer: Am I? What is it?

Dorsey: Plenty of us haven't done any announcing yet. What's the next number, boys?

Band: Who!

Collyer: Thanks, boys. I'll see that you all get paid out of my salary... Tommy Dorsey and the boys -- and the now famous arrangement of Who.

WHO

APPLAUSE

Announcer: Who is one of Tommy Dorsey's most popular recordings. You can now get that one or your choice of any Tommy Dorsey Victor records -- by saving just 75 of the coupons that come with Raleigh and Kool cigarettes.

THEME

(LOCALS - CHICAGO, RICHMOND, LOUISVILLE)

Announcer: Tune in again next Friday evening for another Raleigh and Kool show starring Tommy Dorsey, his trombone and his orchestra, with Edythe Wright and Jack Leonard.

THEME - APPLAUSE

(Rehearsal finished at 30:55 while the actual broadcast finished at 29:30.)

December 31, 1937 (Fri)

9:30 - 10:00 p .m.

NBC Radio City

New York

Raleigh and Kool Program

NBC Blue (WJZ)

Bud Collyer, announcer

MUSICAL SIGNATURE: TWO CIGARETTES ON THE AIR

1st voice: Raleigh Cigarettes - spelled R-A-L-E-I-G-H --

2nd voice: And Kool Cigarettes - spelled K-O-O-L --

Collyer: The cigarettes that carry coupons good for handsome, useful premiums - present their special New Year's Eve show starring that Sentimental Gentleman of Swing (SENTIMENTAL UNDER) -- Tommy Dorsey, his trombone and his orchestra - with Edythe Wright, Jack Leonard, and The Three Esquires.

FINISH SENTIMENTAL

(APPLAUSE)

Collyer: Tommy, it's New Year's Eve... do you suppose anybody's listening.

Dorsey: I don't know, Bud, but let's open the windows in the studio and they'll hear this first number whether they've got their radios on or not.

Collyer: Fine idea. Tommy Dorsey, his trombone and his orchestra -- and Edythe Wright -- Swing That Music.

SWING THAT MUSIC

(APPLAUSE)

Collyer: Presenting the shortest product announcement of the year!

DRUM ROLL AND CYMBAL

1st voice: Smoke Raleighs!

Collyer: How did you like that, Tommy? Just right for New Year's Eve, don't you think?

Dorsey: You bet! Short and to the point! After all, everybody knows that Raleighs are blended of thirty-one selected grades of choice Turkish, Virginia and Burley tobaccos - that Raleighs cost no more than ordinary brands - and come with plain ends or cork tips.

December 31, 1937 (Continued)

Collyer: And every pack of Raleighs, Kools and Viceroy's carries a coupon, good in the United States for dozens of worthwhile premiums - including Tommy Dorsey's own Victor phonograph recordings! But let's not say another word about these union made brands. We'll leave it to our listeners to save those coupons!

BLACKOUT

Collyer: And now --

Leonard: Excuse me, Bud -- before you begin -- I just wanted to wish you a Happy New Year. See you next week!

Collyer: Hey! Wait a minute, Jack. Where do you think you're going? We're right in the middle of the Raleigh and Kool cigarette program.

Leonard: But this is New Year's Eve, Bud. I want to see the town and have a little fun. New Year's only comes once a year.

Collyer: But you can't leave now... (AD LIB)

Edythe: That's a fine idea, Jack. Where'll we go first? Come along, Tommy?

Dorsey: Guess I might as well go, too.

Band: Hey, wait a minute. We want to come too! (INTO NUMBER)

52ND STREET

Collyer: Tommy Dorsey, his trombone and his orchestra -- and one of the many hits introduced in the Raleigh and Kool show during the past year -- Dipsy Doodle. Edythe Wright will sing.

DIPSY DOODLE

Voice: Did you know that it takes only 75 Raleigh and Kool coupons to get one of Tommy Dorsey's Victor phonograph recordings? Get the number you just heard - Dipsy Doodle. On the reverse side of it is your old favorite Who. Isn't that a swell premium for only 75 coupons? [And the next number is a "must" for every collector of Tommy Dorsey's records.]

Collyer: Ladies and gentlemen -- Tommy Dorsey, his trombone and his orchestra -- with Jack Leonard and the boys singing -- the most popular recording of the year.

MARIE

(APPLAUSE)

Collyer: And now Tommy Dorsey --

(BARROOM CHORUS OF SWEET ADELIN BY ESQUIRES)

Collyer: Hey, wait a minute! You boys are breaking up the show. Besides your singing is awful.

Leonard: Aw, have a heart, Bud. This is New Year's Eve. We want to sing some barber shop harmony.

Collyer: How about it, Tommy? Should we permit that?

Dorsey: It's all right if they swing it.

Collyer: You're the boss. Lead off.

December 31, 1937 (Continued)

MEDLEY:
SWEET ADELINE
PUT ON YOUR OLD GREY BONNET
I WANT A GIRL
ON MOONLIGHT BAY
HARVEST MOON
HOT TIME IN OLD TOWN TONIGHT
(APPLAUSE)

The following part of the script might not have been used during the actual broadcast:

BAND NOODLES
Collyer: What's all the noise about, Tommy?
Dorsey: Why those are just a lot of loose riffs running around, Bud.
Collyer: Riffs? I always thought a riff was an inhabitant of North Africa.
Dorsey: Maybe some riffs are, but this kind of riff is just another name for a hot break or bit of improvising.
Collyer: Well why not collect all these loose riffs together and make a number out of them?
Dorsey: That's just what we've done, Bud.

Collyer: Tommy Dorsey, his trombone and his orchestra. A Symphony In Riffs.

SYMPHONY IN RIFFS
(APPLAUSE)

Collyer: I Live The Life I Love from "50-50" - another hit introduced in the Raleigh and Kool Show. Tommy Dorsey, his trombone and his orchestra -- and the voice of Jack Leonard.

I LIVE THE LIFE I LOVE
(APPLAUSE)

Collyer: Keep on swinging, Tommy. This is New Year's Eve.

VAMP
Dorsey: O.K. Bud, why don't you swing the announcement, too?
Collyer: Right.

(IN METER)

Tommy Dorsey and his band --
And Edythe Wright is on the stand.
Edythe, watcha going to swing?

December 31, 1937 (Continued)

Edythe: Why Bud, I've Got The World On A String.

I'VE GOT THE WORLD ON A STRING
(APPLAUSE)

Collyer: Folks -- wouldn't you like a valuable coupon with every pack of cigarettes you smoke in 1938? Millions of men and women have discovered this worthwhile smoking dividend, and are enjoying the premiums these coupons bring. Why don't you?

1st voice: Smoke Raleighs! Plain or cork tipped. You'll get a truly distinctive-tasting cigarette for the same price as ordinary brands!

2nd voice: Or if you prefer a mildly-mentholated cigarette, Kool will soothe your throat, refresh your mouth, and help you keep a clear head!

Collyer: And remember that dividend! Raleighs, Kools and Viceroy's carry valuable coupons, worth saving for your choice of more than forty attractive premiums. For instance, you can get Tommy Dorsey's own Victor phonograph recordings, beautiful table lamps, serviceable electric toasters, or set of fine-quality silverware. So switch to Raleighs - or smoke Kools - and save those coupons for a profitable and happy New Year.

BLACKOUT

Collyer. Now for a real New Year's eve swinger - Tommy and the boys with Devil's Holiday

DEVIL'S HOLIDAY
AULD LANG SYNE

D M S

Dorsey: This is Tommy Dorsey wishing you all a Happy New Year on behalf of everybody in our Raleigh and Kool show. Join us again next Friday at this same time. Happy New Year everybody. How about it, boys?

All: Happy New Year!

THEME
(APPLAUSE)

1938

February 2, 1938 (Wed)

**8:30 - 9:00 p.m.
NBC Radio City
New York
Raleigh and Kool Program
NBC Red (WEAF)**

Paul Stewart, announcer

Voice: The Raleigh And Kool Cigarette Program with Tommy Dorsey.

MUSIC SIGNATURE: TWO CIGARETTES ON THE AIR

1st voice: Raleigh Cigarettes -

2nd voice: And Kool Cigarettes -

Voice: - the union-made cigarettes that give you coupons good for valuable premiums - present their show starring that Sentimental Gentleman Of Swing (SENTIMENTAL UNDER) - Tommy Dorsey, his trombone, and his orchestra – with Edythe Wright, Jack Leonard and the Three Esquires.

APPLAUSE - FINISH SENTIMENTAL

Stewart: Good evening, ladies and gentlemen -- and welcome to the first broadcast of Tommy Dorsey and the Raleigh and Kool Show at this new time. We're happy to be with you and we hope you'll join us every Wednesday at this same time. This evening, a full half hour of music in the Tommy Dorsey style, both sweet and swing. In a few minutes we'll tell you about Tommy Dorsey's Amateur Swing Contest for next Wednesday and other Wednesdays... Now Tommy Dorsey, his trombone and his orchestra - and a song that's always a favorite wherever Tommy plays. Edythe Wright will sing Stardust.

STAR DUST

Stewart: You folks who listen in have asked us an important question: What makes Raleigh Cigarettes distinctive in taste?

Holbrook: We have a simple and straightforward answer. Raleighs are distinctive because they're a blend of thirty-one selected grades of choice tobacco. You may say "Why so many?" Wouldn't three or four grades of fine tobacco give you a better than- average smoke? Yes, they would. And wouldn't ten grades of tobacco better the taste [and fragrance] of your cigarette still more? Certainly. But the makers of Raleighs determined to give you an even better blend than had ever before been perfected. They found that it takes thirty-one grades of Turkish, Virginia and Burley to give you a perfect blend - and each of these thirty-one tobaccos is individually selected for [superior] body, taste or fragrance. That's how Raleighs are blended. That's how you get a distinctive-tasting cigarette with "superior" richness, flavor and aroma. Yet the remarkable thing about Raleighs is this: they cost you not one cent more than the popular-priced brands! And you can buy them with plain ends, or cork tips [if you prefer]. Tomorrow morning when you stop in at your tobacco store, why not say: "I'd like to try a pack of Raleighs this time."

February 2, 1938 (Continued)

START ANNIE LAURIE

Stewart: A new arrangement of Annie Laurie... Tommy Dorsey, his trombone and his orchestra.

ANNIE LAURIE

Stewart: You know Tommy Dorsey started playing that trombone when he was very young. I'm going to ask him to tell you how he learned to play it. Ladies and gentlemen, let me introduce Tommy Dorsey.

Dorsey: Thanks, Paul... and now let me introduce Edythe Wright.

Stewart (AD LIB): But Tommy, how about...

Edythe (INTERRUPTING): Thanks, Tommy, and now may I introduce Jack Leonard.

Stewart (AD LIB): Hey... that story...

Jack (INTERRUPTING): Thanks a lot, Edythe, and now may I introduce the Three Esquires.

Esquires: Howdy!

Stewart: Now wait a minute...

Band: But - the trombone man is the best man in the band!

Dorsey: Thanks, boys! It's wonderful what a couple of days off will do.

Stewart: Okay, I give up... say it with music, trombone man.

TROMBONE MAN

Stewart: Now Tommy Dorsey presents Jack Leonard and a brand new song. Tommy thinks it will be another "Once In A While", which he also introduced in the Raleigh and Kool Show. Bewildered -- sung by Jack Leonard.

BEWILDERED

Stewart: Tommy Dorsey's Amateur Swing Contest, introduced in the past two Raleigh and Kool programs, is rapidly becoming one of radio's most talked-of features. Next Wednesday, Tommy Dorsey will conduct another Amateur Swing Contest: Several young amateur musicians, chosen in preliminary tryouts, will swing their favorite tunes with Tommy Dorsey and the band -- and the audience here in the studio at Radio City will decide which one wins a price of \$75. The following Wednesday, February 16th, the whole broadcast will originate in Louisville, Kentucky, where Raleigh and Kool cigarettes are made -- and there will be an Amateur Swing Contest with participants chosen from within easy distance of Louisville. The next Wednesday, February 23rd, the broadcast will originate in Cincinnati including an Amateur Swing Contest with participants from that part of the country. With the exception of the Louisville broadcast, those who want to take part in coming Amateur Swing Contest should write to Tommy Dorsey, care of Amateur Swing Contest, National Broadcasting Company, New York City. Amateur musicians in or not far from Louisville who want to try out for the contest in Louisville two weeks from tonight address Tommy Dorsey at Station WAVE, Louisville. Applicants state name, address, occupation, age and the instrument you play.

February 2, 1938 (Continued)

START: STOP, LOOK AND LISTEN

Stewart: A swing composition in the Tommy Dorsey style - Stop, Look And Listen.

STOP, LOOK AND LISTEN

Stewart: This evening Tommy Dorsey has something unusual to offer. Unusual, because, although the beautiful rich tone of Tommy's trombone is a joy to many hundreds of thousands of people, they are accustomed to associate it with popular music -- and now Tommy turns to a beautiful Tchaikovsky melody. He will play as a trombone solo the Andante Cantabile from the second movement of Tchaikovsky's Fifth Symphony.

ANDANTE CANTABILE
APPLAUSE
MEDLEY INTRODUCTION

Stewart: Tommy Dorsey, his trombone and his orchestra -- and your requests for this week's Raleigh and Kool medley of yesterday's song hits. The first is sung by Jack Leonard.

SWEET MADNESS

Stewart: Love, Your Magic Spell Is Everywhere -- Tommy Dorsey and his trombone.

LOVE, YOUR MAGIC SPELL IS EVERYWHERE

Stewart: This one is sung by Edythe Wright.

LOVE IS JUST AROUND THE CORNER

Stewart: Write to Tommy Dorsey and ask for the song hits of yesterday you'd like to hear.

MEDLEY CONCLUSION

Collyer: How does menthol add to the pleasure of smoking? Well, for one thing menthol cools and soothes the passages of your nose and throat... that's why it has been so widely used in cold remedies for years. Now, Kool Cigarettes are MILDLY mentholated. The tiny bit of menthol makes each puff refreshing, yet in each puff of Kool Cigarettes you get all the rich, full-bodied flavor of the fine Turkish and Domestic tobaccos. But really the most important reason for smoking Kools is that menthol has beneficial head-clearing qualities. During these days of draughts and sneezes, PLAY SAFE... keep a clear head with Kools. Holbrook: But whether you smoke Raleighs, Kools, or Viceroy Cigarettes, remember that all three of these brands - and only these brands - carry coupons good in the United States for dozens of attractive and useful premiums.

February 2, 1938 (Continued)

For instance, you can get a handsome bath set made of heavy chenille; an electric coffee maker that holds eight full cups; a sturdy bridge table of fine inlaid woods; or Victor phonograph records of your favorite Tommy Dorsey numbers, such as the one you're about to hear. Get a pack of Raleighs or Kools tomorrow... And Save Those Coupons!

START WHO

Stewart: Tommy Dorsey, his trombone and his orchestra -- and his famous arrangement of Who from "Sunny".

WHO

Stewart: In next Wednesday's Raleigh and Kool Show, Tommy Dorsey will conduct another Amateur Swing contest with a \$75 prize for the winner.

THEME
(LOCALS)

Stewart: Tune in next Wednesday -- same station, same time -- for another Raleigh and Kool show: -- Tommy Dorsey, his trombone, and his orchestra: Edythe Wright, Jack Leonard, and the Three Esquires; and the Tommy Dorsey Amateur Swing Contest. This is Paul Stewart speaking for Raleigh Cigarettes and Kool Cigarettes.

(APPLAUSE)
(THEME)

February 9, 1938 (Wed)

**8:30 - 9:00 p .m.
NBC Radio City, New York
Raleigh and Kool Program
NBC Red (WEAF)**

Paul Stewart, announcer

Stewart: The Raleigh And Kool Cigarette Program with Tommy Dorsey.

MUSICAL SIGNATURE: TWO CIGARETTES ON THE AIR

Holbrook: Raleigh Cigarettes -

Stewart: And Kool Cigarettes -

Holbrook: - the union-made cigarettes that carry coupons worth saving for handsome premiums - present their show starring that Sentimental Gentleman of Swing (SENTIMENTAL UNDER) - Tommy Dorsey, his trombone, and his orchestra – with Edythe Wright, Jack Leonard, and the Three Esquires.

APPLAUSE - FINISH SENTIMENTAL

Stewart: Good evening, ladies and gentlemen. In this evening's Raleigh and Kool Show, Tommy Dorsey will stage another of his Amateur Swing Contests: the audience here at Radio City will decide which of several young amateur musicians wins a prize of \$75. And of course, music in the Tommy Dorsey style, both sweet and swing. Tommy, you've been doing some traveling this past week. How were the dances you played for?

Dorsey: Everyone seemed to have a swell time, Paul. A lot of people were asking about our Amateur swing Contest. Last Saturday in Pottstown, Pennsylvania - that's one of our old stomping grounds, Paul - some of the fellows ganged up on me to find - to take part. I told them to write a letter, and - give everyone a tryout soon as we can get to it

Stewart: That's swell, Tommy. And now -- (SCOTCH BURR) a bit of the better me laddy, by yon bonnie banks -- (STRAIGHT) Loch Lomond to you, Tommy. Play it, and Edythe Wright will sing it.

LOCH LOMOND

Stewart: Here's an interesting statement that may concern you.

Holbrook. I know a young married couple who like Raleigh and smoke them regularly. Hoping for a new angle on why they switched, I asked them. They said: "Any cigarette manufacturer who will take the trouble to blend thirty-one grades of tobacco to get a better-tasting cigarette gets our vote! We have our hands full trying to harmonize just eight guests for a pleasant evening of bridge!" (PAUSE) Well, it isn't an easy job to blend so many tobaccos. But the Raleigh people knew that the usual ten or twelve grades wouldn't make the perfect blend that they were after. They found it takes 31 carefully-selected grades of choice Turkish, Virginia and Burley to give you a cigarette of truly distinctive taste and flavor. Raleighs are made the costly way - but it's a better way, because Raleighs have that rich body, mild flavor, and delightful fragrance that only planned blending can achieve. Have you ever given Raleighs a try?

February 9, 1938 (Continued)

You know, Raleighs cost no more than the other popular-priced brands. And you have a choice of either plain ends or cork tips. Tomorrow, when you run out of cigarettes, don't order the same old brand - treat yourself to a new and better smoke! Smoke Raleighs!

START THANKS FOR MEMORY (OR BLACKOUT)

Stewart: Tommy Dorsey, his trombone, his orchestra; the voice of Jack Leonard -- and Thanks For The Memory.

THANKS FOR THE MEMORY
BUGLE CALL BREAK

Stewart: The makers of Raleigh and Kool Cigarettes present the third Tommy Dorsey Amateur Swing Contest. Take it away, Tommy. Dorsey: We've chosen four amateur musicians from a large number who wrote in and tried out last week. We think they're all good, so we'll let the audience in the studio decide who gets the prize. Paul Stewart is master of ceremonies.

Stewart: We'll ask each of our young friends to step forward and swing a chorus with Tommy and the boys. The applause meter here will register the volume of applause each amateur musician receives. The one who gets the biggest hand wins a cash prize of \$75. The first contestant is a Dartmouth graduate who plays the trumpet -- Frank Danzig. Frank, I suppose you did a lot of playing while you were at college?

Danzig: Yes, we had a band there.

Stewart: Now that you're out of college, how do you manage to keep up your playing?

Danzig: I sit in with the bands in the smaller spots up in Harlem.

Stewart: That must keep you up plenty late nights.

Danzig: Being unemployed I don't have to get up early in the morning.

Stewart: You've probably played with some well-known musicians up in Harlem. Do you recall any of their names?

Danzig: No. Everybody calls each other "Jack" up there... I guess it's a musician's term.

Stewart: O.K. Jack, I mean Frank, what are you going to swing for us?

Danzig: A little Basin Street Blues.

Stewart: What do you say, Tommy?

Dorsey: O.K. We'll play a little vamp and Frank can push it right out.

BASIN STREET BLUES
APPLAUSE

Stewart: Thank you, Frank Danzig. Next in the Tommy Dorsey Amateur Swing Contest is Henry Singer who plays the trombone. Henry, do your friends really call you Henry?

Singer: No, they generally call me Hank.

Stewart: O.K. Hank, how did you happen to take up the trombone?

Singer: I heard Tommy Dorsey and I thought he was pretty good, and I got ambitious.

Stewart: We think he's pretty good too. Hank, do you prefer to play swing music?

Singer: Sure, I think there's more money in it.

February 9, 1938 (Continued)

Dorsey: You're right, Hank. What will I ask the boys to play for you?

Singer: My Blue Heaven. [Script originally reads: Shoe Shine Boy.]

Dorsey: O.K. Boys, a little My Blue Heaven for Hank Singer.

MY BLUE HEAVEN

APPLAUSE

Stewart: Thank you, Hank Singer. And here's the third contestant in the Tommy Dorsey Amateur Swing Contest -- Robert Martin who plays the clarinet. What's your regular occupation, Bob?

Martin: I go to music school CHANGED INTO: I'm a Harvard student.

Stewart: Do you play swing music at school?

Martin: Sure we give swing concerts.

Stewart: That's very interesting. Do you want to play for a living?

Martin: Yes, I'd like to play at a radio station.

Stewart: You mean "house musician" at once of the broadcasting stations?

Martin: Yes, you can get to bed at nine o'clock. [This line has been crossed out in the script!]

Stewart: I'd like that job myself. What are you going to play for us?

Martin: Marie.

Stewart: Good. Tommy, do you think any of the boys remember Marie ?

Dorsey: I'll give them a down-beat, and we'll see what happens. Swing out, Bob.

MARIE

APPLAUSE

D M S

Stewart: Thank you, Bob Martin. Here's the fourth contestant in Tommy Dorsey's Amateur Swing Contest -- Mike Forman who plays a hot violin. How long have you been playing the violin, Mike?

Forman: Eleven years.

Stewart: Tell how old are you now?

Forman: I'll be twenty-one this Friday.

Stewart: Started when you were ten. Do you play any other instrument?

Forman: Sure... trumpet, trombone, clarinet, and piano.

Stewart: How do you happen to play so many?

Forman: I major in music at N.Y.U.

Stewart: Do you go in for athletics at N.Y.U.?

Forman: No, just push a pencil.

Stewart: Then you probably have time for swing sessions don't you?

Forman: Yes, we get together down at school and jam until the guard comes along and throws us out.

Stewart: Would you rather play swing or classical music?

Forman: I'd rather play classical, but you got to live!

Stewart: So you agree with Hank Singer that there's more future in Swing. What are you going to swing now?

Forman: China Boy.

Stewart: Tommy, how about some swing background for Mike Forman.

February 9, 1938 (Continued)

Dorsey: Coming right up.

CHINA BOY
APPLAUSE

Stewart: And there are the four contestants in Tommy Dorsey's third Amateur Swing Contest. Now we'll ask each one of them to come forward as I call his name and we'll see who gets the biggest hand from our studio audience. First, Frank Danzig who played the trumpet.

APPLAUSE

Stewart: Next Hank Singer, the trombonist.

APPLAUSE

Stewart: And here's Bob Martin and his clarinet.

APPLAUSE

Stewart: And the fourth man, Mike Forman, the violinist.

APPLAUSE

Stewart: Now while we're checking the figures on the applause meter, let's have a couple of swing choruses by Tommy and the Band. Let's go, Tommy.

SWINGING THE BLUES

Stewart: Here is the winner of this Wednesday's Tommy Dorsey Amateur Swing contest, as demonstrated by the applause of our studio audience and registered by the applause meter. Tommy Dorsey will present the prize. Dorsey: On behalf of Raleigh and Kool cigarettes, and all of us here in the show, I'm happy to present the \$75 prize to Frank Danzig, the trumpet player.

(APPLAUSE) (AD LIB - "GOOD WORK" ETC.)

Dorsey: And to the others who took part, many thanks. You all did very well and it was a real pleasure to have you in the show.

Stewart: Tommy, you're going to hit the road again, aren't you?

Dorsey: Yes. We're playing at Cornell Friday, Lehigh Saturday, in Rochester Monday -- and then straight to Louisville for next Wednesday's Raleigh and Kool Show... Stewart: ... And another Amateur Swing Contest in next Wednesday's broadcast from Louisville. Amateur musicians in or near Louisville who want to try out, write quickly to Tommy Dorsey, care of Station WAVE, Louisville... One week from Wednesday, on February 23rd, we broadcast from Cincinnati conducting an Amateur Swing Contest there also, with a \$75 prize for the winner.

February 9, 1938 (Continued)

Amateur musicians in or not far from Cincinnati who want to try out for this contest, write without delay to Tommy Dorsey, Amateur Swing Contest, Station WLW, Cincinnati. All applicants please give name, address, occupation, age, and the instrument you play... Now Tommy Dorsey will give us his swing arrangement of Humoresque.

HUMORESQUE
MEDLEY INTRODUCTION

Stewart: Tommy Dorsey, his trombone and his orchestra -- and your requests for this week's Raleigh and Kool medley of yesterday's song hits. The first is sung by Jack Leonard.

UNTIL THE REAL THING COMES ALONG

Stewart: Tommy Dorsey takes this one on his trombone... Lost in A Fog.

LOST IN A FOG

Stewart: Edythe Wright will sing the next one.

SNUGGLED ON YOUR SHOULDER

Stewart: Write to Tommy Dorsey and ask for the hits of yesterday you'd like to hear.

MEDLEY CONCLUSION

Stewart: Doctors tell us that February is a month to beware of. Hardly a day goes by but you're in danger of getting the sniffles from wet feet or cold draughts. Now - here's a suggestion on smoking. Kool Cigarettes have just enough mild menthol added to take that dry irritation out of your throat, and refresh your mouth -- without lessening your enjoyment of the full-bodied flavor of that grand blend of fine Turkish and Domestic tobaccos in Kools. But note this extra benefit: menthol is widely recommended by the medical profession for its dependable head-cleaning qualities. So during this tricky February weather, keep a clear head with Kools.

Holbrook: Take your choice of Raleighs -- Kools -- or viceroy Cigarettes... they all pay you a choice dividend. Each of these brands carried a valuable coupon on the back of the pack. These coupons are good in the United States for dozens of worthwhile modern premiums. What would you like? An oiled-silk umbrella? Some particular Tommy Dorsey Victor phonograph record? A beautiful chromium serving tray? Or something that will last a lifetime like a set of Oneida Community Par Plate Silverware? Just decide the premium you'd like to have and start now to save those coupons!

START LITTLEWHITE LIES

Stewart: Tommy Dorsey and his orchestra playing Little White Lies.

February 9, 1938 (Continued)

LITTLE WHITE LIES

Stewart: In next Wednesday's Raleigh and Kool Show in Louisville, Tommy Dorsey will conduct another Amateur Swing Contest with a \$75 prize for the winner.

THEME (LOCALS)

Stewart: Tune in next Wednesday -- same station, same time -- for another Raleigh and Kool Show: -- Tommy Dorsey, his trombone and his orchestra; Edythe Wright, Jack Leonard, and the Three Esquires; and the Tommy Dorsey Amateur Swing Contest. This is Paul Stewart speaking for Raleigh Cigarettes and Kool Cigarettes.

(APPLAUSE)

(THEME)

April 27, 1938 (Wed)

8:30 - 9:00 p .m.

NBC Radio City

New York

Raleigh and Kool Program

NBC Red (WEAF)

D M S

Paul Stewart, announcer

2nd voice: The Raleigh and Kool Cigarette Program with Tommy Dorsey.

CIGARETTE OPENING

1st voice: Raleigh Cigarettes ---

2nd voice: And Kool Cigarettes --- the union-made cigarettes that carry coupons good for valuable premiums -- present their show starring that Sentimental

THEME

Gentleman of Swing

PAUSE

-- Tommy Dorsey, his trombone and his orchestra -- with Edythe Wright, Jack Leonard and the Three Esquires.

Stewart: Good evening, ladies and gentlemen. Tommy Dorsey and Company have taken off their make-up after a record-breaking engagement at the Paramount Theatre on Broadway -- but they're still wearing those new spring suits for this evening's Raleigh and Kool show... and say, Edythe, that's a beautiful new gown you're wearing...

April 27, 1938 (Continued)

Edythe: Thank you, Paul.

Dorsey: Cut it out, Paul, or we'll tell about that turtle-neck sweater you had on at rehearsal this afternoon.

Stewart: That'll be enough of that. Er.. this evening, another of Tommy Dorsey's Amateur Swing Contests with a \$75.00 prize for the winner. And music sweet and swing. What is it, trombone man?

Dorsey: A song from "Promenade", this year's show produced by the Fresh Paint Society of the University of Cincinnati - Hop, Skip, Jump. Edythe Wright will sing.

HOP, SKIP, JUMP
APPLAUSE

1st voice: Did you ever play a child's toy trumpet and struggle to make music out of the few set notes? It certainly hasn't the variety and distinction of a smoothly blended orchestra. And the same thing applies in cigarettes. You'll get only a run-of-the-mill cigarette if you blend just a few kinds of tobacco. But if you do as Raleighs do – and select no less than thirty-one choice grades of expensive Turkish, Virginia and Burley crops - you'll get a cigarette distinctive in taste - you'll get a cigarette that's a smooth blend. And that's why Raleighs - blended from 31 fine tobaccos - are growing daily in popularity. Perhaps you just never got around to trying a pack. Try 'em - just for a change! You will like Raleighs' distinctive taste - you'll be glad of the choice of plain ends or cork tips - and I'm sure you'll be pleased to find that Raleighs cost no more than other popular-priced brands. Is it a deal? Fine! And be sure you save that valuable coupon on the back of the pack.

D M S

INTRODUCTION

Stewart: I Fall In Love With You Every Day, from "College Swing" – featuring Tommy Dorsey and his trombone -- and the voice of Jack Leonard.

I FALL IN LOVE WITH YOU EVERY DAY
APPLAUSE
PONY BOY - FADE
SHOTS - YELLS

Stewart: Hey, Tommy, what's all the shootin' fer?

Dorsey: The shootin', pardner, is fer a cowboy from Brooklyn

Stewart: Oh yes, of course. Tommy Dorsey presents for the first time on the air the title song from the forthcoming motion picture, "Cowboy From Brooklyn". Skeets Herfurt as the cowboy will enter after the first chorus. Ride 'em, Tommy.

COWBOY FROM BROOKLYN
(OVER VAMP BEFORE VOCAL --)
(GENERAL COMOTION)

Voice 1: Where's that tenderfoot?

Voice 2: Bring him over here.

April 27, 1938 (Continued)

Voice 3: What's his story?

Voice 4: Speak up or I'll shoot.

Skeets: (AB LIB) (INTO VOCAL)

FINISH NUMBER

APPLAUSE

MEDLEY INTRODUCTION

Stewart: Tommy Dorsey, his trombone and his orchestra -- and your requests for this week's Raleigh and Kool medley of yesterday's hits. The first from Jack Leonard.

I DON'T STAND A GHOST OF A CHANCE WITH YOU

Stewart: How Am I To Know?.... Tommy Dorsey and his trombone.

HOW AM I TO KNOW?

Stewart: Another request, sung by Edythe Wright.

ROCKIN' CHAIR

Stewart: And this one is offered for a very special friend of Raleigh and Kool Cigarettes down in Carrollton, Kentucky,

WHERE OH WHERE HAS MY LITTLE DOG GONE

Stewart: Write to Tommy Dorsey -- tell him the hits of yesteryear you'd like to hear.

MEDLEY CONCLUSION

APPLAUSE

BUGLE CALL BREAK

Voice: The makers of Raleigh and Kool Cigarettes present the Tommy Dorsey Amateur Swing Contest. Let's have it, Tommy. Dorsey: The line-up this time is a trombone, tenor sax, trumpet and string bass. Paul Stewart will be the official guide and we'll see what happens. All right, Paul. Stewart: We'll ask each one of our four amateur musicians to come up front and swing a chorus with Tommy and the band. The applause meter will show the response of our audience here at Radio City and tell us which one wins the \$75. prize. We'll start with Jerry Rosa, who plays the trombone. How did you happen to take up the trombone, Jerry?

Rosa: I didn't like it but my father picked it out.

Stewart: Oh, is he a musician; what does he play?

Rosa: Accordion.

Stewart: Any other musicians in your family Jerry?

Rosa: Yes, my mother plays accordion.

Stewart: Accordion. Hmm..? Do you play accordion?

Rosa: Yes.

Stewart: Well do you know anybody who doesn't play accordion?

April 27, 1938 (Continued)

Rosa: Yes, my brother.

Stewart: Well - wait a minute - you're playing trombone tonight aren't you?

Rosa: Yes.

Dorsey: I suppose you like to play jazz on the trombone?

Rosa: Sure, all you have to do is slide around and it comes out.

Dorsey: Sh-h-h-h. That's supposed to be a secret! What tune are you going to slide around on, Jerry?

Rosa: Honeysuckle Rose.

Dorsey: Okay, Jerry, slide it out... we'll be right behind you, and see if you can beat the throw to the plate.

HONEYSUCKLE ROSE

APPLAUSE

Stewart: Thank you, Jerry Rosa. Now here's the second contestant in this week's Tommy Dorsey Amateur Swing Contest. His name is George Benham and he plays the tenor sax. How'd you happen to get to playing the sax, George?

Benham: Well I tried piano.

Stewart: What happened?

Benham: I couldn't make both hands move at once.

Stewart: Any other instruments?

Benham: I took up the string bass.

Stewart: What happened?

Benham: I'll string along on the sax.

Dorsey: Well, George we'll string along with you in anything you want to play.

Benham: Thanks Tommy. I'd Do Most Anything For You.

Dorsey: Well... (AD LIB That's very nice...)

Stewart: That's the title of the song Tommy...

Dorsey: Okay, George... I'd Do Most Anything For You.. A four-bar introduction coming up George...

I'D DO MOST ANYTHING FOR YOU

APPLAUSE

Stewart: Thank you, George Benham. And the third contestant this evening is Murray Rothstein, who is taking his chances with a trumpet. How old are you, Murray? [Rothstein out on second broadcast, Leo Lafote substituted.]

Rothstein: Nineteen.

Stewart: Do you came from a family of musicians?

Rothstein: Well, they all started, but none of them finished.

Stewart: Well you kept it up anyway. How did you get started on the trumpet?

Rothstein: Well, I thought about the piano.

Stewart: Well...?

Rothstein: It had too many keys on it.

Stewart: So...?

Rothstein: I always wanted to play the sax.

Dorsey: What's the story?

April 27, 1938 (Continued)

Rothstein: It had too many buttons on it.

Stewart: And the trumpet only has three valves?

Rothstein: That's it.

Dorsey: A bugle has no valves at all... how about that?

Rothstein: Buglers have to get up too early.

Stewart: Solid, man... and what's the tune you've picked to swing with Tommy and the boys Murray?

Rothstein: Chinatown.

Dorsey: That's a fast one Murray... watch out... here's the four bar introduction...

CHINATOWN, MY CHINATOWN
APPLAUSE

Stewart: Nice going Murray Rothstein. And the fourth contestant in this week's Tommy Dorsey Amateur Swing Contest is a young man with a bass fiddle Tommy. I'd like you meet John Norman.

Dorsey: Howareya Doghouse.

Norman: Hello Tommy.

Dorsey: (CONFIDENTIALLY). Say, Paul here's a chance for me to find out something. (UP) Johnny, why in the world did you ever get stuck with a great big thing like that to carry around?

Norman: Well I studied the violin, and it kind of stretched on me.

Stewart: There's your answer, Tommy. Well, Johnny, so you're swinging now?

Norman: Yes, I guess it's in my blood.

Stewart: You don't look anemic! I suppose you get together with the boys and swing out Johnny?

Norman: Sure.

Dorsey: Well what do you do when the neighbors complain?

Norman: I quit slapping and use the bow.

Dorsey: What are you going to slap for us?

Norman: I Got Rhythm.

Dorsey: Right Johnny, you start it.

I GOT RHYTHM
APPLAUSE

Stewart: Thank you, John Norman. Now we'll call back each of the four contestants for a quick bow. First Jerry Rosa, who played the trombone.

APPLAUSE

Then George Benham and his tenor sax.

APPLAUSE

Next Murray Rothstein, who played the trumpet. [Out on second broadcast, Leo Lafote substituted.]

April 27, 1938 (Continued)

APPLAUSE

And John Norman with his bass fiddle.

APPLAUSE

Stewart: Now. While the committee has a little session adding up the figures on the applause meter, we'll have a chorus from Tommy and the boys.

MUSIC

Stewart: Now for the winner of this week's Tommy Dorsey Amateur Swing Contest. Here are the figures, Tommy.

Dorsey: It's pretty close this time and why not, because everyone in the contest really played. Our thanks to all four of the boys. The winner of the \$75 is Murray Rothstein who played the trumpet. [On second show Rothstein out and Leo Lafote substituted. Winner on 2nd broadcast, John Norman.]

(AD LIB CONGRATULATIONS)

Stewart: Next Wednesday the Raleigh & Kool show will originate in Buffalo on the stage of the Shea's Buffalo Theatre, where Tommy Dorsey opens this Friday. Try-outs for Tommy's Amateur Swing Contest will be held on the stage of Shea's Buffalo Theatre throughout the week. The four amateur musicians judged best will compete in next Wednesday Raleigh & Kool show for a \$75 prize. Amateur musicians in the Buffalo area who want to try out, write immediately to Tommy Dorsey, Shea's Buffalo Theatre.

(BLACKOUT)

Stewart: Here it is -- the new one in the cycle that started when Tommy Dorsey first played "Marie"... Yearning.

YEARNING

APPLAUSE

Stewart: And incidentally, you can get Tommy Dorsey's Victor record of Yearning or Cowboy From Brooklyn for just 75 Raleigh or Kool coupons.

2nd voice: I think it's safe to say that most every smoker tried a menthol cigarette at one time or another. And no doubt some of you decided with the first couple of puffs that you didn't like the menthol taste. But did you smoke a Kool? After a couple of packs of Kools, that menthol taste fades completely away. From that time on, you get 100% enjoyment of Kool's aromatic Turkish and mild Domestic tobaccos. Until you've smoked 'em steady for a while, you can't know how Kools soothe your throat and refresh your mouth... and how good-tasting they are. Try Kools - the largest selling mild menthol cigarettes in America! Next time you're out of smokes, don't ask for your usual brand--ask for the unusual brand-- ask for Kools.

April 27, 1938 (Continued)

1st voice: But you don't have to ask for this extra you get! On the back of every pack of Raleighs, Kools and Viceroy Cigarettes is a valuable coupon, and these coupons are good in the United States for really worthwhile premiums. Send for the 32-page premium catalogue which describes and illustrates the many different articles. Just write Tommy Dorsey, care of this station, and ask for this free catalogue. And when you're buying cigarettes - ask for Raleighs - or ask for Kools - and save those coupons.

(THEME - LOCALS)

Stewart: Tune in again next Wednesday for Tommy Dorsey, his trombone and his orchestra -- with Edythe Wright and Jack Leonard -- and the Tommy Dorsey Amateur Swing Contest. This is Paul Stewart speaking for Raleigh Cigarettes and Kool Cigarettes.

APPLAUSE

December 4, 1938 (Sun)

7:00 - 8:00 p .m.
NBC Radio City
New York
Fitch Bandwagon 14
NBC Red (WEAF)

Jack Costello, announcer
Henry M. Neeley, host

D M S

MUSIC: FITCH SIGNATURE

First eight bars then held for:

Costello: Here comes the Fitch Bandwagon!

MUSIC: Full up then fade on cue for:

Costello: There's no mistaking that melody! It means that the FITCH BANDWAGON is rolling into town for its regular Sunday evening visit. You'll find it loaded with its famous cargo of Fitch's dandruff remover shampoo and Ideal Hair Tonic, but you can be very sure that the F.W. Fitch Company left plenty of room on the Bandwagon for one of America's most famous orchestras. In fact it's an orchestra that you know so well that you'll only need a few bars of their theme to identify them... and here are those "few bars" right now...

MUSIC: DORSEY'S THEME - applause on cue, then fade for introduction:

December 4, 1938 (Continued)

Costello: I know that it wouldn't take you long to identify that Sentimental Gentleman of Swing... Tommy Dorsey. I think that you'll agree with us that the trip from Chicago to New York in the Fitch Bandwagon was well worth while when you hear the music of Tommy's orchestra, and when you hear about his early start in music; how Tommy's little daughter influenced dancing at Mrs. Gill's School for Girls; and that the "language of the cats" is all about. The Driver of the Bandwagon has the data on all these things, so let's put him right to work. Here he is, Henry M. Neely.

(APPLAUSE)

Neely: Ah, thank you Jack Costello, and how do you do everybody. I think most of you have read (or heard about) the recent book titled "Young Man With A Horn", haven't you? Well, without meaning to trespass upon the fame of the young man who inspired that story, I think we can safely say that no one today deserves the title of "Young Man with Horn" more than our guest this evening... Tommy Dorsey. So Tommy, would you mind coming over here and saying hello and bring your horn along.

(APPLAUSE)

Dorsey: Thanks folks... It's a pleasure to be invited for a ride on the Fitch Bandwagon, and right here I want to thank the sponsors of my regular Wednesday evening broadcast for letting me have this visit with you tonight. When the Fitch Bandwagon rolled up to the NBC studios and invited me for a ride, I asked my bosses if I could go, and the makers of Raleigh and Kool Cigarettes said "Go ahead Tommy, be a good boy and have a good time, and be sure to be back with us next Wednesday evening."

Neely: I'm glad they said that Tommy. And now, I don't know what your idea of a good time is, but our idea of one is to have you blow out something for us on that trombone. Dorsey: That's my idea of one too, Henry, so here's an arrangement we've whipped up of an authentic Hawaiian War Dance that's caused a lot of comment whenever we've played it.

Neely: Put on the war paint, Tommy, and let's go.

MUSIC: HAWAIIAN WAR CHANT

(APPLAUSE)

Neely: The story of our guest tonight takes us back twenty years to the town of Lansford, Pennsylvania, where Tommy's father is a music teacher, and also the director of a brass band. His father started him in music at the tender age of eight, but Tommy couldn't seem to make up his mind just what instrument he wanted to play until his father found that he needed a trombone player in the band, so he made up Tommy's mind for him. It was not long after that, that the natives of the mining towns of Pennsylvania saw a very young man with a very big horn marching proudly through the streets playing in his father's band. His brother Jimmy also played in the band. Jimmy has since become famous for his playing of the saxophone and clarinet and as an orchestra leader. But in those days he played trumpet and that was nearer his size than Tommy's man-sized trombone. Come to think of it Tommy, when you were such a little fellow, how in the world did you manage to push that trombone slide out as far as it has to go?

Dorsey: It's a big secret, Henry. Don't tell anybody but I extended my reach with a button-hook.

Neely: Hmm... I guess that ends my questions, but it doesn't end my requests,

December 4, 1938 (Continued)

Tommy, so I'm going to ask you to supply your very best accompaniment for lovely Edythe Wright - will you? - and have her sing Two Sleepy People?

MUSIC: TWO SLEEPY PEOPLE
(APPLAUSE)

Neely: Now that Edythe Wright has paid her respects to "two sleepy people" here's Jack Costello with a message for all wide-awake people...

Costello: The Fitch Company realizes that you can't maintain a laboratory in your own home to test out all the shampoo on the market today. Nor do you want to try them all out on your own hair. How, then, are you to determine which shampoo to use? The Fitch Company asks you to accept the recommendations and endorsements of scientific research laboratories and other reliable sources. First, the Good Housekeeping Bureau endorses Fitch Shampoo as a pure, safe and efficient shampoo for any color of hair. Second, the world's largest, most famous insurance firm backs the Fitch guarantee to remove dandruff with the first application of Fitch Shampoo. Third, medals, diplomas of honor, and first prizes have been awarded the Fitch Company at various national and international expositions. Forth, at national hairdressers conventions, the prize-winning coiffures are given on heads shampooed with Fitch Shampoo, and leading hair stylists recommend Fitch Shampoo in their salons. Fifth, Fitch Shampoo has been the favorite in millions of homes for over forty years - the final test of quality. So accept the findings of approval of these reliable sources. Use Fitch's Dandruff Remover Shampoo, and prove to yourself that it really does remove dandruff with the first application... that it does rinse out completely, leaving your hair soft, glossy and beautiful. If you use Fitch's Dandruff Remover Shampoo regularly each week, you'll find it reconditions as it cleanses. For Fitch Shampoo is approved and endorsed by scientific research and years of public acceptance. Sold at all drug counters, with professional applications at beauty or barber shops.

MUSIC: I KNOW THAT YOU KNOW
(APPLAUSE)

Neely: In case there is any doubt in your minds, this is the music of Dr. Thomas Dorsey and his distinguished musical organization. Maybe you think I'm fooling when I say "Dr." Dorsey? Well, believe me I'm not. Tommy, come over here will you, isn't it true that you now carry the degree of "Doctor of Swing"?

Dorsey: That's right Henry. In Buffalo a short time ago, the students invited me to the University and awarded me the degree of "Dr. of Swing."

Neely: Then you're just the fellow I want to talk to. I think Dr. Dorsey, that you ought to give us a lecture in the use of "Swing" language. It'll be very helpful to me, because there have been times I could have used a knowledge of "swing" language to good advantage. Now for instance, what in the world is "jiving'?"

Dorsey: Why Henry, that's easy. "Jivin'" is Harlem slang for small talk; killing time; solid sending; and making music in general.

Neely: Now wait a minute, Tommy. How do you know which one of these things it do mean?

December 4, 1938 (Continued)

Dorsey: Simply by the way it's used. For example: if four cats got together with a set of suitcases, and an agony pipe; an ice box; and a slip horn, why then you'd of course know that "jiving" in that case would mean making music.

Neely: Oh yes... of course... but that's all I would know. What are those other things you mentioned and what have cats got to do with it?

Dorsey: Henry, I'm surprised! Cats are what all swing musicians are, and the rest of the things are musical instruments. Suitcases are drums; an agony pipe is a clarinet; an ice box is a piano; and a slip horn is my instrument... a trombone.

Neely: I'm afraid that's all I can take for the first lesson, Dr. Dorsey. While I digest it, suppose you give us the number they ask for most at the Hotel New Yorker. Which one would that be?

Dorsey: I guess that's Marie, Henry. It's sure our biggest selling record, and it had a new stunt in it. You might call it "vocal jiving". While Jack Leonard sings the regular lyric the boys in the orchestra fill in a background with entirely different words which they sing in rhythm. Listen carefully and you'll catch on in this vocal jiving.

MUSIC: MARIE
(APPLAUSE)

Neely: Say Tommy, I know another of your arrangements that made history in recording and radio circles, that's your arrangement of Song of India. You know, when I hear you play it, I realize why you are known as "the sentimental gentleman of Swing", and I think the rest of the folks will know what I mean when they hear you play it. They will notice that it contains a subtle pulsing rhythm that never interrupts the beautiful melodic and harmonic structure of the tune. Only once, and then just for a moment, a trumpet burst out in the style that we usually expect of swing.

Dorsey: And do you know why we do that, Henry?

Neely: No, but I'd be interested to know, Tommy.

Dorsey: Well, you see that one trumpet solo brings out the smoothness of the rest of the arrangement. It's just like putting seasoning in food to bring out the flavor.

Neely: In other words, Tommy, it shows us that swing can be played softly just as effectively as when a band tries to blow the roof off.

Dorsey: That's the idea.

Neely: Well, what are we wasting time with words for... the best way to prove the point is to let the folks hear it... So here's Tommy Dorsey's famous arrangement of Song of India.

MUSIC: SONG OF INDIA
(APPLAUSE)

Neely: And now we present a vocal duet without music but with lyrics supplied by the F.W. Fitch Company...

December 4, 1938 (Continued)

Woman: I can't spend a lot of time brushing my hair and massaging my scalp every day. I use the Fitch Rubber Scalp Massage Brush, because while I'm giving myself a Fitch Shampoo, I can also give my scalp a stimulating massage with this brush. No ruined manicures - no broken nails - no tired arms! My scalp really feels pepped-up - after I use the Fitch Brush.

Costello: Yes, Fitch's Rubber Scalp Massage Brush does the work for you! It makes shampooing easier, twice as thorough - and it cuts your shampoo-time in half! Try it. Use this brush in combination with Fitch's Dandruff Remover Shampoo, for a reconditioning treatment that is really "tops". Feel how those eighty-seven flexible fingers quickly go over your scalp and give it a good, rousing massage. First, use the brush to massage the shampoo into the un-moistened hair and scalp. Second, add water and work up the rich, heavy lather with the aid of the Fitch Scalp Brush. This useful brush comes to you free, in the United States only, with the purchase of a regular size bottle of Fitch's Dandruff Remover Shampoo. You pay only for the shampoo - nothing for the brush. Get one of those special combinations at your favorite drug counter, while the supply lasts. If you cannot get one of those brushes free, just send a Fitch Shampoo carton top and ten cents to cover the cost of mailing to the F.W. Fitch Company, spelled F-I-T-C-H, Des Moines, Iowa. Your Fitch Scalp Massage Brush will be mailed to you! Men! Try Fitch's Ideal Hair Tonic after and between Fitch Shampoos. Ideal Hair Tonic keeps your hair neat and well-groomed... stimulates and refreshes your scalp. Get a bottle of Fitch's Ideal Hair Tonic today. It's the favorite of well-groomed men everywhere!

MUSIC: CHANGE PARTNERS - fade on cue for:

The following version wasn't used in the actual broadcast:

Neely: Right here I'm going to give you a picture of Tommy Dorsey that you may never have suspected. First we'll admit that (true enough) Tommy does like to sit in on a jam session with other top flight musicians, to spend a few hours jiving for his own amusement... But do you know what he enjoys most? Well, believe it or not, his greatest love is the life of a country gentleman! Just imagine. Squire Dorsey! But that's what he is when he runs off to his farm in Bernardsville, New Jersey. It's there that Tommy finds the things he loves most. His wife and his two children, Patricia Marie, Tommy Jr., a large 18 room house, built of white brick in Colonial style; twenty-two acres of land on which he keeps horses, cows and chickens. Quite a far cry from the usual idea of a swing musician, isn't it? Speaking of the children, Tommy Jr. is eight years old and is star Quarterback and End of the Summerset Hills School.

December 4, 1938 (Continued)

Used for the broadcast:

Neely: Right here I'm going to give you a picture of Tommy Dorsey that you may never have suspected. First we'll admit that (true enough) Tommy likes to sit in on a jam session with other top flight musicians - cats, he called them didn't he - to spend a few hours playing for his own amusement - jiving. But do you know that he enjoys most? Well, believe it or not, his greatest love is the life of a country gentleman! Just imagine, Squire Tommy Dorsey! But that's what he is when he runs off to his farm in Bernardsville, New Jersey. It's there that Tommy finds the things he loves most. His wife and his two children, Patricia Marie, and Tommy Jr.; a large white brick colonial house; twenty-two acres of land; horses; cows and chickens. But let me warn you of one thing: if Tommy ever invites you to run over to New Jersey with him after he's through playing late some night, be sure that you've had plenty of sleep first. The reason for this is that Tommy is one of those typical fathers who buy toys for their sons so that they can play with them themselves. So if you go over there with him some night, you will probably sit up until late the next morning while Tommy tinkers with his son's electric trains. He has an elaborate system all built to scale, and now he's working out a complete coast to coast system, with the cities built in miniature, signals, tunnels, mountains, and rivers all represented. The engineering instinct is strong in Tommy, and he loves to tinker and build things with his own hands. Perhaps this is why we find that Tommy Jr. has turned to sports instead of the electric trains. Tommy Jr. is star Quarterback and end of the football team of the Summerset Hill School and at the age of eight years that's something.

The following version wasn't used in the actual broadcast:

Neely: But now, some more music, and speaking of the children and schools, how about that Nursery Rhyme tune, to end all Nursery Rhyme tunes? Dorsey: I take it you mean Mutiny in the Nursery so here it is...

Neely: But we are not in New Jersey now. We're in a radio studio and I think that's just the place for another of your favorite numbers, Tommy. How about Davenport Blues?

MUSIC: DAVENPORT BLUES
(APPLAUSE)

MUSIC: DORSEY'S THEME - fades on cue for:

Neely: It's funny how much we like to hear that tune at the beginning of the program, and how much we hate to hear it at the end when it means that it's time to say goodbye to Tommy Dorsey, his orchestra, Edythe Wright, and Jack Leonard. I hope that you carved your initials in the Bandwagon Tommy, so that we can be reminded when we look at them to invite you to ride with us again when you can make it. The rest of you folks are all expected on board next week, same time, same station, and we'll roll out to Chicago and pick up Jan Garber, the Idol of the Air lanes.

December 4, 1938 (Continued)

So until then, this is your Driver of the Fitch Bandwagon, Henry M. Neely saying goodbye now...

MUSIC: FITCH THEME

Vocal:

Laugh a while, let a song be your style,
Use Fitch Shampoo.
Don't despair, use your head, save your hair,
Use Fitch Shampoo (FADE FOR)

Costello: The Bandwagon is brought to you by the F.W. Fitch Company, makers of the famous Fitch's Dandruff Remover Shampoo and Ideal Hair Tonic. The appearance of Tommy Dorsey and his orchestra was through the courtesy of his regular sponsors, the makers of Raleigh and Kool Cigarettes. (MUSIC CREDITS)

(MUSIC AND APPLAUSE)

Announcer: Jack Costello speaking, this is the National Broadcasting Company.

December 21, 1938 (Fri)

8:30 - 9:00 p .m. (Eastern and Central Feed)
11:30 p. m. – Midnight (Mountain and Pacific Feed)
NBC Radio City, New York
"The Raleigh and Kool Program"
NBC Blue (WJZ)

Lyle Van, announcer

Van: The Raleigh Cigarette Program.

THEME - APPLAUSE

Van: Brown and Williamson, makers of Raleigh Cigarettes, present Tommy Dorsey, his trombone and his orchestra -- with Edythe Wright and Jack Leonard. Tonight Shirley Ross, Paramount Pictures star, has dropped in -- and, judging from rehearsal, we can't be sure what will happen. But right now Tommy and the band will give out with their new arrangement of By The River St. Marie.

BY THE RIVER St. MARIE
APPLAUSE

December 21, 1938 (Continued)

Dorsey: This is Tommy Dorsey saying good evening -- and welcome. Draw up a chair or roll back the rug -- whichever you prefer -- and we'll see what happens. First, I think Lyle Van wants to clear up some kind of misunderstanding. Is that right, Lyle?

Van: That's right, Tommy. We'd like to take just a minute to explain a misunderstanding about Raleigh Cigarettes. Every week we have been telling you about the fine quality of the tobaccos in Raleighs, how smooth and mild they are, and how easy on your throat. And now we find that because of these very qualities, there is a mistaken impression that Raleighs cost more than other popular-priced brands. This is not true. Raleighs have been selling at popular prices for over two years. So tonight we would like to leave this single thought in your mind: Raleighs cost you not a single cent more than any other popular priced cigarette. They are sold at the same price. As a matter of fact, they cost you less, because attached to each package of Raleighs is a coupon good for a definite cash value, or even more in valuable premiums. So make no mistake. You can switch to Raleighs... not spend a single cent more and enjoy a dividend in golden coupons. The next time you step up to a tobacco counter, slap down the same amount of money you always spend. But this time say, "A pack of Raleighs, please!"

INTRO - OLD FOLKS

Van: One of the ace songs of the season -- introduced by Tommy Dorsey last September... Old Folks -- sung by Jack Leonard.

OLD FOLKS
APPLAUSE

Van: Now let's take four words and see how they'd be spoken in different situations. The four words are "What have you got?" Edythe Wright... how would a gold digger say them?

Wright: What have you got.

Van: Now, Tommy, where's your clarinet player, Johnny Mince? Johnny, how would a mother say it if her young son had just brought in four white mice?

Mince: Ooh - what have you got.

Van: Skeets Herfurt, how would a college professor say it?

Herfurt: Er -- what do you have.

Van: And Tommy, how would it be said at a poker game?

Dorsey: Aw well -- what have you got.

Van: And if it's a song in the Raleigh and Kool program?

Dorsey: Oh well, in the case, it's What Have You Got That Gets Me.

WHAT HAVE YOU GOT THAT GETS ME
APPLAUSE

Dorsey: Someone reminded us the other day that we haven't played our arrangement of Panama [crossed out and replaced by] Boogie Woogie in a long time. So we said -

December 21, 1938 (Continued)

Ross (OFF MIKE) (HUMMING): Oh! I thought --- ooh, a piano! Goody. A piano. Dorsey: So we said we'd ---

(PIANO BEGINS)

-- Said we'd play --- Now look, Shirley -- remember that we said at rehearsal this afternoon? No piano.

(PIANO STOPS)

Ross: No piano?

Dorsey: No piano.

Ross: No piano?

Dorsey: That's right. Maybe I should explain to the customers. Here's Shirley Ross, a perfectly good picture star, who really knows how to sing a song. But she just can't keep away from the piano, and confidentially -- well, anyway -- no piano, Shirley. Ross: No piano? Not even this much?

(STARTS TO PLAY)

Dorsey (HURRIEDLY): Come on, boys -- don't delay. We're going to play Boogie Woogie.

BOOGIE WOOGIE

APPLAUSE

(PIANO REGISTERS)

Dorsey: Hey, Shirley, want to make a lot of money -- I mean a real, tidy sum?

Ross: Hmm -- How, Tommy?

Dorsey: Sell me that piano.

Ross: Tommy, I really think maybe you don't want me to play.

Dorsey: You can play after the broadcast. Everybody expects you to sing.

Ross: But, Tommy, I played the piano in your Hollywood amateur swing contest last summer -- with all the other kids.

Dorsey: What other kids?

Ross: You know -- Bing Crosby, Dick --

Both: -- Powell, Ken Murray and Jack Benny.

Ross: Well, didn't I play piano then?

Dorsey: Well, roughly speaking, you did. If you're going to say that Jack Benny's a fiddler, then I suppose you're a piano player.

Ross: Well I told the kids, before I left, that I'd come over to your program and play the piano. I can't disappoint them.

Dorsey: But Shirley, think how disappointed everyone would be if you came all the way from Hollywood to New York to make a personal appearance -- and then came over to our broadcast to say hello -- and didn't sing Two Sleepy People. After all, I heard you sing it in the picture with Bob Hope and on the stage at the Paramount Theatre.

December 21, 1938 (Continued)

Ross: Well, all right. Can I play later?

Dorsey: Now let's not be hasty about this thing. You see ---

Ross: No piano?

Dorsey: say -- I haven't introduced you yet. I'm sorry. Ladies and gentlemen, this is Shirley Ross, start of the new Paramount picture, "Thanks For The Memory".

(APPLAUSE) At this time Shirley will sing -- not play -- Two Sleepy People.

TWO SLEEPY PEOPLE
APPLAUSE

Dorsey: Now that's what we wanted, Shirley -- a song.

Ross: Can I play now?

Dorsey: Not that we don't like your playing... but when you sing hit songs in pictures, that's what we want to hear. Don't we, boys?

Herfurt: No, sir.

Dorsey: What's that?

Herfurt: I mean not entirely.

Dorsey: This is mutiny, men!

Ross: Oh what a cute young man.

Dorsey: You think so, do you? Well they call him Skeets and he plays saxophone. That ought to give you a rough idea.

Ross: I don't care what you say. I can tell he has the soul of an artist. You'd like hear me play, wouldn't you, Mr. Skeets?

Herfurt: Why -- er -- why -- yes, no -- what I mean -- I was thinking maybe Miss Ross could play -- that is, she could -- well anyway -- anyway -- see what I mean, boss?

Dorsey: I have a rough idea. But what I mean is this:- Miss Shirley Ross, Paramount star -- our guest tonight in the Raleigh and Kool Cigarette Program -- is going to give us a preview of spring song styles. She will sing -- for the first time on any air -- a song from her newest picture, "Café Society," which comes out next March. Kiss Me With Your Eyes. Come on, Shirley.

KISS ME WITH YOUR EYES
APPLAUSE

Dorsey: Nice work, Shirley. That was great.

Van: Excuse me, Tommy, but here's a telegram for Shirley Ross.

Dorsey: Open it, Shirley. Maybe it's from one of those kids.

Ross: Maybe somebody wants me to play. It is -- it's from Bing Crosby [crossed out and replaced by] Bob Hope. It says, "If you can get Dorsey to sing you can play piano in my program any day - regardless of what the sponsors say."

Dorsey: All right, that settles it. Miss Ross, take a wire. "Dear Dr. Crosby. If you can take it, so can I."

Ross: Tommy, I'll postpone the piano recital. I'll forget about playing, but you'll have to sing.

Dorsey: I guess you've got me. I'll tell you what -- we'll both sing... and I'll start by saying --

December 21, 1938 (Continued)

TD: Thanks for the memory -- of that broadcast on the coast -- The show we loved the most -- The day you played piano and let me play the host -- How wonderful it was!

SR: Thanks for the memory of Hollywood that day -- The day you let me play -- I played piano and you let me play it my own way -- How lovely -- that was!

TD: Sorry your leaving our city -- We all wish that you'd stick around here --

SR: Me, too -- it's been fun that I've found here -- Though you didn't please to let me finger the keys -- But thanks for the memory --

TD: Will you come back again?

SR: Why surely, Tommy, when?

TD: Just any time you come our way.

SR: And when I do you'll let me play?

TD: That's a deal and I'll sing, too --

SR: Cheerio and toodle oo...

BOTH: And thank you so much.

FINISH THANKS FOR THE MEMORY
APPLAUSE

Van. Just before Tommy Dorsey plays his new arrangement of China Boy is no place to remind you that you probably haven't finished your Christmas shopping yet. We'll forget about that, and point out that the Christmas weekend is almost here. You'll have a chance to relax and really enjoy yourself. Your mind and body are going to have a complete change of pace. Now the truth is that your throat needs a change, too. Here is a hint that will add to your Christmas weekend pleasure. Switch from your regular brand of cigarettes to Kools this week-end. They're a real change because added to the mild Turkish-Domestic tobaccos in Kools is some thing more -- a dash of soothing menthol. When you start smoking Kools this weekend you'll notice that your mouth will begin to feel cool and fresh, your throat relaxed. You'll enjoy Kools, and when you go back to work next week you'll notice how much better your throat feels. So switch to Kools this weekend and maybe you'll like 'em so well you'll want Kools every day. Remember that Kools carry golden coupons good for cash or even greater value in premiums you'll really enjoy owning. Now here's Tommy Dorsey and the boys with that new arrangement of China Boy.

CHINA BOY
APPLAUSE

Van: Here's a letter to Tommy Dorsey from a college swing fan that I think might interest you.

"College student": Dear Tommy: Here at college we have a swing club, and we're collecting all the best swing records. We think you're about tops, so we've worked out a plan to get all your swing classics. Most of us smoke Raleighs and Kools and we pool our coupons. As soon as we have enough, we send them in to the coupon exchange to get your latest number. We've just received your Victor record of Sweet

December 21, 1938 (Continued)

Sue. It's the nuts.

Van: That's one way to spend your coupons. There are many others as you will see when you write Tommy Dorsey care of this station for the latest Raleigh and Kool premium booklet. And remember when you open the next package of union made Raleighs or Kools --- don't throw the coupons away, start saving today. Next Wednesday Tommy will introduce a singing octet called the Pied Pipers. They're coming all the way from Hollywood -- and they're really good. So don't miss Tommy Dorsey and company next Wednesday. We'll be looking for you. Goodnight.

THEME
APPLAUSE

Van: The selection What Have You Got That Gets Me from "Artists and Models Abroad" was heard in the program. This is the National Broadcasting Company.

December 28, 1938 (Fri)

8:30 - 9:00 p .m. (Eastern and Central Feed)
11:30 p. m. – Midnight (Mountain and Pacific Feed)
NBC Radio City
New York
"The Raleigh and Kool Program"
NBC Blue (WJZ)

Lyle Van, announcer

The Pied Pipers (Josephine Stafford, John Huddleston, Hal Hopper, Chuck Lowry, Bud Hervey, George Tait, Woody Newbury, Dick Whittinghill), guests

Van: The Raleigh Cigarette Program.

THEME
APPLAUSE

Van: Brown and Williamson, makers of Raleigh Cigarettes, present Tommy Dorsey, his trombone and his orchestra -- with Edythe Wright and Jack Leonard. And this evening Tommy Dorsey will introduce a group of eight swing-singers called the Pied Pipers, who've come all the way from Hollywood. Tommy and the band lead off with Old Black Joe.

OLD BLACK JOE
APPLAUSE

December 28, 1938 (Continued)

Dorsey: This is Tommy Dorsey saying hello again. And speaking for all of us in the Raleigh program, may I offer all of you our very best wishes for --- you say it, boys.

Band: Hap--py New Year!

Dorsey: And we mean it. Lyle Van... haven't you something to say -- some greetings or advice?

Van: Yes, I have Tommy. As a matter of fact, I'd like to repeat an important statement we made last week concerning a misunderstanding about Raleigh Cigarettes. We've often told you about the superb quality of tobaccos used in blending Raleighs, how smooth and mild they are, how easy on your throat. But we've found that because of these very qualities there's a mistaken impression that Raleighs cost more than other popular-priced brands. This is not true, Raleighs have been selling at popular prices for over two years. So once more we'd like to leave this single thought in your mind: Raleighs cost you not a single cent more than other popular-priced cigarettes. As a matter of fact, they cost you less, because attached to each pack of Raleighs is a coupon good for a definite cash value, or even more in valuable premiums. So remember this one fact: you can switch to union-made Raleighs, enjoy that extra dividend of golden coupons, without spending a single cent more. The next time you stop at the tobacco counter, slap down the same amount you always spend. But this time say, "A pack of Raleighs, please."

INTRO - DO YOU REMEMBER LAST NIGHT

Van: Tommy Dorsey plays one of the new songs of the season -- Do You Remember Last Night. Edythe Wright will sing.

DO YOU REMEMBER LAST NIGHT
APPLAUSE

Dorsey: If you're a collector of old phonograph records, you probably have one of the Wolverine Blues. It's one of those old standbys that musicians like to play when they get together. We thought, "why not make a new arrangement for our band?" So we did -- and this is it. Wolverine Blues.

WOLVERINE BLUES
APPLAUSE

Van: Hollywood, July, 1938. Famed Tommy Dorsey, swing tycoon, stands with some of his bandsmen in the film-capital's palatial ballroom, the Palomar, after rehearsal one day.

(INSTRUMENTS - VOICES) (DORSEY LOOKS UP, SPEAKS)

Dorsey: Stick around, boys. There's something we want you to hear.

Herfurt: A new tune. Tommy? Now I've got a little number here ---

Dorsey: No... wait a minute. It's a bunch of singers.

Mastren: Who are they?

December 28, 1938 (Continued)

Dorsey: The Pied Pipers -- seven boys and a girl. I hear they're good.

Herfurt: Gee, it seems to me you're always hearing something's colossal.

Dorsey: Where's Paul and Axel?

Stordahl: Right here, Tommy.

Dorsey: What time do they get here?

Stordahl: Any minute now.

Mastren: What kind of stuff do they do, Tommy?

Dorsey: They tell me they sound like a whole band -- and if they're anything like -- here they are now -- looks like a whole army.

(PIPERS ENTER - AD LIB HELLOS ETC.)

Dorsey: Step right up to the piano... You can warm up a bit first, if you want to.

(SINGING) (AD LIB COMMENTS)

Piper: Any particular type of thing you want to hear, Tommy?

Dorsey: Anything you say. Go right ahead.

ALL OF ME
APPLAUSE

Dorsey. And there you have the Pied Pipers. You've met them just the way we met them in Hollywood last summer. They arrived in New York last Saturday, after driving three thousand miles to be with us tonight. All right, Pied Pipers, we're glad you got here -- and let's have Joshua Fought The Battle Of Jericho.

JOSHUA FOUGHT THE BATTLE OF JERICHO
APPLAUSE

Dorsey: Now we're going to play one of our newer band arrangements that many of you have told us you liked and wanted to hear again. It's the native Hawaiian chant, "Ta Hu Wa Hu Wai". But first I want the Pied Pipers to give you a quick demonstration of the way it sounds when native Hawaiians sing it. These are the real Hawaiian words, no kidding.

OCTET: TA HU WA HU WAI

Dorsey: That ought to put us in the real native Hawaiian groove. All right, boys, let's play our band arrangement. Ta Hu Wa Hu Wai.

TA HU WA HU WAI
APPLAUSE

December 28, 1938 (Continued)

The following part was not broadcast:

Dorsey: Skeets. Skeets Herfurt.

Herfurt (OFF MIKE): Yes, Tommy?

Dorsey: Put your saxophone on the rack and come up front here.

Herfurt (COMING IN): All right. Coming right away. (ON MIKE) What Do You want me to do, Tommy?

Dorsey: Skeets, we'd like you to tell us that sad story about Kermit the hermit.

Herfurt: Okay, Tommy. (INTO NUMBER)

KERMIT THE HERMIT

APPLAUSE

Van: The time is New Year's Eve - 1938. Old Man 1938 with his venerable beard is seated across the table from chipper young 1939. Between them is a clock. It's just before midnight.

"1938": Now look here, Nineteen Thirty-nine. I've just got time to give you a few hints before I quit and you go to work.

"1939": Don't bother, Old Timer... I know my stuff.

"1938": Now look here, child, I've a whole year's experience at this business ---

"1939" (BREAKING IN): Yeah, and what did you do. You gave all the good-looking dames an up-swing-hair-do and pie-plate hats... One of your famous aviators flew thousands of miles in the wrong direction and ---

"1938": But don't forget we knocked 'em cold from New York to California when I took Tommy Dorsey on a tour.

"1939": Oh... Oh... You got me there, Pop. All right... I'll listen... But hurry up, you ain't got much time.

"1938": Well... remember this one thing... and here comes the commercial, lad... when you get old enough to smoke, be sure to smoke Raleigh Cigarettes or Kools.

"1939": Why, Pop?

"1938": They're a swell smoke. And on the back of each package is a golden coupon good for cash or valuable premiums.

(EACH SPEECH TO GO FASTER FROM HERE)

"1939": Sounds good, Pop. But you only have fifteen seconds. Hurry, tell me the rest!

"1938": All right! Look at this grand inlaid bridge table... It's a Raleigh premium.

"1939": Swell, what else can you get? ... Hurry, Pop!

"1938": A beautiful Hammond clock like this one. It's so accurate that I've got only five seconds left. (CLOCK STARTS STRIKING)

"1939": Fine... But what else ... Hurry!

"1938": I haven't time to tell you... but write Tommy Dorsey, care of this station. He'll send you a swell booklet telling all about the premiums, absolutely free -- remember you can get ---

BLACKOUT

December 28, 1938 (Continued)

Van: One thing that we forgot to tell you about the Pied Piper is that they appeared in a scene in the motion picture, "Alexander's Ragtime Band." And right now we'll have the tune Alexander's Ragtime Band played by Tommy Dorsey and his band with a chorus by the Pied Pipers.

ALEXANDER'S RAGTIME BAND
APPLAUSE

Van: Got a cold? Smoking's one pleasure you needn't pass up! Light a Kool. When other smokes lose all taste, Kools taste swell! Feel that cooling, soothing sensation as the mild menthol refreshes your mouth and throat. And remember that Kool Cigarettes - like Raleighs - carry valuable golden coupons, good for a fine assortment of surprisingly handsome and valuable merchandise you'd really like to own. To start you off, why not try the new tin of 50 Kools? You'll find three golden coupons inside... Don't miss next Wednesday's show. Tommy Dorsey has asked the Pied Pipers to come back again... and we'll have a thirty-minute session of Music Sweet and Swing. We'll be looking for you. Good night.

THEME - APPLAUSE

Van: This is the National Broadcasting Company.

D M S



1939

July 11, 1939 (Tue)

**Midnight – 1:00 a. m.
Sky Cooled Roof Garden
Hotel Pennsylvania
New York
“The Dorsey Hour”
NBC Red (WEAF)
(Sustaining)**

Lyle Van, announcer

THEME: IGSOY

Van: ...That Sentimental Gentleman of Swing - Tommy Dorsey, his trombone and his orchestra - with Edythe Wright, Jack Leonard and Skeets Herfurt - coming to you from the sky-cooled roof of the Pennsylvania Hotel in New York City.
(THEME ENDS)

Van: And here's some good news: this will be the first of a series of full-hour Tommy Dorsey programs which you'll hear every Monday night. In these full-hour programs, Tommy will demonstrate the versatility that has helped carry his band to the top. And there's no better way to start than with something listeners are constantly asking to hear, and that's Tommy's theme song all the way through. Tommy, I've always wanted to know - how did you happen to pick Getting Sentimental Over You for your theme song?

Dorsey: Well Lyle, it was a choice of two things. One was a beautiful tune called Anything. The other was Getting Sentimental. I was having a tough time deciding, and one day I was talking about it with Bob Stevens, recording manager of Decca. Bob didn't hesitate a bit. He said if I didn't use Sentimental, he'd knock all my teeth out. Well, I didn't want that to happen, so the band started out with Getting Sentimental Over You, as a theme.

Van: And there was nothing wrong with that choice. All right, Tommy, let's hear the entire arrangement of Getting Sentimental Over You.

GETTING SENTIMENTAL OVER YOU

Van: That was good to hear, Tommy. And say, don't you think we should tell the listeners just a word or two more about these full-hour programs you're doing? I'll start by reminding you that in the Metronome Magazine annual poll, published this month, your band was voted the highest average of any band in the country - covering all three divisions: swing, sweet, and favorite. Seems to me there's a good reason for a full hour right there... You play too many kinds of things to illustrate them all in a half hour.

Dorsey: It's true we don't stick to any one style. We like to play different kinds of things, and we try to play each one the way we believe it should be played. So in these full hour programs, we'll include some ballads, some blues... old songs, new songs... some jazz band effects with both small band and big band... some easy swing and some real killer dillers.

July 11, 1939 (Continued)

Van: That's great, Tommy. Let's proceed with Song of India, but first I want to ask something. I know you made a record of it two-and-a-half years ago, and everyone know it made radio and recording history. Who thought of the arrangement? Dorsey: Here's is the story on that. Song of India was the first of our series of swing classics. It was an experiment. We weren't sure just what to do. We were playing at the Meadowbrook at the time. We had the recording date in a few days. So after hours, we had a rehearsal, and everybody in the band had an idea. One guy fixed up eight bars, somebody else wrote another eight bars, and so on. Pretty soon, we were right down to the finish and couldn't think how to end it. So we decided to go back to the introduction and use that for the ending.

Van: And here it is - Song of India.

SONG OF INDIA

Van: All right, there's one style. And I'm willing to bet that Tommy Dorsey and the band won't repeat themselves once during the hour. This next one is entirely different, and one of the best they've ever done. Incidentally, it's played by the Clambake Seven, the small band within the big band - but instead of being the jazz style, it's smooth as can be - with an intimate touch. Remember You're a Sweetheart? Edythe Wright sings it. And Tommy, one thing everyone always remembers is that figure played in the background. A lot of people think it's part of the song.

Dorsey: I know they do, Lyle. But it isn't. One of our arrangers, Axel Stordahl, made the arrangement, and the background figure was his idea. Everyone always remarked about it.

Van: Let's hear it - You're a Sweetheart. Featuring Tommy's charming vocalist, Edythe Wright.

YOU'RE A SWEETHEART

Van: We'll hear Edythe sing with Tommy and the band in an entirely different style of arrangement later in the program. Right now let's have something still different from Tommy Dorsey and the band. The tune is the perennially popular Tea For Two - and the arrangement... well, you describe it, Tommy.

Dorsey: Well it's swing, but it's not a killer-diller type. The arrangement is by Howard Smith, our piano-player - and it's the kind of thing he does so well. It's an easy swing, with the melody line prominent most of the way. But it still leaves room for solos. Yank Lawson on the trumpet and Johnny Mince on the clarinet both play interesting ideas of their own. All right... Tea For Two.

TEA FOR TWO

Van: Now we'll hear something quite different - and remember, that's what Tommy Dorsey promised you in the full hour - something different all the way through. The mood changes from swing to sweet - and instead of a standard popular tune, it'll be a song that's coming into wide popularity right now. And that's not all - it features Tommy's popular baritone, Jack Leonard. The song is You Taught Me To Love Again. You introduced it, Tommy. When was it?

July 11, 1939 (Continued)

Dorsey: We first played it on our commercial program last December. Fletcher Henderson dropped in with Henry Woode and Charlie Carpenter who had just written it. We've been playing it every now and then since that time - and now it's really catching on, the way Once In A While did.

Van: You Taught Me To Love Again... featuring Jack Leonard.

YOU TAUGHT ME TO LOVE AGAIN

Van: We'll hear Jack Leonard again later in the program, singing a new number. Tommy Dorsey and his group also do specialty numbers. And in the case, that means calling up Skeets Herfurt, who plays saxophone except when he sings. I wish you could see Skeets. He has a variety of facial expressions. Bing Crosby once said that he could look liked Harvey Teen having a fit. Dorsey: And that'll come in handy right now, because Skeets is going to do a little impersonation of Kermit The Hermit.

KERMIT THE HERMIT

Van: Okay, Skeets. Now Tommy Dorsey and his orchestra are going to steer the program back into the swing vein - and it's time for that killer-diller Tommy promised - and after that, I can tell you now, it'll be something still different yet. But I'm getting ahead of myself. Who arranged this one, Tommy?

Dorsey: Another of our arrangers, Paul Wetstein. Paul does different kinds of things, but he was in a swingy mood on this one. Solos are by Babe Russin on tenor sax, Johnny Mince on clarinet and Yank Lawson on trumpet. Also features section work with Andy Ferretti leading the trumpets and Hymie Schertzer taking charge of the saxophones.

Van: All right, Tommy. Get set and we'll have Put On Your Old Grey Bonnet.

PUT ON YOUR OLD GREY BONNET

Van: Something different again from Tommy Dorsey and his orchestra - carrying on the first in a series of full hour programs. This one is a new song, written by Clay Boland. Maybe some of you remember Posin' that Edythe Wright used to do with the Clambake Seven - with the stops? Well, this tune isn't like Posin' - it's different. But those who've heard it like the "stop" effects. Edythe Wright does the vocal, Tommy Dorsey and the band play - Stop It's Wonderful.

STOP IT'S WONDERFUL

Van: At the beginning of this full hour of music with Tommy Dorsey, his trombone and his orchestra, Tommy promised he'd illustrate some of the many different kinds of things his versatile organization does. So far, so good - and this one I think ouzo all agree is still different. It's really a beautiful effect. Is it an arranger we haven't yet heard from, Tommy? Dorsey: Yes, Lyle. It was arranged by Dean Kincaide, who arrange most of our blues and Dixieland type of jazz. But I think you'll agree this is not blues and certainly isn't Dixieland. It's a sort of musical impression... Dawn On The Desert.

DAWN ON THE DESERT

July 11, 1939 (Continued)

Van: There's something else Tommy Dorsey and his orchestra do that people love - and that's play medleys of songs that go well together. More often they're medleys of old songs that bring back memories, But just to be different - and that seems to be the keynote of the program - Tommy's going to play a medley of the three songs most played right now. These songs will probably bring memories to you a few years from now. All right, Tommy.

VAMP

Dorsey: The first one is White Sails... Jack Leonard will sing it.

WHITE SAILS

Van: Another one of the most popular songs of the moment... Stairway To The Stars... Tommy will play this one on the trombone.

STAIRWAY TO THE STARS

Van: And here's the third of the three songs most played now... Wishing... Edythe Wright will sing it.

WISHING

Van: The pendulum swing back to swing again... Tommy Dorsey and his orchestra playing a tune that was written about sixteen years ago and sold more than a million copies. The arrangement is a recent one by Paul Wetstein... Johnny Mince stands out on the clarinet - and Babe Russin with some solid tenor work. La Rosita.

LA ROSITA

Van: Tommy Dorsey and his orchestra just finished playing a swing arrangement of a tune written sixteen years ago. Now they're going to give us a sweet arrangement - well maybe with just a touch of swing in the last chorus - of a song written only a few weeks ago. Tommy, you're doing all right in this hour program showing the different kinds of things you and your group do. The only trouble is - I've heard your band enough to know - there are a lot of things you won't have time to get in by the time the hour's up.

Dorsey: Lyle, I guess we'll have to do those things in the next hour program next Monday.

Van: A lot of guests here on the Pennsylvania Roof have asked if you're going to include Marie. Shall we tell 'em?

Dorsey: Sure, we're going to do Marie three numbers from now. And just before that, something else that's been specially requested.

Van: Okay... well, to get back to the next number - a new song by Jimmy Van Heusen... and the vocal is by Jack Leonard. Oh You Crazy Moon.

OH YOU CRAZY MOON

July 11, 1939 (Continued)

Van: I know some of you are thinking that this full hour of Tommy Dorsey and his orchestra won't be complete without some blues. And some of you are probably asking where's that touch of Dixieland jazz that was promised. Well you'll have both in the number that's coming up - an early composition of the late Bix Beiderbecke - Davenport Blues. Tommy, I know you were present when Davenport Blues was written. Let's take just a few seconds and tell the story.

Dorsey: It was a long time ago. I was playing in Detroit with Jean Goldkette's band and went down to Richmond, Indiana, to do a recording date with Bix Beiderbecke - a pick-up band called "Bix Beiderbecke and his Rhythm Jugglers". Between numbers, we heard Bix fooling around on his cornet, playing nothing in particular. Then we realized that Bix was unconsciously composing a wonderful tune. The rest of us just naturally joined in and in a few minutes the whole tune was complete. We all agreed it should be called the Davenport Blues after Bix's home town of Davenport, Iowa. This is our arrangement which Dean Kincaide made last fall. It includes solos by yours truly, Johnny Mince, Babe Russin and Yank Lawson. The ending is a revival of the old "break" ending with a repeat thrown in - and you'll hear some drummin' jive from Cliff Leeman.

DAVENPORT BLUES

Van: I'm sure we don't have to explain to anyone that this next style of arrangement is something very much associated with Tommy Dorsey and his orchestra. They played it first in their commercial program in January 1937. It caused so much comment they made a record of it - it became the biggest selling dance record of the year - and the rest is history. Come on, Tommy, let's have Marie.

MARIE

Van: When Tommy Dorsey and his orchestra returned from a road trip last fall and opened at the Paramount Theatre, they broke all attendance records there. I guess the best explanation for it is that they're such a great all-round band and do so many different kinds of things. And it's this versatility that's the reason for this full-hour program and the others that will follow. So the program will wind up with a little production number, featuring the entire ensemble. Some of you may remember seeing it on the stage and hearing them do it on the air. It's a quick trip around New York - and when they get to "East Side, West Side" in waltz time near the finish, Tommy's asking everyone here at the Pennsylvania Hotel to join in and sing - and we hope all of you listening will do the same. All right. Tommy Dorsey and Company in The Sidewalks of New York.

THE SIDEWALKS OF NEW YORK THEME

Van: The National Broadcasting Company hopes you have enjoyed this full hour of dance music by Tommy Dorsey, his trombone and his orchestra, which came to you from the sky-cooled roof of the Pennsylvania Hotel in New York City. Tommy will be heard at other times during the week - and the next full-hour program will be next Monday night. Good night.

July 25, 1939 (Tue)

**Midnight – 1:00 a. m.
Sky Cooled Roof Garden
Hotel Pennsylvania
New York
“The Dorsey Hour”
NBC Red (WEAF)
(Sustaining)**

Lyle Van, announcer

THEME

Van: NBC presents a full-hour program with that Sentimental Gentleman of Swing - Tommy Dorsey, his trombone and his versatile orchestra - with Edythe Wright, Jack Leonard and Skeets Herfurt - coming to you from the sky-cooled Roof of the Pennsylvania Hotel in New York City.

Van: This is the third in Tommy Dorsey's new series of Monday evening full-hour programs... And the idea is to demonstrate and tell something about the many different styles of musical entertainment Tommy and his group have to offer. One full hour - and every number different from the rest! Tommy, that's a large order.

Dorsey: As a matter of fact, that's a lot of fun, Lyle. We'll try it and see how we come out tonight.

Van: And the kick-off is Tommy's popular arrangement of the Russian Gypsy air, Dark Eyes. This is one of the Swing Classics, isn't it, Tommy?

Dorsey: Yes - it came shortly after our arrangement of Song of India. Almost every number tonight has a different arranger. This one was arranged by our guitar player, Carmen Mastren.

Van: And the solos?

Dorsey: It starts with trombone with a light swing background... Then Johnny Mince plays clarinet, Yank Lawson on trumpet and Babe Russin on tenor sax - each with a different rhythmic idea in the background. Van: Here it is... Dark Eyes.

DARK EYES

Van: It really was good to hear that again, Tommy. Ladies and gentlemen, if you heard our opening announcement, I don't have to tell you that Tommy Dorsey's next number is going to be something entirely different from the last one - you see, that's the idea of the program... sort of like a well-rounded menu... Tommy, you said something about every number having a different arranger. Who arranged this one?

Dorsey: If I mention the title, you could probably guess who... Dipsy Doodle...

Van: Oh, Larry Clinton.

Dorsey: Right you are, Lyle.

Van: But you introduced it, didn't you, Tommy?

Dorsey: Yes, we did. It was almost two years ago, before Larry Clinton started his band. He was known then as a fine arranger... And when he composed and arranged Dipsy Doodle, he gave it to us to introduce. As you know, the number was a smash hit, and I'm glad we had the opportunity to introduce it.

July 25, 1939 (Continued)

Van: And this bring Edythe Wright into this evening's program - as Tommy Dorsey and his band play the Dipsy Doodle.

DIPSY DOODLE

Van: Judging from the many comments we're received, these full-hour programs by Tommy Dorsey and his orchestra are certainly going over. Daniel Richman, in his review in "Billboard," calls it "the finest midnight listening this corner has come across since it took to concentrated remote dialing". When he says midnight listening, he means New York time. Of course, we hope it's all right for eight o'clock, too, out on the Coast... Now Tommy Dorsey and his orchestra are going to give us something different again. It's their popular arrangement of Carolina Moon. This is a swing arrangement, isn't it, Tommy?

Dorsey: Yes, but the accent is more on the ensemble work, rather than on the solos. It's an easy-rolling type of swing - moderate tempo and solid rhythm - melody with variation. It's Paul Wetstein's arrangement... and it starts with the saxophones, led by Hymie Schertzer... Carolina Moon.

CAROLINA MOON

Van: Now a complete change of mood - and remember, that's the idea of this full hour program... Tommy Dorsey and the orchestra and Jack Leonard are going to give us their fine arrangement of [Cole Porter's great song,] In The Still Of The Night. Tommy, this is another one you introduced, I know... I remember hearing it when you first introduced it in your commercial program... must have been almost two years ago.

Dorsey: It was September, 1937, in a broadcast we did from Boston. We made a record of it a few days before, in New York. It was a rush job, and not an easy song to arrange. So Paul Wetstein and Axel Stordahl decided to pool their ideas and work it out together. They sat up all one night, and brought it in just in time for the recording date next day. There are two choruses - the first one, trombone with clarinets and brass ensemble, the second one sung by Jack Leonard.

Van: ... In The Still Of The Night.

IN THE STILL OF THE NIGHT

Van: Tommy, as I look over the list of the next few numbers coming up, I'm sure we're safe in promising something different each time.

Dorsey: That's what we agreed... We'll be out on a limb if we didn't.

Van: This one is a real Tommy Dorsey favorite - and I wish he'd play it more often... Nola. Tommy, I know it features piano. Right? A boogie woogie piano, Tommy?

Dorsey: Yes - Howard Smith, who plays piano with me, also made the arrangement. incidentally it was the very first arrangement Howard made for the band when he came with us about two-and-a-half years ago. When we heard Howard's arrangement of Nola and heard him play it, we were completely sold.

NOLA

July 25, 1939 (Continued)

Van: Now Tommy Dorsey and his band will do a right-about-face, and give us an arrangement of a spiritual. It's called Judgment Is Coming. Is it a swing arrangement, Tommy?

Dorsey: I wouldn't exactly call it a swing arrangement, Lyle... But it does swing. Dean Kincaid made the arrangement, and I think he must have attended a revival meeting the day before. The voicing - especially in the brass - and the rhythm both help create the impression of a revival meeting in the deep south. Let's get Cliff Leeman to start things going with the drums. Let's go, Cliff.

(DRUMS - CLAPPING- SHOUTS ETC.)
JUDGMENT IS COMING

Van: Now Tommy Dorsey will do another right-about-face and create a flank movement besides. Blues in a minor key with a Chinese twist. Well... that's certainly different all right! And the spotlight is on Skeets Herfurt. He's going to sing Hoagy Carmichael's song, Hong Kong Blues. How would you describe it, Skeets? Herfurt: It's the story of a very unfortunate colored boy who got stranded out in old Hong Kong.

Van: Well all right! Let's have it!

HONG KONG BLUES

Van: Tommy Dorsey and the gang are going to carry out with something still different. Tommy, something tells me it's about time for a killer-diller. What is it?

Dorsey: You should know. Your theme song... can't you guess?

Van: Yeah, man.

Dorsey: That's it!

Van: "Yeah, Man!"?

Dorsey: Yeah, man!

Van: Yeah, man!

Dorsey: It's an original swing arrangement by Fletcher Henderson. It's an ideal swing arrangement, because the chord progressions are simple and furnish swell opportunity for solos - and it has a natural rhythm. Yank Lawson goes to town with his trumpet on this one, likewise Johnny Mince on the clarinet and Babe Russin on the tenor...

Van: ... AND likewise Tommy Dorsey on the trombone.

Dorsey: ... And likewise a workout for the brass section with Andy Ferretti as captain on first trumpet.

Van: Yeah, Man!

YEAH, MAN

Van: We'll hear a quick report from each station on the network - and then we'll hear the second half of Tommy Dorsey's full-hour program.

(STATION BREAK)

July 25, 1939 (Continued)

Van: This is the second half of a full-hour program by Tommy Dorsey and his orchestra, illustrating the many different styles of musical entertainment this versatile organization offers... Did I hear someone say a Scotch song in swing? Well that's just what we're going to have. Tommy, this reminds me of a little incident that made front page news... remember?

Dorsey: Yes I do, Lyle - a year ago last March.

Van: ... When a certain radio station cut you off the air for swinging a Scotch song. Dorsey: I wonder if that guy's listening tonight. He's a good guy, too - I met him.

Van: But as I remember, listeners wanted more and more of those Scotch songs. So let's have Comin' Thru' The Rye - and Edythe Wright will sing it.

COMIN' THRU' THE RYE

Van: Tommy, I almost forgot - everything in the program so far has had a different arranger. Who arranged Comin' Thru' The Rye?

Dorsey: A young trombone player named Earl Hagen, who used to be with the band at that time. He's out in California now. I hope he's listening.

Van: Now a complete change of mood - a story-song by Willard Robison... Tommy

Dorsey introduced it in his commercial program last fall. Jack Leonard will sing it. Old Folks. Tommy, this is a vocal number, is there anything to say about the arrangement?

Dorsey: Yes. The arrangement is important in any vocal number. It's the setting for the song. In a song of this type, it's especially important. Notice how the accompaniment is in the same spirit as the words Jack Leonard is singing. This is Paul Wetstein's arrangement, and the mood is established in the introduction.

D M S

OLD FOLKS

Van: Now Tommy Dorsey has something entirely different for us - and of course, you remember that's the idea of this full-hour program. It's called Sing - but it's all band, isn't it, Tommy?

Dorsey: Yes, but it's going to have words soon. It's a new tune written and arranged by Sy Oliver. The melody is present right through - but notice the gay spirit of the background rhythm. It sets off the melody. In the second chorus the spotlight is on the saxophones - and the expression is as important as the notes themselves.

Van: Okay... and the title is Sing.

SING

Van: Tommy Dorsey and the boys are coming up with one that's always a favorite - and, yes, it's different from anything so far in the program. And I guess we don't have to say anything about it except that it's one of the "Marie Cycle." Starts with Tommy Dorsey on the trombone; then Jack Leonard and the members of the band singing the double set of words; then some solos. Yearning.

YEARNING

July 25, 1939 (Continued)

Van: Someone just asked Tommy to play This Is No Dream. That's coming along in just a minute or two, when Tommy Dorsey plays a medley of the songs most played on the air last week. Right now Tommy Dorsey has something which musicians seem to like better than anything else. At least, they seem to get the most fun out of playing it. You tell 'em, Tommy.

Dorsey: We're going to play the Blues. Not any particular blues, just The Blues. All blues, you know, are based on one fundamental set of chords. Let's play those chords. Here they are...

BLUES CHORDS

Dorsey: Almost every blues composition can be played to these chords. So we're just going to play the chords in the background and various members of the band are going to compose their own blues as they go along.

VAMP

Dorsey: Come on, Yank. You start it. Let's hear how you play the blues.

TRUMPET

Dorsey: Babe, get your tenor sax and get up here. We want to hear some more of those blues.

TENOR SAX

Dorsey: Johnny, get up that clarinet of yours. Let's hear what you think of the blues.

CLARINET

Van: Tommy, we want to hear that trombone of yours. Let's hear how you play the blues...

TROMBONE

Van: Now all of you together. Swing out the blues - and we'll be having a real jam session.

ENSEMBLE

Van: Did you ever stop to think that the songs that are popular now will be the old favorites a few years from now? And you'll remember them by what's going on now. That's why Tommy Dorsey is including in each of these full-hour programs a medley of the songs most played the previous week. This week the songs are White Sails; This Is No Dream and Stairway To The Stars.

VAMP

July 25, 1939 (Continued)

Van: Jack Leonard steps to the mike for the first one.

WHITE SAILS

Van: This one we'll hear Tommy Dorsey's trombone. This Is No Dream.

THIS IS NO DREAM

Van: Third in Tommy Dorsey's medley of the songs most played on the air last week, sung by Edythe Wright. Stairway To The Stars.

STAIRWAY TO THE STARS

--- Page 12 of the script is missing ---

Van: Who says the old barber shop ballads don't swing? Well, they do! And Tommy Dorsey and his orchestra are going to show us how -- in this little production number which they call Swing In The Barber Shop. It includes Down By The Old Mill Stream, My Gal Sal, and that queen of them all, Sweet Adeline. You'll hear the crowd here at the Pennsylvania Roof joining in on some of that barber shop harmony. So don't be backward, sing any part you like. Tommy Dorsey and Company -- Swing in the Barber Shop.

SWING IN THE BARBER SHOP MEDLEY
THEME

Van: The National Broadcasting Company hopes you've enjoyed this full hour of Tommy Dorsey, his trombone and his orchestra, which came to you from the Sky-Cooled Roof of the Pennsylvania Hotel in New York City. They'll be another one next Monday night. And Tommy will be heard on the air at various other times through the week. This is Lyle Van saying for T.D. and his orchestra: Goodnight.

August 15, 1939 (Tue)

**Midnight – 1:00 a. m.
Sky Cooled Roof Garden
Hotel Pennsylvania
New York
“The Dorsey Hour”
NBC Red (WEAF)
(Sustaining)**

Lyle Van, announcer
THEME
(APPLAUSE)

Van: Another full-hour program with that Sentimental Gentleman of Swing – Tommy Dorsey, his trombone and his versatile orchestra - with Edythe Wright and Jack Leonard - coming to you from the sky-cooled roof of the Pennsylvania Hotel in New York City. I think most of you know what goes on in these full-hour programs of Tommy's: there's something different about each number so the -- of the numbers are the same type, or the same style of arrangement. And if you don't believe it, just follow along with us... We'll ask Tommy a few questions and find out -- the ideas in back of the different numbers. Are you ready, Tommy?

Dorsey: I think so, Lyle..- that is, if you don't make the questions too hard. Our first number is Melody In F, one of our swing classics.

Van: Tommy, just what do you mean by a swing classic?

Dorsey: It's a term that was coined for our Song Of India arrangement and others like it. It may be a classic, a semi-classic, or a concert piece, but not a regular popular tune. It's arranged in swing style with melody prominent, and some ad lib solos thrown in. Our guitar player, Carmen Mastren, arranged this one.

Van: Starts with your trombone solo, I'll bet...

Dorsey: Yes, with saxophone figures in the accompaniment. Then Babe Russin plays his variation on the tenor sax; and Johnny Mince gives us a different style on the clarinet. After that, a trombone trio and ensemble finish.

Van: Sounds good... let's have it... Melody In F.

MELODY IN F

Van: All right, that's the qualifying round. Now we'll go on with the game - and you know what the game is: Tommy Dorsey is going to give us something different with each succeeding number in this full-hour program. We've just had a swing treatment of a popular classic. Now we'll have a ballad. A sweet tune played with that smooth Tommy Dorsey style! Sailing At Midnight. This, I know, was one of Tommy's most popular records. Edythe Wright doing the vocal. This was done with the Clambake Seven, wasn't it, Tommy?

Dorsey: Yes, but in the smooth style. The Clambake Seven - that is, the small band - was originally used just for jazz. But we found that the small combination was also good for the smooth, intimate style. A lot of people liked the effect on Sailing At Midnight, so Axel Stordahl filled it out for the full band.

Van: And that's the way you're going to do it now?

August 15, 1939 (Continued)

Dorsey: Yes - but the same intimate treatment that we used with the small band.

Van: And a smooth chorus by Edythe Wright. Sailing At Midnight.

SAILING AT MIDNIGHT

Van: I must say the versatility of Tommy Dorsey's band still amazes me - and I'm one of those who gets a chance to hear it often. For example, I used to think that Tommy never played things like tangos and rhumbas. But last Monday they did a beautiful tango, Orchids In The Moonlight. Last Wednesday, in Tommy's commercial [program] they did the Mexiconga, from the new George White's Scandals. And with rhythm! Now tonight, Tommy's going to give us a rhumba. A genuine rhumba, Tommy?

Dorsey: The real article, Lyle. It's called Allegro Conga. Bernie Mayer arranged it - you remember, he arranged the tango we did last week,

Van: Allegro Conga did you say? Would that be a rhumba or a conga?

Dorsey: Lyle, I told you not to make the questions too hard. As a matter of fact, the rhumba rhythm and the conga rhythm are fairly close, but there is a difference. Strictly speaking, this is a conga - but let's just call it a Cuban dance - is that all right?

Van: That ought to be safe. Well, get out the gourda, or the maracas or noise-makers or whatever you call them. We've got to have that conga rhythm.

Dorsey: We'll let Cliff Leeman work out on the drums - that'll give you the conga rhythm.

Van: But who's going to play the maracas?

Dorsey: The scratch pads, we call them. We'll let Carmen Mastren handle them. Also Dave Jacobs can take a rest on the trombone and help out with the rhythm.

Van: ...the Allegro Conga.

ALLEGRO CONGA

Van: Tommy, the Pennsylvania Roof has some versatile dancers here this evening. I actually saw some good conga dancing - or rhumba, whichever it was. Now Tommy Dorsey's going to give us something quite different. It's a beautiful song by Willard Robison, called Guess I'll Go Back Home This Summer, And this will introduce Jack Leonard into tonight's program. It's an unusual song... how would you describe it, Tommy?

Dorsey: Well, there's a plaintive quality in both the words and music - just the kind of tune Willard Robison likes to write...

Van: Like Old Folks... didn't he write that, too?

Dorsey: Yes. And Axel Stordahl has made the arrangement to fit the mood. Notice how the trumpets with cup mutes and the clarinets give it a restful feeling - and also help bring out that plaintive quality. It's really a vocal number for Jack Leonard, but the arrangement gives it the setting.

Van: Jack Leonard singing Guess I'll Go Back Home This Summer.

GUESS I'LL GO BACK HOME THIS SUMMER

August 15, 1939 (Continued)

Van: Fine, Jack. Now Tommy Dorsey and the band are going to make an abrupt change of pace. No doubt about this one being different! It's a new arrangement of Victor Herbert's March Of The Toys from "Babes In Toyland". Would this be a swing classic, Tommy?

Dorsey: Yes, in a way - but not the same style of arrangement as Melody In F. The ensemble work, not the solos, is the important thing - because the idea is to create an effect, a picture...

Van: ... a picture of the marching toys...

Dorsey: Right. The trumpets will do that. Victor Herbert's original orchestration did the same thing, but in a different style. In the arrangement Dean Kincaid did for us, the same impression is there, but it's voiced for our band - that is, for a modern dance combination - straight four-four tempo instead of march - and with swing accents.

Van: Make way for the March Of The Toys.

MARCH OF THE TOYS

Van: Now a change of mood and Tommy Dorsey will give us something still different. This one is slow, smooth and sweet. And when I mention the title, you'll remember it made popular musical history. It's one that Tommy Dorsey introduced and made popular. Once In A While. Let's see... when did it come out, Tommy? Your record was about two years ago, wasn't it?

Dorsey: Two years ago this fall. But we'd been playing the tune a whole year before that. It was called Dancing With You then, but the arrangement was the same one.

Van: Was it published then?

Dorsey: No... no one else was playing it. No one paid any attention to it. Buddy Green wrote a new lyric called Once In A While. We kept on playing it and, all of a sudden, it caught on.

--- Page 7 of the script is missing ---

Van: That sounds mighty good. Jimtown Blues.

JIMTOWN BLUES

Note added during the dress rehearsal:

"50 SECONDS TO SPARE IF ON SCHEDULE"

Van: After a hello from your own station, we'll move right along with the second half of this full-hour Tommy Dorsey program.

(STATION BREAK)

August 15, 1939 (Continued)

Van: This is the second half of this week's full-hour program by Tommy Dorsey and his orchestra, illustrating the many different styles of musical entertainment this versatile orchestra offers. It's a sort of game, you know... Tommy agrees to make very number in the program different from every other one - and we ask Tommy a few questions as we go along, just to check up on him. This next one is something that's very popular - Begin The Beguine.

Dorsey: You're right, Lyle, it's popular - and there's a good reason for it - aside from the fact that it's a wonderful tune. You know how certain bands have standout records that people identify them with - Benny Goodman has Stompin' At The Savoy... Casa Loma has Sunrise Serenade. Ours is -

Van: - Wait - I Can tell you that one. It's Marie and Song Of India.

Dorsey: That's right. And in Artie Shaw's case, it's Begin The Beguine - and it deserves its popularity. We're going to play our new arrangement which Sy Oliver just finished recently. And we're very happy to play it with a bow to Artie Shaw. Begin The Beguine.

BEGIN THE BEGUINE

Van: Now something different again. In the first half of the program, Edythe Wright sang a smooth melody type of song. Now she's going to do a jazz tune.

Dorsey: And the boys sing along with her.

Van: How do you mean, Tommy? Like Marie?

Dorsey: No. In Marie, there are two sets of words. In this number, the boys have a sort of running comment, the jim jam jump.

Van: What on earth is the jim jam jump?

Dorsey: Why Lyle, don't you know? The jim jam jump is the jumpin' jive.

Van: Well what's the jumpin' jive?

Dorsey: That's the language of alligators and cats.

Van: Alligators and cats?

Dorsey: Sure - swing-lovers and swing musicians.

Van: I get it. Who arranged this jive?

Dorsey: Paul Wetstein made the arrangement. It's an easy-going swing. The saxophones do a rhythm effect in the first chorus. Then the vocal. After that Yank Lawson picks up his horn and talks to us...

Van: That is, he jives...

Dorsey: That's the idea. Then the whole band picks it up for a finish.

Van: I guess you're right, Tommy. Music can talk. So give us that Jumpin' Jive.

JUMPIN' JIVE

Van: Last week [actually July 3rd.!), Tommy Dorsey gave us a preview of his next record... That is, he played a live rendition of the two arrangements that would appear on his next record. We've had so much interested comment on this that we asked Tommy if he wouldn't do it again this week. So here goes. But Tommy, they'd better be different.

Dorsey: I think they are. One is a current popular ballad, sung by Jack Leonard. The other is a swing arrangement of an old standard tune, made by Paul Wetstein.

Van: Which is first?

August 15, 1939 (Continued)

Dorsey: The ballad. It's called Let's Disappear.

LET'S DISAPPEAR

Van: That's a good one. Tommy. Now Tommy Dorsey's going to give us the arrangement that will be on the other side of his next record. This is part two of the preview. And it fits right in with the idea of this program, which is to make every number different. This is a swing arrangement of La Rosita. The tune was written a long time ago, wasn't it, Tommy? Dorsey: Yes, it was written in 1923, but it's stayed popular the whole time. We thought we should have an arrangement of it in the books, so I asked Paul Wetstein to make one.

Van: And what happens in it?

Dorsey: It starts with the verse - muted trumpets with saxes filling in the accents. Then a trombone solo with saxes in background; then Johnny Mince plays his idea of Russin's tenor solo.

Van: La Rosita.

LA ROSITA

Van: Another feature in these full-hour Tommy Dorsey programs is Tommy's medley of the three songs most played in the air last week. And you remember the idea is: - these are the memory songs of the future. So listen and decide what you'll remember them by when you look 'way back to 1939 and recall Over The Rainbow, Moon Love, and Stairway To The Stars.

VAMP

Van: Jack Leonard sings the first one... Over The Rainbow from "The Wizard Of Oz".

OVER THE RAINBOW

Van: Moon Love is next... Tommy Dorsey plays it.

MOON LOVE

Van: Edythe Wright sings the third in Tommy Dorsey's medley of songs most played on the air last week... Stairway To The Stars.

STAIRWAY TO THE STARS

Van: Now something different again... and in this case, something very much identified with Tommy Dorsey and his orchestra, because it's on the "Marie Cycle". That should mean Tommy plays trombone on the first chorus, then a double set of words sung by Jack Leonard and the band, then some solos. Am I right, Tommy?

August 15, 1939 (Continued)

Dorsey: Precisely. The clarinets play a rhythm figure in the background of the first chorus. Solo honors are shared by Babe Russin on tenor and Johnny Mince on clarinet. For these solos we hit on a rhythm figure for the band to play in the background. This same figure is repeated until the saxes came in and lead to the rideout by the full band.

Van: And that's Blue Moon.

BLUE MOON

Van: Something still different - and this looks like an old favorite. On The Beach At Waikiki. What's it, Tommy? Hawaiian swing?

--- Illegible Text on microfilm ---

ON THE BEACH AT WAIKIKI
THEME

Van: National Broadcasting Company hopes you've enjoyed this full-hour with Tommy Dorsey, the Sentimental Gentleman of Swing, his trombone and his orchestra, which came to you from the sky-cooled Roof of the Pennsylvania Hotel in New York City. Tommy will be heard on the air through the week. Good night.

D M S

September 12, 1939 (Tue)

**Midnight – 1:00 a. m.
Sky Cooled Roof Garden
Hotel Pennsylvania
New York
“The Dorsey Hour”
NBC Red (WEAF)
(Sustaining)**

Lyle Van, announcer

THEME

Van: Yeah man, that man's here again - in person. Another full-hour program by that Sentimental Gentleman of Swing - Tommy Dorsey, his trombone and his versatile orchestra - with Edythe Wright and Jack Leonard - coming to you from the sky cooled roof of the Pennsylvania Hotel in New York City. Yes sir, all full hour program demonstrating the versatility that caused Tommy Dorsey to be voted the leading all around band. Each number in the program is a different style of arrangement; no two are alike. So keep that in mind, and we'll ask Tommy a few questions about the different arrangements as we go along. The first one, Tommy, is...?

Dorsey: One of our Swing Classics - Mendelssohn's Spring Song - arranged by Red Bone, who used to play trombone with us.

Van: Say, each one of the Swing Classics was done by a different arranger, wasn't it?

Dorsey: Almost... Carmen Mastren did Dark Eyes, Paul Wetstein did Humoresque, Axel Stordahl did Barcarolle, and so on. That brings in different ideas, even though the Swing Classics have the same general pattern.

Van: Good idea... All Right, let's hear this one... Mendelssohn's Spring Song.

SPRING SONG

Van: Now Tommy Dorsey's going to give us a style of arrangement entirely different from the one you just heard. This is a current song called Stop Kickin' My Heart Around - and it's a sweet arrangement, right, Tommy? Dorsey: Yes - we do it with the small band, the Clambake Seven, and Edythe Wright.

Van: Doesn't the Clambake Seven usually play jazz arrangements?

Dorsey: No, we've always used the small band for both kinds. On swing numbers, the Clambake Seven is a jazz band. But the same combination is also good for a certain kind of melody tune - the kind where you want a very intimate effect.

Van: You mean like the arrangement of You're A Sweetheart?

Dorsey: That's right. Stop Kickin' My Heart Around was arranged by Axel Stordahl, who arranged You're A Sweetheart. We use trombone on the first chorus - then a vocal by Edythe Wright - then an easy-flowing treatment for the small band, with slight variations.

Van: And that'll be Stop Kickin' My Heart Around.

STOP KICKIN' MY HEART AROUND

September 12, 1939 (Continued)

--- Page 3 of the script is missing ---

Van: Rock it, Tommy... to the tune of Muskrat Ramble.

MUSKRAT RAMBLE

Van: Well, Tommy, you sure did rock that one! That ought to sound pretty good when you play for that dance in Bernardsville, N.J. Say, when is that?

Dorsey: Thursday, September 21st.

Van: Who's giving the dance? The Bernardsville Fire Department, isn't it? Dorsey: Yes, it's a benefit. They're building a special dance floor, 200 by 200 feet ... and a great big tent over it.

Van: Bet that ought to hold a lot of people. Where will it be - I want to mark it down in my calendar.

Dorsey: About one mile east of Bernardsville, on the Morristown Road, route 32.

Van: Good - I'll see you there. Now Tommy Dorsey's going to change the mood again. This one is a new song called A Lover Is Blue, and it features Jack Leonard. A sweet arrangement, Tommy?

Dorsey: A little of each, Lyle. It brings out the melody, but there's a touch of swing style in the last chorus. The tune is by Jimmy Mundy and Trummy Young, who plays trombone with Jimmy Lunceford. The words are by Charlie Carpenter, who wrote the words of You Taught Me To Love Again.

Van: That's a good recommendation in itself.

Dorsey: It's really a swell song.

Van: A Lover Is Blue... Tommy Dorsey's trombone on first chorus - and then Jack Leonard.

A LOVER IS BLUE

Van: Now here's one Tommy Dorsey hasn't played in a long time. And I remember it was a big favorite here at the Pennsylvania Roof when Tommy was here two summers ago. It's called Just A Simple Melody. This one is a sort of sweet swing, isn't it Tommy?

Dorsey: Well, yes, you could call it that. It's not really a swing arrangement. But the number itself makes use of swing-style - in rhythm, accents and phrasing.

Van: By the way, who wrote Just A Simple Melody?

Dorsey: Sammie Cahn and Saul Chaplin, the writers of Dedicated To You, Posin', If It's The Last Thing I Do, and Please Be Kind. We use cup mutes in the brass - and there's an interesting piano solo by Howard Smith.

Van: Just A Simple Melody.

JUST A SIMPLE MELODY

Van: This next arrangement is one Tommy Dorsey introduced in his commercial program last Wednesday - and those of you who heard it will agree with me, it's different! It's the latest addition to the Marie Cycle - Deep Night. This one turned out fine, Tommy - almost the best yet. How come you happen to choose Deep Night?

September 12, 1939 (Continued)

Dorsey: It's one we'd been thinking about for a long time. Then, a couple of weeks ago, we said "It's about time"... and Paul Wetstein went to work on the arrangement.

Van: Let's have a quick preview of the arrangement.

Dorsey: Trombone on first chorus, with a rhythm figure by the saxophones. Then the vocal chorus with Jack Leonard on the lead and the boys in the band singing a special set of words....

Van: ... And don't anybody miss those special words. They're swell...

Dorsey: ...Then a trumpet solo by Jimmy Blake - and a build-up by the full band.

Van: And that'll be Deep Night.

DEEP NIGHT

Van: This next one that Tommy Dorsey's going to give us has plenty of rhythm in it. Those of you who saw Tommy's theatre act last winter will agree. He used to open the act with it - and it always got things off to a good start. Old Black Joe. This one I know is Paul Wetstein's arrangement, and there's a lot in it. Tell us what to listen for, Tommy.

Dorsey: It starts with trombone, leading to a trombone quartet. Then Johnny Mince's clarinet solo, with full band on rhythm figures. Yank Lawson plays a trumpet solo close to the mike, using the plunger mute. Then a build-up by the full band.

Van: Hit it Tommy. Old Black Joe.

OLD BLACK JOE

Van: Now your own station will mark itself present. Then back to the network for the second half of this full-hour Tommy Dorsey program.

[29:30] (STATION BREAK)

Van: This is Part Two of Tommy Dorsey's full-hour program, illustrating some of the many different styles of musical entertainment this versatile organization offers. The program is coming to you from the sky-cooled roof of the Pennsylvania Hotel in New York City. Each number in the program is a different style - and we ask Tommy for a word or so about some of the different arrangements. The number that Tommy's going to play now is a recent one. And it's one of the best... I know, because I heard it the night the composer, Rube Bloom, was on Tommy's commercial program - and I also heard Tommy's recording. It's Day In Day Out. Tommy, you know Jack Leonard admitted a few minutes ago, that this is one song he really enjoys singing.

Dorsey: It's a fine song. Both the tune by Rube Bloom, and the lyric by Johnny Mercer, are a high type. And it's becoming very popular.

Van: What style of arrangement?

Dorsey: Simply a straight treatment of the number. But Paul Wetstein voiced it to bring out the mood of the song. It's mostly muted brass and clarinets - something like our arrangement of In The Still Of The Night.

Van: Day In Day Out... featuring Tommy's trombone and Jack Leonard.

DAY IN DAY OUT

September 12, 1939 (Continued)

Van: Now this next one is something most unusual. It's a new composition which Tommy Dorsey introduced last Wednesday - and there's been a terrific lot of comment about it everywhere. It's called Night Glow, and it's by the young French composer, Jacques Dallin. What style of arrangement would you call it, Tommy?

Dorsey: It's hard to find any label for this one, Lyle, It's a musical impression, and the title indicates what it's like - Night Glow.

Van: A sort of tone poem... ?

Dorsey: Yes, you could call it that... played in easy four-four tempo, and voiced for our band. Dean Kincaid arranged it, just as the composer wrote it.

Van: What other things has Jacques Dallin composed?

Dorsey: He's composed music for motion pictures both here and abroad. He's also written French popular songs. Jacques has been in this country only a year, but he certainly has caught the spirit of modern American music - and added a fine touch of his own.

Van: And here it is - Night Glow.

NIGHT GLOW

Van: There's a new show on Broadway. You've probably heard about it - it's George White's Scandals. And it has some swell songs in it, by Jack Yellen and Sammy Fain. Tommy Dorsey introduced the songs on the air - and he's going to give us one of them now - Are You Having Any Fun. Tommy, I remember this one was arranged by Paul Wetstein or Axel Stordahl, I forget which...

Dorsey: Paul did this one. It's the rhythm hit of the show... Saxes play a rhythm figure back of trombone in the first chorus... clarinet and tenor sax give us a little swing in the last chorus.

Van: And the vocal is by Edythe Wright. Are You Having Any Fun?

ARE YOU HAVING ANY FUN

Van: Here's a style of arrangement different from any we've yet had in tonight's full hour Tommy Dorsey program. It's a new one by Sy Oliver, and the title is Low Cotton. Tommy, what do Low Cotton mean?

Dorsey: Well Lyle, you know the term "gut-bucket"?

Van: Sure... good low-down music. Is that what "low cotton" means?

Dorsey: That's about it. "Low cotton" was originally a term for the slaves who worked in the cotton fields. Musically, it helps describe the arrangement we're about to play. It has a definite melody line - but there's a powerful undercurrent of harmony - and some gut-bucket or low-cotton phrases.

Van: All right. Let's hear it. Low Cotton.

LOW COTTON

Van: Now comes Tommy Dorsey's weekly medley of the songs that were most played last week. And, you know, the idea is that these will be the memory songs of the future... so listen and decide what you remember them by when you look back to the year 1939. This week the songs are Cinderella Stay In My Arms, Over The Rainbow, and The Lamp Is Low.

VAMP

September 12, 1939 (Continued)

Van: The first one will be sung by Jack Leonard. Cinderella Stay In My Arms.

CINDERELLA STAY IN MY ARMS

Van: And this one features Tommy Dorsey's trombone. Over The Rainbow.

OVER THE RAINBOW

Van: Third in Tommy Dorsey's medley of last week's most played songs... The Lamp Is Low... Edythe Wright sings it.

THE LAMP IS LOW

Van: Now Tommy Dorsey's going to give us something different again - and this is a tune I'm sure is familiar to every listener - Honeysuckle Rose. Tommy, I'll bet I could describe this one myself... it's the granddaddy of all jam sessions... Right?

Dorsey: It's not old enough to be the granddaddy, but it's certainly considered the standard tune for jam sessions nowadays.

Van: But you're going to play an arrangement... not a jam session?

Dorsey: Yes, it's Deane Kincaid's arrangement... but it leaves plenty of room for solos.

Van: You might also call this one another of your "milestones in jazz"...

Dorsey: That's right. There probably isn't a single band in the country that doesn't have its own way of playing Honeysuckle Rose.

Van: All right. Tommy. Let's hear it your way... Honeysuckle Rose.

HONEYSUCKLE ROSE

D M S

The following was not heard in the broadcast:

Van: Now Tommy Dorsey's going to give us his present-day arrangement of Irving Berlin's tune that started a whole new trend in popular music when it was first written twenty-eight years ago - Alexander's Ragtime Band. Down at the finish of the number, Tommy is asking the crowd here at the Pennsylvania Roof to join in for a little community singing - the way the crowd at the Paramount Theatre did when Tommy was there last April. So - sing! And that goes for all of you who are listening, too.

Van: Here we go with Alexander's Ragtime Band.

ALEXANDER'S RAGTIME BAND

Van: The National Broadcasting Company hopes that you've enjoyed this full-hour of Tommy Dorsey, his trombone and his orchestra, which came to you from the sky cooled roof of the Hotel Pennsylvania in New York City. There'll be another one next Monday night, and Tommy will be heard on the air at various other times through the week. Good night.

NBC's Key Station • New York

WEAF 

50,000 watts • 660 kc.

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NBC Red Network
WEAF
NBC Radio City
Rockefeller Center - New York

1940

May 25, 1940 (Sat)

**5:00 – 6:00 p. m.
Hotel Astor Roof
New York
“The Dorsey Hour”
NBC Red (WEAF)
(Sustaining)**

Lyle Van, announcer

(THEME)

Announcer: It's that Sentimental Gentleman of Swing, Tommy Dorsey, with his golden-voiced trombone, his versatile orchestra, Frank Sinatra, Connie Haines and the Pied Pipers! We're coming to you for a full hour this afternoon from the Hotel Astor Roof in the heart of Times Square, New York. Well, Tommy I'm sure glad to [be] back with you again for another of these Saturday afternoon series. You know, swing is just my meat.

Dorsey: Well, how are you, Lyle? Feelin' hep today?

Announcer: Sure am. How are all the cats, Tommy? Getting' in plenty of hot licks?

Dorsey: Been eatin' at Lindy's again haven't you, Lyle? Folks, Lyle Van here is goin' to dish out a lot of real hep talk this afternoon. I see it comin'!

Announcer: Well, after all, Tommy, you'd hardly call me an icky!

Dorsey: Why certainly not, Lyle. Would we boys?

Band: Oh yeah?

Dorsey: Lyle, I guess you're on the spot. You'd better give out with a little description of our first number - Losers Weepers - written and arranged by Sy Oliver.

Announcer: Oh yes. That'll be Boogie Woogie!

Band: Oh yeah?

Dorsey: You kinda muffed that one, Lyle. Losers Weepers isn't Boogie Woogie... It's practically a Killer-Diller. Let 'er rip, boys, One, two.

LOSERS WEEPERS

Announcer: That little bit of Musical Mayhem was Losers Weepers, a real [illegible] played by Tommy Dorsey and his orchidaceous orchestra.

Band: Woo! Woo!

Dorsey: Hey, where'd you get this orchidaceous stuff?

Announcer: Why, didn't Walter Winchell give you an orchid for your recording of the next tune?

Dorsey: That's right. Sure. He did. Just a few weeks ago. The tune is Polka Dots and Moonbeams....

Announcer: Ah - Boogie Woogie!

Dorsey: No, Lyle - we'll get to Boogie Woogie later. This is a sweet arrangement by Axel Stordahl.

Announcer: What, no swing?

Dorsey: No - you'll have to save your hep talk for later. Right now we're going to play Polka Dots and Moonbeams.

May 25, 1940 (Continued)

Announcer: Which Tommy introduced, by the way, on one of these hour programs from Frank Dailey's Meadowbrook. Frank Sinatra will contribute the vocal.

POLKA DOTS AND MOONBEAMS

Announcer: All right, Tommy, but now how about giving us a little of that well known Swingaroo?

The following was not part of the broadcast:

Dorsey: Swingaroo. What kind of talk is that, Lyle? Swingaroo. I've heard of kangaroo...but swingaroo...that's one on me. What is it?

Announcer: Oh, just a little thing I made up myself. Isn't it hep talk?

Dorsey: No, Lyle, no. I'm in the mood for a little Rimsky Korsakov right now.

Announcer: Rimsky Korsakov? Do you think a jitterbug can jitter to Rimsky Korsakov?

Dorsey: Oh, I don't think a little rug-cutting would hurt. You see, the next number is one of our well known Swing Classics - The Song of India.

Announcer: By Rimsky Korsakov...

Dorsey: And a little assistance from Bunny Berigan's trumpet and the old trombone.

SONG OF INDIA

Announcer: Well, the boys were sure in the groove on that one, Tommy.

Dorsey: Yeah, but just wait till you hear this one.

Announcer: Ah, Boogie Woogie!

Dorsey: Wrong again! This is going to be a light swing arrangement of What Can I Say Dear, After I Say I'm Sorry. And the answer isn't Boogie Woogie...

Announcer: Well, anyway we'll hear the Pied Pipers, and that's some consolation.

WHAT CAN I SAY DEAR, AFTER I SAY I'M SORRY

Announcer: Well, Tommy what are you going to feed the alligators now? A little Uptown Jive?

Dorsey: Uptown Jive...?

Announcer: You know - Harlem Hari-Kari!

Dorsey: You amaze me, Lyle! Maybe you can tell me just what the next number really is. The title is Easy Does It. Sy Oliver wrote it and arranged it - and I don't think you could sing the lyrics to it. How would you classify it?

Announcer: That's easy. Boogie Woogie!

Dorsey: Lyle, you've got Boogie Woogie on the brain. Easy Does It is a Killer Diller.

Announcer: Why of course! That's what I meant.

Band: Oh yeah?

Dorsey: Easy Does It, boys!

May 25, 1940 (Continued)

EASY DOES IT

Announcer: Say, Tommy, I think we'd like to hear the tune on your latest platter...

Dorsey: You mean our latest record release?

Announcer: Platter, schmatter, what does it matter so long as you're healthy.

Dorsey: I think you've got something there, Lyle. The tune is April Played The Fiddle by Jimmy Monaco and Johnny Burke. It's from Bing Crosby's latest picture "If I had My Way"...

Announcer: That's a pretty appropriate title for a picture with Bing in it...

Dorsey: Yeah - and if Bing had his way this afternoon one of those nags of his might win a race out on the coast!

Announcer: I guess there's about as much chance of that as April has of playing the fiddle!

Dorsey: Well, if April can't play it, I know Frank Sinatra can sing it! Here goes!

APRIL PLAYED THE FIDDLE

Announcer: All right, Tommy, how about tryin' me out on the next number. I'll bet I can hit it on the nose. I'm through calling everything Boogie Woogie. I'm hep!

Dorsey: Okay, Lyle - you're hep. The next tune is Boog It.

Announcer: Oh, that would be a Killer Diller, right?

Dorsey: Well, isn't that funny - Boog It just happens to be a very fine healty specimen of ... Boys?

Band: Boogie Woogie!

Announcer: Well, it's about time!

Dorsey: Yes, sir, Lyle, this little number oughta really send you. And, by the way, everybody, Boog It serves to introduce Connie Haines for the first time on these hour programs. Connie hails from Savannah, Georgia and she puts plenty of that warm Southern climate into this number!

BOOG IT

Announcer: So that's Boogie Woogie! Well, I'm sure know it next time, Tommy.

Dorsey: I hope so, Lyle. Maybe we'll make a real Hep Cat out of you yet.

Announcer: What do you mean, yet? I'll bet I get the next tune right on the nose.

Dorsey: All right - it's So What, written and arranged by Sy Oliver. And it features Don Lodice on the tenor sax.

Announcer: That sounds to me like a super-killer-diller, Tommy.

Band: Yeah man!

Dorsey: Nice going, Lyle. Consider yourself elected. So What is a super-killer tolerant here goes! One, two. [26:25.]

SO WHAT

Announcer: In just a moment we'll be back for the second half of Tommy Dorsey's full hour of dance music.

STATION BREAK - NBC CHIMES

May 25, 1940 (Continued)

Announcer: Here we are, back again at the Hotel Astor Roof in New York with the second half of a full hour with that Sentimental Gentleman of Swing, Tommy Dorsey.

Dorsey: And Lyle Van - that Sentimental Hep Cat of announcers! But Lyle I think you can save your swing talk till we play the three most popular tunes of this week, according to my latest reports.

Announcer: Which are - up to now - Too Romantic, Where Was I and Shake Down The Stars.

VAMP

Number one in public favor is Too Romantic... Frank Sinatra singing.

TOO ROMANTIC

The second most-played tune of the week... Where Was I featuring Tommy's trombone.

WHERE WAS I

The third most popular number this week is Shake Down The Stars. The vocal taken care of by Frank Sinatra.

SHAKE DOWN THE STARS

Announcer: And now, Tommy, let's get back in the groove with something swingy. Dorsey: How about a little Boogie Woogie?

Announcer: Swell!

Dorsey: No, you're much too anxious. This time we'll just do a little light swing number written and arranged by Sy Oliver... It is called Make Me Know It.

Announcer: I know - a killer-diller.

Dorsey: Not exactly, this is a border line case - the difference being you could probably sing lyrics to it if you tried hard.

Announcer: Well, I think we'd better play safe and leave out the vocal!

MAKE ME KNOW IT

Announcer: Tommy, aren't you going to introduce a brand new tune this afternoon?

Dorsey: Yes, Lyle, we always try to do that. And today we've got a new tune that I think is going to be a big hit before long. It's written by Jimmy Van Heusen and Eddie De Lange who wrote such hits as Heaven Can Wait and Deep In A Dream. They are still reaching for the stars in their latest number, All This And Heaven Too...

Announcer: It's a sweet arrangement, isn't it, Tommy?

Dorsey: How'd you guess it, Lyle? You're sure it's not Boogie Woogie?

Announcer: Positive!

Dorsey: Then I'd better get going with my trombone and keep it on the sweet side.

May 25, 1940 (Continued)

Announcer: Tommy Dorsey is heard in a brand new tune, for the first time on the air - All This And Heaven Too. Frank Sinatra will handle the vocal.

ALL THIS AND HEAVEN TOO

Announcer: Great, I like that Tommy. Well, Tommy, I see Connie Haines getting ready for a turn, so I guess you're not going to disappoint me on that Boogie Woogie after all.

Dorsey: Don't be deceived, Lyle. Connie's going to sing When You And I Were Young, Maggie!

Announcer: Connie's going to sing WHAT?

Dorsey: When You And I Were Young, Maggie. But if Grandpa pulls his chair up too close to the radio, I'm afraid his slippers'll catch fire.

Announcer: That's all right, Tommy, the way you play it, I think it'll make him and Maggie feel young again!

WHEN YOU AND I WERE YOUNG, MAGGIE

Announcer: Boy, you certainly brought that old tune up to date, Tommy.

Dorsey: Well, I guess Sy Oliver did it with that swell swing arrangement. Maybe we ought to introduce Sy's latest tune to show our appreciation.

Announcer: That's a swell idea. But maybe we ought to save that for the pay-off. Right now I'd like to hear that new ballad by Ruth Lowe - I'll Never Smile Again...

Dorsey: Yes, that's getting more popular every day. I wouldn't be surprised if it went right to the top.

Announcer: Who does the vocal in your arrangement, Tommy?

Dorsey: Well, the Pied Pipers and Frank Sinatra. And I think the lyrics are well worth hearing. So let's go, boys, with I'll Never Smile Again.

I'LL NEVER SMILE AGAIN

Announcer: Now, Tommy, before you convert me from swing to sweet, how about getting the boys in the groove and givin' out with the Swing Classic of all Swing Classics - Marie.

Dorsey: Yes, Lyle, I think we'll have to include Marie on this first new Saturday program. This is the tune that Bunny Berigan's trumpet made famous...

Announcer: With the noble assistance from your trombone, Tommy. So you and Bunny better team up and give out with Marie.

MARIE

Announcer: Now, Tommy, you promised us a brand new number by Sy Oliver before the program was over so let's have it. Bring on that swing.

Dorsey: Well, this isn't exactly a brand new tune - it's a brand new treatment of an old favorite, Dear Old Southland.

Announcer: Oh Oh - that's not for Ickies!

Dorsey: No sir - it's strictly for Cats! And we're going to have a real cat givin' out on his Licorice Stick in this one.

May 25, 1940 (Continued)

Announcer: Translated that means Johnny Mince and his clarinet.

Dorsey: Right, Lyle! And then Bunny and I will get in for a few hot licks, too.

Announcer: Boys and girls, it looks like a real hot Jam Session as the boys let go with Dear Old Southland.

DEAR OLD SOUTHLAND

Announcer: The National Broadcasting Company hopes you've enjoyed this full hour of dance music with Tommy Dorsey, his golden-voiced trombone and versatile orchestra... which has come to you from the Hotel Astor Roof in New York. Tommy tells me may have a special surprise for you next week - so be sure to tune in this program next Saturday at the same time and find out what it's all about and if you're down around Times Square come up to the Astor Roof and watch Tommy Dorsey perform. This is Lyle Van.

June 8, 1940 (Sat)

5:00 – 6:00 p. m.
Hotel Astor Roof
New York
“The Dorsey Hour”
NBC Red (WEAF)
(Sustaining)

Announcer: Lyle Van

Guests: Charley Carpenter, Henri Wood, Jimmy Mundy

THEME: IGSOY

Announcer: It's that Sentimental Gentleman of Swing, Tommy Dorsey, his golden voiced trombone, his versatile orchestra and Connie Haines, Frank Sinatra and the Pied Pipers - coming to you for a full hour from the Hotel Astor Roof in the heart of Times Square, New York. We're right around the corner from Tin Pan Alley, so Tommy has decided to bring you some of the Songsmiths of the Alley every Saturday.

Dorsey: That's right, Lyle, only today we're going to present some eminent professors from Uptown Way who will discourse learnedly upon the subject of "How To Write A Popular Song".

Announcer: In one easy lesson?

Dorsey: In one easy lesson! But first, before we bring on our Journeymen of Jive, the Shakespeares of the Shag, our Beethovens of the Boogie Woogies, let's listen and learn to a special arrangement of Liebestraum.

LIEBESTRAUM

June 8, 1940 (Continued)

Announcer: And now Tommy's bringing up to the microphone a visiting Uptown Songsmith - Charley Carpenter.

Dorsey: Well, Charley, tell us how're you feeling today?

Carpenter: Tommy, I feel I'm coming through the skies.

Announcer: Well, park your airplane and tell us what you mean.

Carpenter: Oh, that's just a line from my latest song.

Dorsey: Which you hope we're going to introduce today.

Carpenter:

Maybe I'm wrong to feel like I do

But right or wrong I'm trusting in you!

Dorsey: Do you have rhyme all the time?

Carpenter: Boy - that verse could be worse!

Dorsey: You like it? I made that up on the spur of the moment! At least I didn't swipe it out of one of your lyrics.

Announcer: As a matter of fact, Tommy, Charley took two of his lines out of our next number You Taught Me To Love Again.

Dorsey: Boy, that reminds me - Charley who writes the music to your lyrics...

Carpenter: Oh, I keep a whole stable of musicians. There's a couple of them right there.

Woode: You talkin' about me, Big Boy?

Announcer: It's Henri Woode, folks.

Carpenter: Hello, Henri, I was just telling' everybody you wrote the music to a song of mine, You Taught Me To Love Again.

Woode: That's funny... I seem to remember writin' the music first.

Carpenter: Son, you better have your memory overhauled.

Announcer: Now boys, I think we'd better arbitrate your differences. We'll have the band play the music first, Frank Sinatra sings the words first.

YOU TAUGHT ME TO LOVE AGAIN

Announcer: Well, Charley, the band played the music first, so I guess Henri Woode wrote the music first.

Carpenter: Does it matter to you What I have to go through?

Woode: For A Lover Is Blue music by Jimmy Mundy. Lyrics by You!

Dorsey: Look Charley, I don't mind you using a few of your old lines - but can't you bring some fresh ones to the show!

Carpenter: You need a load of jive - to keep things alive?

Dorsey: No - just a nice introduction - for your next concoction.

Carpenter: It's Buds Won't Bud by Harold Arlen... From a brand new picture with Judy Garland With all the refrains Sung by Connie Haines!

BUDS WON'T BUD

Announcer: Well, Tommy, while we have Charlie Carpenter here, suppose we ask him to introduce the rest of his stable of musicians.

Dorsey: That's a swell idea, Lyle. How about it, Charlie? What's the hired hand over there?

Carpenter: Hey, not so loud. That's Jimmy Mundy.

Dorsey: Well, he's one of your stable, isn't he?

June 8, 1940 (Continued)

Mundy - very heavy: Did anyone mention my name around here?

Carpenter: Why certainly, Jimmy. I may say you're looking mighty sharp today.

Mundy: Seems like I heard some talk about a stable of hired hands.

Dorsey: No, Jimmy, Charlie was just explaining which comes first, music or lyrics.

Mundy: I'll show you! Carpenter, give some words for this... (Mums By The Old Mill Stream.)

Carpenter: Down... by... the... Old Mill Stream... Where... I...

Announcer - over them: Jimmy Mundy sure is a big guy.

Dorsey: [Illegible] way almost two hundred.

Mundy: Got those lyrics, Carpenter?

Carpenter: Yes sir! How about calling it Down By The Old Mill Stream?

Dorsey: Say, that's certainly original!

Mundy: Would you like to play my arrangement of it?

Dorsey: Why, we'd be delighted!

DOWN BY THE OLD MILL STREAM

Carpenter: Well Tommy, now that you've played Jimmy's arrangement of Old Mill Stream - and he's gone and sat down - how about playing my new song What Is This Strange New Thrill?

Dorsey: Is it sweet?

Carpenter: Yes!

Dorsey: Is it nice and slow?

Carpenter: You bet!

Dorsey: Is there a vocal in it for Frank Sinatra?

Carpenter: Yes, Sir!

Dorsey: Then I think we'd better play Bunny Berigan's old theme song, eh, Lyle?

Announcer: Right, Tommy. We'll hear Bunny's voice and his trumpet in I Can't Get Started.

Carpenter: I can't get started. That's my trouble all right.

I CAN'T GET STARTED

Announcer: Well, Charlie what did you think of that number?

Carpenter: Great number. You know, it reminds me of...

Announcer: What Is This Strange New Thrill. Your latest song, we know.

Carpenter: Yes, and I think right here would be a good place for a new tune...

Dorsey: Yes, bet it would, Charlie.

Carpenter: Thanks, Tommy, gee.

Dorsey: So, I think we'd play three new tunes - the three most-played tunes of the week - up to our recent reckoning.

VAMP

Announcer: First, the MOST played tune of the week. Blue Lovebird. Frank Sinatra sings.

BLUE LOVEBIRD

June 8, 1940 (Continued)

Announcer: Second, the SECOND most-played tune of the week. Devil May Care, featuring the trombone quartet.

DEVIL MAY CARE

Announcer: Third, the THIRD most-played tune of the week. Imagination, Frank Sinatra sings.

IMAGINATION

Announcer: And now Tommy, what the next number on the program?

Dorsey: It ain't what you think.

Carpenter: Then maybe it's my new tune....

Dorsey: No, it ain't what you think.

Announcer: Tommy, I don't mind your bad grammar, but do you have to procrastinate? Come on, tell us, what's the next tune?

Dorsey: It Ain't What You Think! It's a killer-diller.

Announcer: Well, I never said it wasn't! But what's the title of it?

Dorsey: The title of the tune is It Ain't What You Think !

Announcer: Well, why didn't you say so in the first place!

Dorsey: Play boys.

IT AIN'T WHAT YOU THINK

Carpenter: Now, Dorsey takes a brief vacation While we pause for station identification!

Announcer: This is another one of those hour lessons in Rhythm by that Sentimental Gentleman of Swing - Tommy Dorsey and band from the Astor Roof in New York City.

STATION BREAK - NBC CHIMES

Announcer: Here we are - back at the Hotel Astor Roof for the second half of Tommy Dorsey's full hour of dance music and informal instruction on the subject of "how to write a popular song."

Carpenter: Just listen to me and you can't go wrong!

Announcer: That rhymim' man is still here, Tommy!

Dorsey: If I hear any more I think I'll be balmy!

Carpenter: See it. Do it without thinking. It gets to be a habit. That's what makes song writing easy. You can't get the hang of it by hard work. You have to be born with it. If it was hard work, you'd never catch me doin' it. Work the enemy of song writing! Now, take my new song...

Dorsey: I'll tell you where to take it, Charlie. Right over there - while we listen to Connie Haines sing our new version of When I Grow Too Old To Dream.

WHEN I GROW TOO OLD TO DREAM

Announcer: Now, Tommy, I think it's about time we did that new tune of Charlie's...

Carpenter: Say, that's fine.

Dorsey: Just a minute, Lyle. What were you saying, Jimmy?

Mundy: I was saying - how would you like to play my tune A Lover Is Blue?

June 8, 1940 (Continued)

Dorsey: Why of course! Folks, it's Jimmy Mundy who wrote A Lover Is Blue with Jimmy Young.

Carpenter: Lyrics by...

Dorsey: Now would you like to hear Frank Sinatra sing it, Jimmy?

Mundy: Oh, are there any words to it?

Carpenter: "Are there any words to it?" - listen to him!

Dorsey: I don't know, Jimmy. If there aren't, Frank will just dream up some as he goes along. Nothing to it - once you get in the habit you know! Work is the enemy of song-writing. Think you can ad lib some lyrics, Frank? Sinatra: Sure, Tommy - nothing to it. What's the title again?

Dorsey: A Lover Is Blue. Lyrics by Frank Sinatra...

Carpenter: Well, how do you like that - my lyrics.

A LOVER IS BLUE

Announcer: Tommy, don't you think maybe we ought to tell everybody Charlie Carpenter really wrote the words to A Lover Is Blue?

Tommy: What - and take the credit away from Frank Sinatra?

Carpenter: Say, this has gone far enough! Nobody can ad lib a song like that - not even the music! Well, maybe the music.

Dorsey: What did you mean, maybe the music?

Carpenter: Haven't you heard about Erskine Hawkins up at the Savoy Ballroom improvisin' Tuxedo Junction?

Dorsey: No, tell me about it.

Carpenter: Well, they used a few bars of it to "call" the other band to relieve 'em. But the other band deliberately stayed way for ten minutes. Erskine and the boys had to keep callin' for ten minutes with Tuxedo Junction.

Announcer: Well, Erskine Hawkins must have known how! Judge for yourself folks as Tommy and the boys hit's the rafters high with some real Uptown Jive - Tuxedo Junction. Come on boys, lay it on the line!

TUXEDO JUNCTION

Announcer: Now Tommy, let's ask Charlie how many songs he's written in his fair career.

Dorsey: Okey, what do you say, Charlie?

Carpenter: About 100.

Announcer: Say, time to play that medley of old favorites now, Tommy?

Dorsey: Boy, that's really a shame - but Charlie you're not to blame!

Carpenter: Well, such is fame!

VAMP

Announcer: First in our "old" medley is East of the Sun, sung by Frank Sinatra and the whole ensemble.

EAST OF THE SUN

June 8, 1940 (Continued)

Announcer: Our second old favorite is Duke Ellington's Solitude, featuring Tommy and his trombone.

SOLITUDE

Announcer: As our third popular favorite of yesteryear, Connie Haines sings Fats Waller's Ain't Misbehavin'.

Announcer: What do you know about that, Charlie's given us hope - he's not here to plug that new song of his.

Dorsey: Then I'd think we'd better sneak in another tune quick before he gets back.

Announcer: How about that swell number that Rudy Vallee was playing twelve years ago - Deep Night?

Dorsey: Good. Deep Night should do very well with Frank Sinatra handling the vocal.

DEEP NIGHT

Announcer: Well Tommy, here's that man again - Charlie Carpenter.

Carpenter: Yeah man - an' I'm not at all concerned if you don't play my new tune.

Dorsey: Ah, so you've changed your tune!

Carpenter: I sure have. Listen to this telegram I just received. "Delighted to play your new song What Is This Strange New Thrill anytime, signed Jimmy Dorsey."

Dorsey: Well, isn't that funny - we were all set to play it right now.

Carpenter: You were?

Dorsey: Of course it's number thirteen on the program...

Carpenter: Don't say that, man - I ain't got my rabbit's foot with me!

Dorsey: And I think we'll only have thirteen of the boys join in. You're not really superstitious are you, Charlie?

Carpenter: No, just careful!

Announcer: Tommy Dorsey and the boys introduce for the first time What Is This Strange New Thrill, lyrics by Charles Carpenter, music by Henri Woode.

WHAT IS THIS STRANGE NEW THRILL

Carpenter - over opening bars: I almost waited here forever But I guess it's better late than never.

Announcer: Now, Tommy, how about a real Killer Diller to wind up today's program? Dorsey: Here's just what the doctor ordered - I Know That You Know, arranged by Sy Oliver.

I KNOW THAT YOU KNOW

Announcer: The National Broadcasting Company hope you have enjoyed this full hour of dance music by Tommy Dorsey and his orchestra which has come to you from the Hotel Astor Roof in Times Square, New York. Tommy will be back again next Saturday at the same time and we'll continue with our series on "How To Write A Popular Song" by furnishing plenty of musical examples and more song-writing guests to tell you all about it. Don't forget to tune in! This program was heard in Canada thru the facilities of the Canadian Broadcasting Corporation. This is Lyle Van saying goodbye everybody.

June 15, 1940 (Sat)

**5:00 – 6:00 p. m.
Hotel Astor Roof
New York
“The Dorsey Hour”
NBC Red (WEAF)
(Sustaining)**

Lyle Van, announcer
Eddie De Lange and Jimmy Van Heusen, guests

THEME: IGSOY

Announcer: It's that Sentimental Gentleman of Swing, Tommy Dorsey, his golden voiced trombone, his versatile orchestra, with Connie Haines, Frank Sinatra and the Pied Pipers - coming to you for a full hour from the Roof Garden of Hotel Astor in the heart of Times Square in New York City. Once again we're dedicating our program to all the ambitious song writers listening in. We invite you all to "listen and learn" as Tommy Dorsey and the boys give out with songwriting lessons in the form of hit tunes old and new!

Dorsey: Wait a minute, Lyle - that's not all! We're also bringing a couple of screwball songwriters to the mike to pass on their tricks of the trade!

The following was not used in the broadcast:

Dorsey: But first let's start things moving by playing that well known Swing Classic – Dark Eyes!
Announcer: That would be a Dorseyized version of the Russian Gypsy air “O Chi Chorn Ya”...

DARK EYES

Announcer: Wow, Tommy, let's get down to the serious business of “How To Write A Popular Song.”

Dorsey: Listen, Lyle,

The broadcast resumes the script here:

Dorsey: If you think songwriting's serious business, wait till you get a load of the two gents who've slipped their strait-jackets and come up here this afternoon! Jimmy Van Heusen and Eddie De Lange!

Boys: We're in a hurry, Dorsey! Gotta get to work! Where's that piano!
Please tell Jim Van Heusen! Or wire De Lange!

Announcer: Boys, boys, quiet please!

Dorsey: What's the big rush, Eddie?

De Lange: Well, you see Dorsey, it's this way. Jimmy and I just bailed out of business...

Dorsey: His money?

De Lange: Yes.

June 15, 1940 (Continued)

Dorsey - over piano: This all sounds vaguely familiar, doesn't it, Lyle?

Announcer: I'll bet the boys in the band could even play it!

De Lange: Boy that's good! Try this to it. "I can't enjoy this night without you..."

Dorsey, announcer, De Lange: Shake Down The Stars!

Announcer: With Frank Sinatra handling the vocal!

SHAKE DOWN THE STARS

Announcer: That was Shake Down The Stars, current smash hit of our guest songwriters Eddie De Lange and Jimmy Van Heusen. But came clean now, Eddie, how do you and Jimmy really write all these great tunes of yours?

Dorsey: And don't give us any of that Malarkey about bailin' out of airplanes!

Van Heusen: Well, Tommy, what Eddie said was only about half-Malarky. I do fly around a lot in a new airplane. We usually start work with a title. And we usually round the tunes out in the bottle way we just demonstrated. However, the truth is Eddie got the title Shake Down The Stars from a book title and we went on from there.

Dorsey: Then maybe you can settle an argument we started last week - what comes first, the music or the lyrics?

Van Heusen: After the title or xx is hit on, I start fooling around for the tune. When as the tune begins to take shape, Eddie usually has the lyrics to fit.

Dorsey: But don't you always work with Eddie, do you?

Van Heusen: No, I did some music for this year's Aquacade out at the World's Fair - and Billy Rose wrote the lyrics!

Announcer: Well, Tommy, I don't see Eddie around right now so let's sneak in one of Jimmy's Aquacade tunes...

Dorsey: Lyle, you think of everything, Lyle.

Van Heusen: Hah!

Dorsey: You think of everything!

Announcer: Thanks, Tommy!

Dorsey: Look, Lyle - You Think Of Everything is the title of the next tune. Connie Haines will sing it.

Announcer: Well, that's so something else entirely!

YOU THINK OF EVERYTHING

Announcer: I thought that it would bring him back, Tommy. Here's Eddie De Lange again...

De Lange: How do you like that! I can't even go out for a drink of water and my partner gets you to play something I didn't have my finger in. Me - the hoc of loyalty - the wit who wouldn't write so much as one word...

Dorsey: How about Moon Glow?

De Lange: Now, isn't that funny, I did do that with Will Hudson.

Dorsey: And how about Solitude...

De Lange: Oh yes, now that you remind me, I wrote that with Duke Ellington.

Dorsey: Then let's balance the budget, eh Lyle?

June 15, 1940 (Continued)

VAMP

Announcer over vamp:

MOON GLOW

Announcer over vamp: Another four-star hit-tune, a great tune, Eddie's Solitude....

SOLITUDE

Announcer after tune: Eh, eh, Tommy, here come both the boys up to the mike - looking pretty determined.

Dorsey: (SOFT) It's about time they started trying to plug a new song, Lyle. Wait and see. (ALoud) Well, boys, what's on your minds now?

Both: Well, it's this way. We've got a terrific... I mean. He means. This new tune, It's great.

Dorsey: My, my...

De Lange: Tommy, we have a terrific new tune! And when I say terrific - I mean double terrific - it has everything - mood - schmaltz - heart-throb...

Dorsey: My, my...

Van Heusen: No foolin', Tommy, this is the best music I've ever turned out. We spent hours, days, weeks - sleepless nights, we weren't satisfied until every note - every word - was perfect!

Dorsey: My, my...

De Lange: I tore the dictionary limb from limb - page for page - I paced the floor - I tore my hair - what's left of it - I vowed that this song - this one song - was to be the crowning achievement of our career - the song on every lover's lips - the song in every lover's heart!

Dorsey: My, my...

De Lange: What do you mean, my, my ?

Dorsey: My, My - that's the title of our next tune - sung by the Pied Pipers!

De Lange: Oh, oh...

Van Heusen: My, my!

MY, MY

The following portion of the script isn't included in the actual broadcast:

Announcer: Well, Tommy, I guess we foxed Jimmy and Eddie with that My, My routine. They seem to have got discouraged and gone out for another drink of water. What do you say to check up in the latest reports of the most played tunes of this week?

Dorsey: Here's the list, yes. You read 'em off and we'll play 'em....

VAMP

June 15, 1940 (Continued)

Announcer - over vamp: The most played tune of this week in our books is Make Believe Island...

MAKE BELIEVE ISLAND

Announcer - over vamp: The second-most played tune of the week is Say It and Frank Sinatra sings...

SAY IT

Announcer - over vamp: The third most-played tune is How Can I Ever Be Alone Alone...

HOW CAN I EVER BE ALONE

De Lange: Say Tommy - Jimmy and I have talked it all over - and we don't mind that little ribbing you gave us with that My, My routine. We're ready to forgive and forget...

Van Heusen: If you'll play our new number now.

De Lange: Of course, we knew, song writers are always after you like this. But after all - you did slug us into coming up here...

Dorsey: Sure I did, Eddie. I wanted to improve your musical education. I thought you might like to hear us play a Symphony.

Both: SYMPHONY?

De Lange: You mean a Symphony in C Minor by Beethoven?

Van Heusen: Or a Symphony in D Major by Brahms?

Dorsey: No - A Symphony in Riffs by Benny Carter. It's a Killer Diller!

Announcer: Comes now a Killer Diller to top the first half of the show of TD and all the little Ds...

SYMPHONY IN RIFFS

Announcer: In just a few seconds we'll return for the second half of this full hour show with Tommy Dorsey coming to you from the Garden Roof of the Hotel Astor in New York City.

STATION BREAK - NBC CHIMES

Announcer: Here we are - back at the Astor Roof Garden in New York, all set for the second half of a full hour with that Sentimental Gentleman of Swing, Tommy Dorsey! Tommy has dedicated this Saturday afternoon series to the Songwriters of America - past, present and future. We salute those of the past by bringing their songs up to date with a touch of swingaroo. We salute those of the present by inviting them up here to the Astor Roof Garden as our guests. And we salute these of the future by giving them all the Songwriting time we can work into a full hour's broadcast. Dorsey: That's the idea all right, Lyle. And folks, right now I'd like to salute a young songwriter we had on our show two weeks ago - Ruth Lowe - by playing her popular song hit - I'll Never Smile Again...

June 15, 1940 (Continued)

Announcer: This features Frank Sinatra and the Pied Pipers in a special vocal arrangement.

I'LL NEVER SMILE AGAIN

Announcer: Well, Tommy, no doubt about it that was sure a good lesson in "How To Write A Popular Song" by Ruth Lowe.

De Lange: Yes, and Tommy, time to play that brand new tune of Jimmy Van Heusen and me...

Dorsey: Eddie - you're half-right!

De Lange: What do you mean - half-right? ... doubled? That makes me 100% right!

Dorsey: No... Because right now would be a good time for us to play two new tunes by Jimmy Van Heusen... Polka Dots and Moonbeams and Imagination...

Announcer - cold: First comes Polka Dots and Moonbeams by Jimmy Van Heusen and Johnny Burke. Frank Sinatra will sing. Tommy will play it.

Announcer - over vamp: Imagination was one of the three-most played tunes last week. Johnny Burke wrote the lyrics for Jimmy Van Heusen's music. Frank Sinatra's voice is featured.

Van Heusen: Well, thanks very much, Tommy for squeezing two account between me and Eddie. I was afraid you were going to let him take all the single bows.

Dorsey: Not on your life, Jimmy. In fact, I'm going to dedicate our next number to you.

Van Heusen: To me?

Dorsey: I mean - to your airplane. It's called Takeoff...

Announcer: Tommy, contact - Takeoff!

TAKEOFF

Announcer: Well, Tommy, what do you say we do the boys a favor and play that new tune of theirs. Don't you think we've kidded them along enough?

Dorsey: Why yes, I think so, Lyle. What is this new tune, Eddie - Heaven Can Wait?

De Lange: No, but you're getting hot.

Dorsey: Is it All I Remember Is You?

De Lange: No, but we wrote that. Our new tune is...

Dorsey: I know - Darn That Dream.

De Lange: Guess again!

Dorsey: Why should I? We've already announced three perfectly good tunes -

We can't get by not playing them.

De Lange: Who started this guessing game anyway...

VAMP

Announcer - over vamp: The first number in our De Lange-Van Heusen medley is Heaven Can Wait featuring Frank Sinatra.

HEAVEN CAN WAIT

June 15, 1940 (Continued)

Announcer - over vamp: Tommy plays All I Remember Is You by Eddie De Lange and Jimmy Van Heusen...

ALL I REMEMBR IS YOU

Announcer - over vamp: From the musical score of "Swingin' The Dream" we bring you Darn That Dream sung by Jo Stafford of the Pied Piper quartette.

Announcer: Tommy, I guess three of their tunes ought to hold the boys for a while... Dorsey: How Am I To Know?

Announcer: Look Tommy, I've fallen for that gag long enough. I know the title of the next tune is How Am I To Know set in the Marie cycle - sung by Frank Sinatra and the ensemble!

HOW AM I TO KNOW

De Lange: Lyle, it's getting late, how's about announcing our new number before Dorsey gets over to the mike?

Dorsey - off mike: What's that you're saying, Eddie?

De Lange: Why, er, Tommy, I was just about to tell Lyle a very interesting story about my last visit to Hollywood about three weeks ago.

Dorsey: Sure you weren't putting in a plug for that new song again?

De Lange: Why no - of course not! You see, when I was out there a pal of mine took me over to the Warner Brothers set where they were shooting the film scenes in Bette Davis's and Charles Boyer's latest picture...

Dorsey: What's this news of it?

De Lange: I'm coming to that - don't rush me. I'm sittin' there, fascinated, when all of sudden it hits me!

Dorsey: What hits you?

De Lange: A great idea.

Dorsey: For a new song?

De Lange: You're jumpin' cues. So, I bet it over to a phone and got Jimmy on the wire in New York...

Dorsey: Song writing sure must pay off...

De Lange - over faked phone: Hello, Jimmy!

Van Heusen: Yeah - Eddie!

De Lange: Listen baby, I'm in Hollywood. This is costing' me plenty. Pull that piano over to the phone and get hot!

Van Heusen: Okay, pal - I'm all set. What's the idea?

De Lange: I've just came from watchin' Bette Davis and Charles Boyer in "All This And Heaven Too"...

Van Heusen: Hey, that's a great title for a tune... (Starts to ad lib on piano.)

De Lange: What d'ye think I'm callin' you for - give those opening bars...

Van Heusen: Here's this! (Piano)

De Lange: Good! Keep sluggin', Butch! There - that part refrain... ALL THIS is mine - AND HEAVEN TOO!

Van Heusen: How about an opening like this?

De Lange: Yeah, that's good! You... gave... me... your lies... I'll have none of your quips... Give a better second bar, Van Heusen...

June 15, 1940 (Continued)

Voice - through megaphone: I'm sorry, Sir, your three minutes are up. That will be twenty dollars for the next three minutes...

De Lange: Reverse the charges, operator...

Van Heusen: Hey!

De Lange: Come on. Van Heusen - get going - THIS is costing YOU plenty! "You gave me your lies, and your lies are so heavenly"... Keep movin' it! "Stars in the sky are all free and they shine for me".. "So does the moon in the sky".

Voice of "operator": Sorry, Sir, but you've been disconnected.

Dorsey: Operator, operator, this is Tommy Dorsey on the Astor Roof in New York City. Take this number, please - All This And Heaven Too featuring Frank Sinatra. Voice of "operator": Very well, Sir!

ALL THIS AND HEAVEN TOO

Announcer: That was All This And Heaven Too, the latest tune written by our guest song writing team of Eddie De Lange and Jimmy Van Heusen.

Dorsey: Well, boys, I want to thank you for coming here today - and I know our listeners have gotten some valuable songwriting tips from you. I'm sure any us ever thought of composing songs by long distance phone - or up in the airplanes.

De Lange: Well, at least we've THOUGHT of it.

Van Heusen: But when it came to really getting down to work - there's no place like home.

Dorsey: You sure like a little Quiet, Please to inspire you?

Both: You bet!

Dorsey: Well, see how this affects you. Quiet Please featuring Buddy Rich on the drums.

QUIET PLEASE

Announcer: This winds up today's full hour program by Tommy Dorsey which has come to you from the Astor Roof Garden in New York City. The National Broadcasting Company hopes you have enjoyed Tommy's music and our two song writing guests Eddie De Lange and Jimmy Van Heusen. We'll be back again next Saturday with more music and more songwriting tips from the experts of Tin Pan Alley. We hope you'll be listening. This is Lyle Van saying goodbye.

June 18, 1940 (Tue)

**10:01 – 10:30 p. m.
NBC Radio City, New York
“Pepsodent Summer Pastime”
NBC Red (WEAF)**

Ed Herlihy, announcer

(Editor’s note: Summer replacement for Bob Hope’s Pepsodent Show)

THEME

Ed: Pepsodent presents - Summer Pastime ... with Tommy Dorsey and his orchestra, Connie Haines, Frank Sinatra, the Pied Pipers, and the first installment, anywhere, of the life and times of radio’s newest social group, The Diller Family. But, as you can hear for yourselves, the theme comes home, the mellow slip horn slides to score and you’re in the competent hands of the Sentimental Gentleman of Swing – Thomas Francis Dorsey, Jr.!

(THEME AND APPLAUSE BLEND)

Tommy: Greetings, citizens - this gives me pause...

Ed: Then, why not be unusual and fill it with music?

Tommy: Why not - why not indeed? Hence, goodly Sirs, kindly oblige the patrons with one of our nobbiest numbers - that svelte belt from the land of our more lucrative platter successes...
Song Of India.

ORCHESTRA: SONG OF INDIA
(APPLAUSE)

Tommy: Thanks, friends, Pepsodent Summer Pastime is new to the air. Perhaps some of you have been wondering what our program is about - wondering when we are going to ask the contestants to come up and answer those questions. Well, the truth is - we haven’t got any idea for this show. The idea is to have no idea. But since this is Pepsodent Pastime, we might as well begin the festivities by dwelling momentarily on the gentlest of all Summer Pastimes. Pass me my golden

Ed: Mr. Dorsey will now dwell briefly on gentle Pastime.

ORCHESTRA: MOONLIGHT AND ROSES
(FADE FOR ANNOUNCEMENT)

Ed: June roses and summer moonlight form a perfect setting for romance - but it takes other things too.

June 18, 1940 (Continued)

(MUSIC SWELLS AND FINISHES)

Girl I: I hear that good-looking brother of Betty's is coming down for a couple of weeks.

Girl II: Yes, and Ginny, mark my words, he's going to notice me this summer!

Girl I: What do you mean?

Girl II: I found out from Betty that my dull dingy-looking teeth scared him away.

Girl I: What did you do to make such a difference in your appearance?

Girl II: I changed to a toothpaste that is created for the express purpose of making teeth brighter-looking - it's Pepsodent toothpaste.

Girl I: What does Pepsodent toothpaste have that makes it so effective?

Girl II: It contains a new dental ingredient known as IRIUM - dentist call it Purified Alkyl Sulfate.

Girl I: How did you find out about Pepsodent, anyway?

Girl II: Well, my sister's husband is a dentist - he says any time you see a toothpaste advertisement that carries the Seal of Acceptance of the American Dental Association, it means they believe that toothpaste will do a good job of cleaning teeth - and so it safely. Well, looking through the magazines I saw the Pepsodent advertisement had that Seal. So - I changed to Pepsodent toothpaste.

Girl I: It certainly was a lucky change for you! I bet you have twice as many dates this summer.

Ed: What about it, you folks who use a toothpaste? Want to see your teeth reveal new beauty, discover new power in your smile? Look for the toothpaste whose advertising bears the Seal of Acceptance of the American Dental Association. If you do - I think you'll choose Pepsodent Toothpaste.

ORCHESTRA: IMAGINATION
(FADE FOR ANNOUCEMENT:)

D M S

Tommy: You guessed it, folks. Them limpid and lucid notes invite you to swoon to the tune that's out there in the front rank of favorites. It's called Imagination - listen for Bunny Berigan. He's the third from the left in the front row of the brass section. Television please take notice and don't miss Frank Sinatra as he sings the lyric!

(MUSIC SWELLS AND FINISHES)
(APPLAUSE)

Tommy: While we were playing that swell tune, my agents reported that several million post cards came in asking us to enlarge upon our remarks concerning Bunny Berigan. We'll increase your collection of addenda Berigana by concluding with these remarks: Mr. Berigan put down the Coco [sic!] Cola at an early age - took up the trumpet - Local 802 took him seriously and since that time he has been pressing that little valve down and down and down - and good, too.

(APPLAUSE)

Others among our little family here this evening are equally renowned and it is only the lack of film for our F-22 Brownie that prevents us from completing this series of portraits. Now to work at hand: Seein's maybe some of you think the rest of this aggregation of stellar performers can't talk at all - we will give a brief demonstration here in front of the tent before going for the main script. Connie Haines - would you mind?

June 18, 1940 (Continued)

Connie: No - what do I say?

Tommy: You see, folks - those brief and pithy words prove my point - we have an all talking cast this evening, but since we got another tune programmed in this spot we might as well do it. Miss Haines will sing - proving another point - and the song is called You Think Of Everything.

HAINES AND ORCHESTRA: YOU THINK OF EVERYTHING
(APPLAUSE)

Tommy: Now we turn to the drama. If you're home, just take your shoes off and relax... if you're parked somewhere waiting for the ten o'clock cop, just turn up the volume and sit easy. We want you to meet radio's newest family - the Dillers. The Dillers are musically inclined - they're so inclined they walk on a slant, but we know that you'll come to know them and love them. Our regular Diller announcer, Ed Herlihy, will take over now - so good luck and we hope you have a good cry.

DILLER THEME: FRIENDSHIP - organ
(FADE FOR ANNOUNCEMENT:)

Ed: And now the Diller family. It's morning. Ma Diller has done her housework and everything in the Diller House is spick and span - even the dust has been arranged in orderly little piles. Ma is sitting in the living room listening to her daughter Faun work out on the pipe organ.

(THEME UP AND HOLD)
(SOUND: DOOR BELL)

D M S

Ma: Faun, honey - go see who's that.

(ORGAN DISCORD:)

Faun: I can't go. Ma - I got my shoes off.

Ma: You don't have to care. Faun - it's nobody but a bill collector or that man with a summons.

Faun: You go, Ma - they won't slug an old lady like you.

Faun: Who was it, Ma?

Ma (FADING IN): Nobody but your brother Stinker.

Faun: Stinker! Then he lost his job again.

Stinker: Yeah, I lost my job. Why do they want me to do - read gas meters in the dark? What if I did light a match - what if the house did blow up - they got plenty more meters, ain't they?

Ma: Stinker - how many times have I told you don't say "ain't"?

Faun (MOANS): Nobody has trouble like us.

Ma: Poor Stinker - I told Pa he never should have got him paroled.

Faun: Don't worry, Ma - things'll get better.

(DOOR SLAMS)

June 18, 1940 (Continued)

Faun: It's Pa - hey Pa - we're in here.

Pa: Hello, mother - hello, children.

Ma: Augustus - is there something wrong? You only left for work an hour ago.

Pa: Work? Durn it - I knew I had something to do. Clean forgot about it. Well, no use cryin' over spilt milk. Seein's I'm home I might as well stay.

Ma: Poor Pa.

Faun: Poor Stinker - well, we still got the organ.

(PLAYS AGAIN:)

Pa: Ma - what's all them men doin' out in the front yard?

Ma: Oh, don't pay no mind, Pa. Those are just those pesky people from the Sheriff's office.

Pa: They want something ?

Ma: I reckon. I ask 'em but they just say we're evicted.

Pa: Ain't that a shame - what's this country comin' to with folks usin' all them foreign words.

Ma: Yes, it's a good thing we paid some rent last year, Pa, or I'd think they was mad about something.

(ORGAN AGAIN)

(DOOR SLAMS)

(ALL MOAN)

Moose: Hello, Ma - hello, Pa.

Ma: Why, if it isn't Moose - what's the matter, son?

Moose: I got a job this morning.

(ALL CHEER)

Stinker: I bet he ain't got it now.

Moose: I got a job as a dog catcher and I went out and I saw a dog near City Hall so I put it in the wagon and they jumped on me.

Pa: Who jumped on you, Moose?

Moose: The cops - how was I to know it warn't no dog but the mayor's brother tying his shoelace?

Ma: Poor Moose - he's so big, everything looks little to him.

Pa: It certainly looks dark for the Dillers.

Ma: But we ain't got no cause to worry - Buddy's still working.

(DOOR SLAM)

(ALL MOAN AND LOUD)

Pa: Well, that's takes care of Buddy.

Ma: Don't fret, children - it's always darkest before the dawn - just keep your dander up and sing a little song.

June 18, 1940 (Continued)

FRIENDSHIP - Dillers & organ.
(HOLD AND FADE)

Ed: Yes, it's always darkest before the dawn. Poor Dillers - Stinker and Pa, Moose and Buddy - all out of work - and out front the Sheriff's men are busy. Can things get worse? Well, listen in tomorrow - what will happen?

(EXPLOSION)

Ed: No - don't bother to listen in tomorrow - it's happened right now. The Dillers are evicted. Good night, all.

FRIENDSHIP - UP TO FINISH
(APPLAUSE)
(HOPE TELEGRAM INSERT)

Bob Hope's telegram is missing from the NBC master copy of the script.

(APPLAUSE)

Tommy: Thanks, Bob - if you ever run out of laughs I'll loan you Bunny Berigan - he's the man who shook the hand of the man who shook the hand of the man who knew who Yehudi is.

Bunny: Who's Yehudi?

Tommy: It talked - you heard it with your own ears. Mr. Berigan was trapped into breaking a life-time of silence - congratulations, Mr. Berigan - if you win the first prize of twenty dollars and one thousand gallons of Papaya juice. Now, before your lips grows cold, put your horn back in your mouth and let's follow the Pied Pipers through one of their best numbers - Charming Little Faker - okay, Pipers.

CHARMING LITTLE FAKER - PIED PIPERS
(APPLAUSE)
(MUSIC - FADE FOR ANNOUNCEMENT:)

Ed: (OVER MUSIC:) Tommy Dorsey and the entire Pepsodent gang bring us a three-star medley - not a Rose, not a Rain, not a Love, but a "What Are You Doing Now" medley - great hit songs written by composers who haven't sent us a new hit since their last successes. Dardanella by Johnnie Black - Once In A While by Michael Edwards, and Riley and Farley's The Music Goes Round And Round. So let's hear from you guys - for here's the lamp in the window - and let it burn.

MEDLEY - ENSEMBLE
(APPLAUSE)

June 18, 1940 (Continued)

Ed: You know, I've found out something about Tommy Dorsey - wait, don't throw that trombone, Tommy - what I mean is I've learned that you have a large number of young people in your audiences. Young fellows and girls who graduated this year and who'll soon be looking for jobs. And here's a bit of information I pass on to you young folks. Employment managers, yes and the bosses too, have expressed themselves pretty strongly about the personal appearance of job-seekers. And one of the things they insist upon is that you have clean sparkling teeth. Now, if you use tooth power, maybe you often wonder if you are using the right one - the tooth powder that will give you the most effective results. Well, why not get your answer from the spokesmen for 47,000 of the country's leading dentists? The Council on Dental Therapeutics of the American Dental Association has awarded its Seal of Acceptance to Pepsodent tooth powder. 47,000 dentists stand back on that Seal - it means the Council believe Pepsodent tooth powder is safe, effective and truthfully advertised. So if you want to reveal the full natural brilliance of your teeth, and do it safely - turn to a teeth powder that's accepted by the American Dental Association. And I think a glance through your favorite magazines will show you that the only tooth powder advertisements carrying the Seal of Acceptance is Pepsodent!

HAWAIIAN WAR CHANT - ORCHESTRA
(FADE FOR ANNOUNCEMENT:)

Ed: Here's a Dorsey Must - it'll run up the temperature so grab yourself a fan and start waving - Hawaiian War Chant.

(MUSIC SWELLS AND FINISHES)
(SEGUE TO:)
THEME

D M S

Tommy: Well, Pepsodent Pastime passes along and if you've got any other pastimes get on 'em, cause we're going to tool on down now and grab ourselves a steak. Connie Haines, Ray (Editor's note: Frank) Sinatra, the Pied Pipers and the boys wish you the best of everything until we pass the time next week at the same time. This is Tom Dorsey, your Pepsodent Bogey Man, making little white teeth at you and saying - "Come on, Berigan - put your pants on and let's get on that Papaya juice."

(THEME UP TO FINISH)

Ed: Tommy Dorsey and his Pepsodent Gang including the adventures of the Diller Family will be back again at this same time next Tuesday evening. Friendship is from "Du Barry Was A Lady". This is Ed Herlihy speaking. This is the National Broadcasting Company.

July 16, 1940 (Tue)

10:01 – 10:30 p. m.
NBC Radio City, New York
“Pepsodent Summer Pastime”
NBC Red (WEAF)

Ed Herlihy, announcer:

Ed: Pepsodent presents... Summer Pastime... with Tommy Dorsey and his orchestra... Connie Haines, Frank Sinatra and the Pied Pipers... the lovely tone of the lilting trombone echoes to a close and Pastime begins.

(THEME ENDS)

Ed: Introducing that sentimental gentleman of Pepsodent Pastime himself... Thomas F. Dorsey, Jr.
(APPLAUSE)

Tommy: Hello, friends... As grandfather Dorsey used to say, when he could be heard at all from behind his tuba - you don't need a crowd to have a band concert - all you need is a band! That's the way we feel tonight. If it's so hot that none of you are at home to listen, we might as well spend the rest of the evening telling you what you missed. First, you'll probably miss Berigan - he's been missed before - by good shots, too - which is why was he is still here. You'll miss Bushkin, and you wise guys with the heavy dates will miss that star eyeful of ours - little Connie Haines. We darned near missed her ourselves in Florida, but we were lucky and got a load of her one night in Jacksonville. The rest is history - we hired her - took her out of circulation and are turning down offers for her phone number. Pastime welcomes the little Miss - you can't afford to miss - Connie Haines in Where Do I Go From You.

WHERE DO I GO FROM YOU - HAINES & ORCHESTRA
(COMMERCIAL # 1)

Ed: Once there was a young lady who lived alone and gosh, how she hated it! If a boy telephoned, it was usually to ask her to fix up a date for him with some other girl. If she got an invitation it turned out she was asked just to even up the party. She used to say - but here, the Pied Pipers can say it better than I.

PIED PIPERS: TO THE TUNE OF “SOMEBODY LOVES ME”

“Nobody Loves Me - No One At All, I Wonder Why I'm All Alone.”

Ed: Then one day a friend said:

Girl: Listen, Jane, if you'd do something about those dingy surface-stains on your teeth, you'd have a smile that would make every man you meet want to date you.

Second girl: What can I do? I brush my teeth like mad - but they still look dingy.

First girl: Why don't you try Pepsodent tooth paste? It's a real streamlined dentifrice.

July 16, 1940 (Continued)

That new ingredient in Pepsodent helps it to remove dingy surface-stains from teeth in a jiffy.

Ed: Well - Jane did try Pepsodent tooth paste with IRIUM, and did it make a difference in the brightness and sparkle of her teeth - I'll say it did! Dentists may know IRIUM as Purified Alkyl Sulfate - but Jane thinks IRIUM is the reason she hears words like these whispered in her ear:

PIED PIPERS: TO "I'M GETTIN' SENTIMENTAL OVER YOU"

"You Thrill Me All The While It's Your Lovely Sparkling Smile That Makes Me Sentimental Over You."

Ed: Now don't misunderstand me - I don't say just a beautiful smile alone will fill your date book. But it helps - and how it helps! So just give yourself all the breaks possible - why not try Pepsodent tooth paste with IRIUM? If you do - I promise you're the natural sparkle and brilliance of your teeth will give you a real thrill!

INTRODUCTION TO
I'LL NEVER SMILE AGAIN - SINATRA & PIED PIPERS

Tommy: A couple of weeks ago this golden-voiced oratory of mine was let loose at you - speaking very highly of a song called I'll Never Smile Again. We made quite a to-do about it becoming one of America's biggest hits and tonight it looks like you agree because I got a bale of mail here asking us to play it again. That's enough for us, friends - here it comes - Ruth Lowe's I'll Never Smile Again.

(MUSIC UP TO FINISH)
(APPLAUSE)

D M S

Tommy: As you probably know, we have quite a fund of musical anecdotes we can draw on, to impress you with the wide range and profundity of our acquaintance with things of the Down Beat. Among these odd-denda and end-dends - is a curious story about Bunny Berigan. Mr. Berigan, when just a lad in knickerbockers was taken by his truant officer to hear Victor Herbert's "Babes In Toyland"... so impressed was Master Berigan with the operetta that he came away vowing to mend his ways. It was but a few years later that Mr. Berigan made his debut with the Volunteer Policemen's Marching and Chowder Club Band of East St. Louis... as his never to be forgotten solo, Mr. Berigan did that fine work from "Babes In Toyland" - March Of The Toys. We are pleased to present Mr. Berigan and the orchestra in what amounts to practically a demand performance!

MARCH OF THE TOYS - ORCHESTRA
(APPLAUSE)

July 16, 1940 (Continued)

Tommy: Last week, we had quite an adventure over at the Astor Roof - the place we are working in for the nonce - an irascible old gentleman from Kentucky called upon us. The Colonel, bearing his julep in one hand and a horse collar in the other, demanded that we use our influence in getting him two tickets for Major Bowes. We tried to talk him into taking a deuce from our own little bake, but he would have no part of it. "Dang Jumpin' up and down music - cluttered up with Hill Billy talk - I don't want any part of it - you all" said the Colonel. Well, that got us to thinking and when we get to thinking we thought of the Diller Family. The Diller Family was exposed to the ether during our first two performances in Pepsodent Pastime. The Dillers specialized in trouble - natives of the brush country - they came to us with the problem - Pa Diller put it this way - "we been hearin' back in our country that folk is getting' paid to go on the radio and tell their troubles", We said - "that's silly - those are day time strips". Pa said - "it may be silly but there's money changing hands and we got more trouble than city folks ever heard of ". So we put them on - The Dillers included Buddy Rich - known as Stinker Diller when the Dillers were performing - but who performs in real life as Buddy Rich - the distant throb of drums heard in our music; Berigan qualified as a Diller when he showed his sore feet - the other Dillers came about their trouble naturally in their very vocal careers as our Piped Pipers. Down in Diller country where they shoot first and get evicted later - folks with trouble have a theme song - that song the Dillers will sing now. But, let our official Diller announcer, Ed Herlihy, set the scene - Mr. Herlihy.

ORGAN

Ed: It is Tuesday - and the Dillers are in the Sheriff's van on their way to the poor house. They tried - they gave their all - but they failed. We can weep for them and their future, but are they sad - are they lost in vain regrets - no - they still believe in

FRIENDSHIP - DILLERS
(APPLAUSE)
INTRODUCTION TO
I CAN'T RESIST YOU - SINATRA & ORCHESTRA

Ed: Pepsodent Pastime passes your way with a lovely song in the current mood - featuring Frank Sinatra. Tommy Dorsey presents I Can't Resist You.

MUSIC UP TO FINISH
(APPLAUSE)

Bunny: Hey, boss.

Tommy: Yes, Berigan - what do you want?

Bunny: That phony telegram is here again.

Tommy: Don't say that for goodness sake Berigan - can't you act.

Bunny: Okay - hey, Boss - telegram for you.

Tommy: Yes, Mr. Berigan - I wonder from whom it could be.

Bunny: Perhaps, Thomas, it is from your wealthy and decrepit aunt up in Australia. Tommy: Who would have thunk she would have remembered me after all these years, I will open it.

July 16, 1940 (Continued)

(TEARS)

Bunny: It is - do we eat? - at long last.

Tommy: No - scram - it's from that fellow. (READS)

(HOPE TELEGRAM)

Bob Hope's telegram is missing from the NBC master copy of the script

Tommy: Fellows, that's swell of Bob - thanks a lot, Bob - we certainly wish you were here with us - but since you're not - we'll dedicate our next feature to you. It kind of fits into the mood of things, Bob - 'cause it's our medley and our medley is made up of songs written by composers who have not been heard of in Tin Pan Alley since these last hits. If you run across any of these guys, put a stamp on him and send him collect to me. First, there's It's A Sin To Tell A Lie by Billy Mayhew... then, There's A Quaker Down In Quaker Town by Alfred Solomon and David Berg... and I'm Sorry I Made You Cry by N. J. Crezi. Well, here's thinking of you, Bob - and we're mailing back your messenger boy under separate cover.

MEDLEY - ORCHESTRA
(APPLAUSE)

Ed: It has been said, and with reason, that the young people of America instinctively turn to the easiest, most efficient way of doing things. Certainly it was the youngsters who popularized shorts and playsuits for active sports, who brought about the present regime of comfortable low heeled cut out shoes for summer. And with that same instinct for the quickest and best, Young America's millions of tooth powder fans are turning to the streamlined tooth powder - Pepsodent tooth powder containing IRIUM. As different from the old-fashioned gritty tooth powders as latex bathing suits from the Gay Nineties bloomers. IRIUM, known to dentists as Purified Alkyl Sulfate, is a new, modern dental ingredient which step-up the cleaning power of Pepsodent tooth powder - helps it to brush away dingy surface-stains from teeth quickly, gently, and safely. Yes, with safety - for Pepsodent tooth powder with IRIUM was awarded the prized Seal of Acceptance of the American Dental Association, which means that Pepsodent is safe, effective, and truthfully advertised. Why waste time with slow, inefficient old-fashioned methods? For the lovely natural sparkle which all teeth ought to have - for quickness, effectiveness, and safety - turn to Pepsodent tooth powder with IRIUM.

INTRODUCTION TO OLD BLACK JOE - ORCHESTRA

Ed: Here's Tommy Dorsey and his really terrific arrangement of Stephen Foster's classic song - Old Black Joe.

MUSIC UP TO FINISH

THEME:

FADE:

July 16, 1940 (Continued)

Tommy: Well - that's Pepsodent Pastime, folks - until next week when we gang up on you at the same time. Now, so long from Connie Haines, Frank Sinatra, the Pied Pipers and the gang - this is Tommy Dorsey saying, good night and come on, Berigan, let's go back to the Astor Roof and get our old clothes made - Jerry Lester is coming back next week.

THEME UP TO FINISH

Ed: Don't forget to join Pepsodent's Summer Pastime next week at the same time. We'll be back with Tommy Dorsey and the gang, and our guest comedian, Jerry Lester. Until next Tuesday, then, this is Ed Herlihy speaking. This is the National Broadcasting Company.

August 24, 1940 (Sat)

5:00 – 6:00 p. m.
Hotel Astor Roof
New York
NBC Red (WEAF)
“The Dorsey Hour”
(Sustaining)

Lyle Van, announcer

THEME: IGSOY

Announcer: It's that Sentimental Gentleman of Swing, Tommy Dorsey, his golden voiced trombone and his versatile orchestra - with Connie Haines, Frank Sinatra and the Pied Pipers - coming to you for a full hour from the Roof Garden of the Hotel Astor in Times Square, New York. Today we bring you another in our series of Tommy Dorsey Amateur Songwriting Contests. Each week we play three tunes sent in by amateurs. Then our Astor Roof audience votes its choice and we award cash prizes to each winner. Am I right, or am I right, Thomas?

Dorsey: You are right, Brother Lyle. And we have Connie Haines and Frank Sinatra and the Pied Pipers each sing one of the numbers.

Announcer: Why, that alone is prize enough I should say! How about letting Connie get things off to a flying start right now?

Dorsey: All right. We'll have Connie sing That's For Me...

Announcer: And That's For Me is from Bing Crosby's picture "Rhythm On The River"...

THAT'S FOR ME

Announcer: That was That's For Me, ladies and gentlemen, but of course it was for you. And so is the next tune. What's it gonna be, Tommy ?

Dorsey: Tell me at midnight, Lyle.

Announcer: But, Tommy we've got to play it NOW.

Dorsey: Play WHAT now?

Announcer: The next tune.

Dorsey: Okey! Tell me at midnight.

Announcer: No, tell me NOW.

August 24, 1940 (Continued)

Dorsey: Oh, I know what you mean. It was written by Dr. Clay Boland and Bickley Reichner.

Announcer: What was?

Dorsey: Tell Me At Midnight. Frank Sinatra will sing it.

Announcer: Oh, then, we'll know what it is!

TELL ME AT MIDNIGHT

Announcer: The title of that tune was Tell Me At Midnight. As far as I'm concerned the title might have been I Didn't Know What Time It Was...

Dorsey: That's right, Lyle, you didn't. But enough of this, let's get on with the show. How would you like to hear an old favorite brought up to date?

Announcer: A swell idea, Tommy. You know some of those old tunes can furnish inspiration to new songwriters.

Dorsey: Not to mention inspiration to a few 'gators and rug-cutters up here at the Astor Roof!

Announcer: I take it Sy Oliver's been at work on this "Oldie"...

Dorsey: You bet he has, Lyle. He's added a slight touch of swing to The One I Love Belongs To Somebody Else.

Announcer: And you've added the Pied Pipers and Frank Sinatra. So let's stir the mixture and see how it sounds!

THE ONE I LOVE BELONGS TO SOMEBODY ELSE

Announcer: In case you didn't recognize it - that was The One I Love Belongs To Somebody Else. And judging by the activity on the dance floor - I'd say that jitterbugs are pretty closely related to Lightning Bugs.

Dorsey: Well, that's what we like to see up here at these broadcasts, Lyle - lots of kids enjoying themselves. And we hope our listeners are cutting a few of their best rugs too! Either that - or sitting down to write a new popular song. You know, we need all the songs we can get these days.

Announcer: That's right, Tommy, we sure do. That's why you're running this Amateur Songwriting Contest, isn't it?

Dorsey: Yep - Lyle. If we can keep the country singing and humming we can probably go a long way to keep them out of trouble. But, enough of this heavy philosophy, Lyle. I'd like to have the boys play a new tune written by my very good friend Jimmy Shearer. Apparently Jimmy likes to compose in his sleep because he calls it In My Dreams...

Announcer: Well, Tommy, he may have written it in his sleep, but I'm sure Frank Sinatra will sing it in his most wide-awake fashion.

IN MY DREAMS

Announcer: Well, Tommy, what's next in the way of musical inspiration?

Dorsey: Oh, just Another One Of Them Things by Sy Oliver.

Announcer: Well, I'm sure glad to hear that you're going to play something else by Sy - but don't you think you ought to watch your grammar, Tommy?

Dorsey: How can I? She never comes to the broadcast.

Announcer: Look, Mr. D., I wasn't talking about any nice old lady - I was just pointing out that you should say you're going to play another one of THOSE things by Sy Oliver.

Dorsey: But I'm not.

August 24, 1940 (Continued)

Announcer: Then what are you going to play?

Dorsey: Another One Of Them Things by Sy Oliver.

Announcer: That couldn't happen to be the name of the tune, could it?

Dorsey: Lyle, you sure catch on quick.

Announcer: Well anyway - I know a Killer-Diller when I see it coming! Look out below!

ANOTHER ONE OF THEM THINGS

Announcer: That was Another One Of Them Things by Sy Oliver - and I DO mean "Them!" And now while Tommy is checking up on the most played tunes of this week I'm going to tell you listeners how to enter the Amateur Songwriting Contest, First, and most important is to write today to Tommy Dorsey, Hotel Astor, New York City, enclosing a stamped, self-addressed envelope so we can promptly send you an official application blank. Fill it in and return it with your song to Tommy Dorsey, Hotel Astor, New York City. Each Saturday until further notice Tommy will play three tunes sent in by amateurs and our Astor Roof audience will vote its preference on our Applause Meter. The first place tune will receive a prize of twenty five dollars, second place, fifteen dollars and third place ten dollars. But remember, BEFORE sending in your song, write to Tommy Dorsey, Hotel Astor, New York City and get an application blank. No songs will be considered unless accompanied by an entry blank completely filled in, and the decision of the judges will be final. The quicker you get your entry blank and send in your song the sooner the possibility of your being one of the lucky amateurs whose song wins recognition and is played by Tommy Dorsey on this program. Now, Tommy, have you got the line-up on this week's most played tunes?

Dorsey: Here it is, Lyle. You read the lineup and we'll go to bat.

VAMP

Announcer: According to the latest reports - one of the most played tunes this week is Fools Rush In and it's sung by Frank Sinatra.

FOOLS RUSH IN

Announcer: Another of the most played tunes this week is Sierra Sue, featuring the four trombones.

SIERRA SUE

Announcer: Here is the third of the tunes this week: Love Lies. The vocal will be handled by Frank Sinatra.

LOVE LIES

Announcer: Well, Tommy, right up there among the most played tunes of the week is where every amateur songwriter would like to land his or her tune. What do you think the chances are?

August 24, 1940 (Continued)

Dorsey: The chances are pretty slim for ANY tune, Lyle - but it's surprising how many amateur tunes make it. We hope to discover such a hit tune during our Amateur Songwriting Contest.

Announcer: Who knows, maybe one of the three tunes selected for today will end up a big hit. But that comes later in the program. Right now the business at hand is how to end up the first half of the Tommy Dorsey full hour program.

Dorsey: Oh, there's only one way to end up EITHER half of the show. We've got to "send" the boys and girls with a real killer.

Announcer: What sort of musical mayhem do you wish to commit at this point? Dorsey: I think a little number called Dear Old Southland would have all the lethal attributes necessary.

Announcer: Very well, let's have that killer-diller arrangement of the old favorite Dear Old Southland!

DEAR OLD SOUTHLAND

Announcer: Ladies and gentlemen, a great philosopher has said: "Time is a pinpoint in eternity". Thomas A. Edison said: "Time is the most precious thing in the world, because no one can buy a single minute of it." Arnold Bennett claimed that every successful man carries a watch in his head. But according to your local announcer time is something during which he can pronounce the magic letters which identify the station to which you are listening. As for us, well we'll just mark time while he does it and then welcome you back to the Astor Roof and the second half of this full hour program of dance music by Tommy Dorsey and his very versatile orchestra! We pause for a station identification.

STATION BREAK - NBC CHIMES

D M S

Announcer: Welcome back to the second half of this full hour program with that Sentimental Gentleman of Swing, Tommy Dorsey, coming to you from the Roof Garden of the Hotel Astor in Times Square, New York. During this second half we're going to present the three amateur tunes selected in today's Tommy Dorsey Amateur

Songwriting Contest. But, what comes first, Tommy?

Dorsey: First comes one of the most successful amateur tunes ever written. A song we had the honor of introducing last May on this very program. It is now without doubt the Nation's Number One Hit and it was written by a very charming young amateur songwriter named Ruth Lowe of Toronto, Canada.

Announcer: I don't think you have to say one word more, Tommy. Everybody knows we're about to hear that magnificent arrangement featuring Frank Sinatra, the Pied Pipers and your golden-voiced trombone - I'll Never Smile Again!

I'LL NEVER SMILE AGAIN

Announcer: Now, if any of your amateur composers listening in, doubt that you've a chance to scale the heights just bear in mind that the writer of I'll Never Smile Again was an amateur!

Dorsey: That's right, Lyle. I hope that the success of that tune will be a real source of inspiration and encouragement to every ambitious young songwriter.

Announcer: Does that mean you're about to announce the three tunes selected for today, Tommy?

August 24, 1940 (Continued)

Dorsey: No, Lyle, that comes a little later on. Right now I think we're going to do another number by the Philadelphia songsmiths Boland and Reichner. This one is called Lights Out, Hold Me Tight...

Announcer: Yes, and a very interesting sentiment... especially when it comes from Connie Haines!

LIGHTS OUT, HOLD ME TIGHT

The following was not used in the actual broadcast:

Announcer: Say, Tommy, how would you suggest someone go about writing a popular song?

Dorsey: Easy Does It, Lyle.

Announcer: You mean it isn't possible to grind out a good tune by the sweat of the brow?

Dorsey: No, Lyle, the one cardinal rule is Easy Does It.

Announcer: I see. Can you give us an example?

Dorsey: Why certainly. Easy Does It.

Announcer: That's no example.

Dorsey: It is when we say it musically. Listen!

EASY DOES IT

Announcer: Well, Tommy isn't it about time now to hear a complete arrangement of the tune that came out first last week in your Amateur Songwriting Contest?

Dorsey: Yes, Lyle, the time has come to play Often, the tune which won the \$25 first prize last week. It was sent in by Arnold Sucherman of Chicago and the Pied Piper will handle the lyrics.

Announcer: Okay, here we go with last week's winner in the Tommy Dorsey Amateur Songwriting Contest - Often.

OFTEN

Announcer: And now, while Tommy is getting ready to announce this week's selections in the Tommy Dorsey Amateur Songwriting Contest, I'm going to repeat the rules and regulations for the benefit of all you amateur composers. First, and most important is this: "Write to Tommy Dorsey, Hotel Astor, New York City, enclosing a self-addressed, stamped envelope so that we can mail you promptly an official application blank. Then fill it in and send it with your song to Tommy Dorsey, Hotel Astor, New York City." All the tunes will be judged on the basis of merit and the decision of the judges will be final. Once again: before you send in your tune, be sure to write to Tommy Dorsey, Hotel Astor, New York City, and get an application blank. No songs can be accepted unless accompanied by an official entry blank, completely filled in! All right, Tommy, have you got this week's three amateur tunes?

Dorsey: Yes, Lyle, I have. But before I announce them I want to ask again for the whole-hearted cooperation of all you people here at the Astor Roof. When you like a tune, give out with that applause.

August 24, 1940 (Continued)

Dorsey: We have a very fine, Grade A Triple-X Applause Meter all set to catch every ripple of applause. Of course, if you start applauding before the tune is finished, it catches every ripple of Johnny Mince's clarinet – and that isn't exactly fair. So, wait until the music stops and then applaud for all your worth for the tune you like best. All right, here we go. The first tune we're going to play today was sent in by Louise W. Cobb, San Francisco, California. It's called Dreaming and Connie Haines will sing it.

DREAMING

Announcer: The applause [meter] is now registering for the first of the three tunes today in the Tommy Dorsey Amateur Songwriting Contest. And here is Tommy to announce the second entry.

Dorsey: Entry Number Two is Thoughtless Things I Do. It was sent in by Judie Parks, Los Angeles, California. Frank Sinatra will handle the vocal.

THOUGHTLESS THINGS I DO

Announcer: The verdict is now being passed on the second tune in today's contest. Now, Tommy, what is the third amateur tune selected for today?

Dorsey: Tune number Three is a little number called Believe It or Not, It's True. It was sent in to us by Hal Johnston, Thompson, Connecticut. It will be sung by [the] Pied Pipers.

BELIVE IT OR NOT, IT'S TRUE

Announcer: That was the third and last tune in today's Amateur Songwriting Contest. Has the Applause Meter reached a verdict, Tommy?

Dorsey: No, Lyle - and I demand a recount.

Announcer: All right, you shall have it. Audience, let's hear what you thought of the first tune played today - Dreaming.

(APPLAUSE)

Announcer: The Applause Meter has your verdict. Now, how about the second tune: Thoughtless Things I Do?

(APPLAUSE)

Announcer: And now a recount on tune number three - Believe It Or Not, It's True.

(APPLAUSE)

Dorsey: Well, Lyle, has the Meter made up it's mind?

Announcer: Yes, I guess it has, Tommy - but we'll have to make a close check on the score. Suppose you play something while we check up.

Dorsey: All right, how would you like to hear a tune in the Marie style - East Of The Sun?

August 24, 1940 (Continued)

Announcer: I'd like that very much and so would everybody. Frank Sinatra and the whole ensemble will give out with the lyrics.

EAST OF THE SUN

Announcer: All right, Tommy, here is the Applause Meter's verdict on today's amateur songs.

Dorsey: Thank you, Lyle. Folks, it looks like Thoughtless Things I Do was voted number one for today. So, twenty five dollars goes to Judy Parks of Los Angeles, California, who wrote it. And here is today's winning tune, again sung by Frank Sinatra.

THOUGHTLESS THINGS I DO

Announcer: That was Thoughtless Things I Do, the number one tune in today's Tommy Dorsey Amateur Songwriting Contest. The second best tune and a near winner, is Believe It Or Not, It's True, so fifteen dollars goes to Hal Johnston, Thompson, Connecticut for writing it. Third prize of ten dollars will be sent to Louise W. Cobb of San Francisco, California, who wrote Dreaming. And now, Tommy how about something rambunctious to finish off today's show with a "Bang"!

Dorsey: All right, Lyle, how about Quiet Please?

Announcer: That doesn't sound very rambunctious, Tommy.

Dorsey: Wait till you hear Buddy Rich hit the drums in it.

Announcer: All right. If Buddy's featured I'm sure the title Quiet Please is definitely misleading!

QUIET PLEASE

Announcer: The National Broadcasting Company hopes that you've enjoyed this full hour of dance music by that Sentimental Gentleman of Swing, Tommy Dorsey, his golden-voiced trombone and his versatile orchestra which has come to you from the Roof Garden of the Hotel Astor in Times Square, New York. On behalf of Tommy and Connie Haines, Frank Sinatra, the Pied Pipers and the boys in the band we cordially invite you to tune in again next Saturday at the same time when we'll again present three entries in the Tommy Dorsey Amateur Songwriting Contest. The next Saturday broadcast will originate in Portland, Maine - so any of you listeners up in Portland who are anxious to attend next Saturday broadcast, get in touch with your station and make arrangements to attend. Lyle Van saying for everyone - goodbye.

(THIS IS THE NATIONAL BROADCASTING COMPANY)

September 7, 1940 (Sat)

5:00 – 6:00 p. m.
CBL Studios
Toronto, Ontario
NBC Red (CBL)
“The Dorsey Hour”
(Sustaining)

Hugh Bartlett, announcer

Originated and broadcast by the Canadian Broadcasting Corporation.

THEME: IGSOY

Announcer: It's that Sentimental Gentleman of Swing, Tommy Dorsey, his golden voiced trombone, his versatile orchestra, and Connie Haines, Frank Sinatra and the Pied Pipers, coming to you for a full hour from the studios of radio station CBL, Toronto, Ontario, Canada. Today we bring you three entries in the Tommy Dorsey Amateur Songwriting Contest, and our audience here in Toronto is going to vote its preference on the Applause Meter.

Dorsey: That's right, and folks, I want you to meet Hugh Bartlett, our announcer who is going to be Lord High Reader of the meter tonight.

Announcer: How do you do, ladies and gentlemen.

Dorsey: Very nicely spoken, Hugh. Now, let's see if you can do as well by the first number this evening.

Announcer: Ah yes. The first number will be “Six Lessons From Tommy La Dorsey”...

Dorsey: Look, Hugh, we wore that gag out last week. Let's get a new one.

Announcer: Well, aren't you going to give any songwriting lessons this week?

Dorsey: Not if I can help it. Today we're starting off with Rumba lessons. Here, read the title of the first number again...

Announcer: Oh, it says: Six Lessons From Madame La Zonga. Sung by Connie Haines.

SIX LESSONS FROM MADAME LA ZONGA

Announcer: Say, Tommy, before I forget it, there's a young lady from up here in Toronto that's really going places in this songwriting game. I'd like...

Dorsey: Skip it, Hugh. She'll have to enter her song in the usual way...

Announcer: But...

Dorsey: No “buts” about it. We can't show any preference for entrants...

Announcer: But she's...

Dorsey: I know - she's gorgeous, she's talented, and she's kind to her dear old mother...

Announcer: No, Tommy, she's...

Dorsey: Hit the road!

Announcer: But I say...

Dorsey: Hit the road, Hugh! We've got to get on with the next number.

Announcer: Well then, I guess I'll just have to do it, but...

Dorsey: The tune, Hugh, the name of the next tune...

Announcer: Oh well - it's All This And Heaven Too - NOT from the picture of the same name. Frank Sinatra will sing it.

September 7, 1940 (Continued)

ALL THIS AND HEAVEN TOO

Announcer: Now, Tommy, about that young lady from Toronto here. You got me all wrong. I don't know her personally.

Dorsey: Yes, but your sister went to school with her and everybody in her class thought she wrote the cutest songs. It's no use, Hugh. If she'll just fill out an application blank and send in the tune...

Announcer: But...

Dorsey: That's all there is to it. Now, how about the next number?

Announcer: I guess it's no use. The next number, ladies and gentlemen, is a swing tune called Make Me Know It. And I'm sure Tommy and the boys will succeed in so doing.

MAKE ME KNOW IT

Announcer: Well, Tommy, I've decided not to trouble you about that young songwriter anymore...

Dorsey: Thanks, Hugh. As a matter of fact, I'd be glad to hear all about her, but the truth is I want to pay tribute on this program to a really top-notch writer who's first song is now the Number one tune in America...

Announcer: That's very interesting, Tommy, but...

Dorsey: There you go again! The next thing I know you'll be telling me your songwriter genius is Ruth Lowe. Ha! Ha!

Announcer: Well - she is!

Dorsey: You mean Ruth Lowe of Toronto, Canada?

Announcer: That's the one.

Dorsey: The girl who wrote I'll Never Smile Again?

Announcer: The very same.

Dorsey: Well, that's the girl I'm dedicating today's program to!

Announcer: What do you know about that!

Dorsey: Say - we could avoid all these mix-ups if we just had somebody write a script.

Announcer: Yes, it would help. But I don't need a script to say what I think of Ruth Lowe's great song I'll Never Smile Again...

Dorsey: Yes, and I don't think we need anything but the song itself explain its tremendous popularity.

Announcer: I should say not! Let's hear that very special Dorsey arrangement of I'll Never Smile Again featuring Frank Sinatra and the Pied Pipers.

I'LL NEVER SMILE AGAIN

Announcer: Well, Tommy I know that all our Toronto listeners are anxious to hear if you're going to introduce Ruth Lowe's latest song...

Dorsey: We certainly are, Hugh. Now that Ruth can no longer be considered an amateur, it won't seem nearly so unusual for her to be turning out great popular songs. That first huddle is the toughest - which ought to be encouragement to some of you ambitious amateurs listening in. Just remember the first hundred tunes are the hardest.

Announcer: After that you lose count!

September 7, 1940 (Continued)

Dorsey: That's right. But here's a brand new tune by Ruth Lowe which we would like to introduce in this broadcast from her home city of Toronto - My Next Romance which she wrote with the assistance of Ralph Fried.

Announcer: And which will be played now with the vocal assistance of Frank Sinatra.

MY NEXT ROMANCE

Announcer: Ladies and gentlemen, you have just heard the tune which we nominate to succeed I'll Never Smile Again - the same writer's new song My Next Romance...

Dorsey: Yes, and Hugh, while I'm reminded of it, why don't you tell all the amateurs who'd like to match Ruth Lowe's success just how to enter our Amateur Songwriting Contest.

Announcer: All right, Tommy, here goes. The first and most important stop is to write at once to Tommy Dorsey, at the Hotel Astor in New York City, enclosing a stamped, self-addressed envelope so that we can promptly send you an official application blank. Then fill it in and return it with your song to Tommy Dorsey, at the Hotel Astor in New York City. Next Saturday and every Saturday until further notice Tommy will play three tunes sent in by you listeners. These tunes will be chosen on the basis of merit and the decision of the judges will be final. Once again, here's how to enter the Tommy Dorsey Amateur Songwriting Contest. Before sending in your tunes be sure to write to Tommy Dorsey at the Hotel Astor in New York City and get an official entry blank. No songs will be accepted unless they are accompanied by an entry blank completely filled in. Now, Tommy, where do we go from here on today's program?

Dorsey: We go back many, many years, Hugh to the hit songs of yesterday. We're going to jog the memory of some of our listeners with a medley of old favorites that have stood the test of time.

Announcer - over vamp: Just hand me that list and I'll give all the credits. First in our medley of old favorites is Until The Real Thing Comes Along, sung by Frank Sinatra.

UNTIL THE REAL THING COMES ALONG

Announcer: Tommy's golden-voiced trombone is heard in Lost In A Fog.

LOST IN A FOG

Announcer: Connie Haines goes back to her childhood to recall Snuggled On Your Shoulder.

SNUGGLED ON YOUR SHOULDER

Announcer: Now Tommy Dorsey and all the boys give out with a real Harlem Killer Diller - written and arranged by Benny Carter - Devil's Holiday....

DEVIL'S HOLIDAY

September 7, 1940 (Continued)

Announcer - as circus ringmaster: Ladies and gentlemen! Introducing - the greatest, the one-and-only, the most sensational, the most colossal, the most stoo-pend-ous death-defying aerial act on the entire face of the civilized globe! In the center ring...

(ROLL OF DRUMS)

Announcer - normal voice: Your local announcer. We pause briefly for station identification.

STATION BREAK

Announcer: We are now back in the center ring, or, I mean we are now back in the studios of Station CBL, Toronto, for the second half of the Tommy Dorsey full hour program of dance music. During the second half hour we bring you the three tunes selected to be played today in the Tommy Dorsey Amateur Songwriting Contest. But first, Tommy has something else in mind. Dorsey: Yes, Hugh, I'd like to open this second half with another song written by Ruth Lowe of Toronto, who wrote I'll Never Smile Again while she was still an amateur. The tune we've selected is one that's been heard frequently and is getting more popular every day: Funny Little Pedro.

Announcer: And I see the Pied Pipers quartette is handling the vocal. Here it is.

FUNNY LITTLE PEDRO

Announcer: That was Funny Little Pedro, written by Toronto's own Ruth Lowe. And now we leave the composer of I'll Never Smile Again for further inspiration for all the amateur songwriters who'd like to emulate her success. What's next on the docket, Tommy?

Dorsey: Lets see - I've got the docket in my pocket - right here. Oh yes, the next selection is the currently popular tune And So Do I which will be rendered by Connie Haines. Does that fill the bill, Hugh?

Announcer: She certainly does!

Dorsey: What do you mean - she ?

Announcer: I mean Connie Haines, and not a reasonably accurate facsimile. Let's hear her sing And So Do I.

AND SO DO I

Announcer: You've just had an earful of that delightful little eyeful, Miss Connie Haines. Believe me the eyes and ears of the world should pay considerable attention to Connie... Dorsey: Who should, Hugh?

Announcer: The Eyes And Ears Of The World. Hmm, sounds like the title of a tune.

Dorsey: It is!!

EYES AND EARS OF THE WORLD

September 7, 1940 (Continued)

Announcer: Now, I know a lot of you composers listening in would like to know what it takes to come out first in the Tommy Dorsey Amateur Songwriting Contest. Well, just in case you didn't hear the prizes awarded last week, Tommy's going to play the tune that was voted best of the three played. What was the name of the lucky winner, Tommy?

Dorsey: Last week's first prize of twenty five dollars went to Rex Dempsey of Kenmore, N.Y. for writing Swing Your Blues Away and the Pied Pipers sings it once more this week.

SWING YOUR BLUES AWAY

Announcer: That was last week's winner in the Tommy Dorsey Amateur Songwriting Contest. And now, before Tommy introduces the three tunes selected for today's broadcast, I'm going to give once more the rules for entering our Amateur Songwriting Contest. First and foremost is the rule that you must write to Tommy Dorsey at the Hotel Astor in New York City and get an application blank before sending in your song. Fill in the blank and return it with your song to Tommy Dorsey at the Hotel Astor in New York City. The sooner you send for your application blank the sooner you can send in your song and get in line for a chance to have your tune played on one of these Saturday afternoon programs. But remember, before sending in your song, write to Tommy Dorsey at the Hotel Astor in New York City, enclosing a stamped, self-addressed envelope so we can send you an official entry blank. All tunes will be judged strictly on the basis of merit and the decision of the judges will be final. And now, here's Tommy to announce the three amateur tunes selected for today...

Dorsey: Before announcing those three songs I'd like to ask you people here in the studio to give us full cooperation in voting for the tune you like best. We have a very fine fat Applause Meter all set up to measure your applause and decide the issue. However, it's a very sensitive gadget and unless you wait till the music stops it measures the music, too. It's almost human, but not quite. So, hold your applause until the number is completely finished and then give out for your favorite. Now, here's tune Number One for today: Make Up Your Mind About Me, sent in by Tom Dempsey of Duarte, California. It will be sung by Connie Haines.

MAKE UP YOUR MIND ABOUT ME

Announcer: The Applause Meter is registering the popularity of the first Amateur tune in today's contest. And now here's Tommy Dorsey to announce the second candidate.

Dorsey: The second tune selected to be played today was sent in by Bill Bailey and Marshall Rooke of Cleveland, Ohio. The title is Lead On, My Heart Will Follow and Frank Sinatra will sing it.

LEAD ON, MY HEART WILL FOLLOW

Announcer: The verdict is just being passed on the second Amateur tune for today. And now, Tommy, what's the third selection?

Dorsey: Selection number three is a tune called The Pied Piper of Harlem, which was sent in by Gordon Anderson of Baltimore, Maryland. The vocal will be handled by the Pied Pipers.

September 7, 1940 (Continued)

THE PIED PIPER OF HARLEM

Announcer: Well, Tommy, how do the results look on the applause meter?

Dorsey: They look mighty close, Hugh, so I'm going to ask our audience to vote again for their favorite tune. First, how many liked Make Up Your Mind About Me?

(APPLAUSE)

Dorsey: Now let's have a recount on the second tune played today, Lead On, My Heart Well Follow.

(APPLAUSE)

Dorsey: All right, audience, cast your vote again for the third tune, The Pied Piper of Harlem.

(APPLAUSE)

Dorsey: How does the Applause Meter read now, Hugh?

Announcer: It's still mighty close, Tommy and I think we'd better study the results while you play another number.

Dorsey: Fine, I wanted a chance to sneak in a Marie-style tune somewhere, so here it is - Blue Moon.

Announcer: And if I'm not mistaken it features Frank Sinatra and the whole ensemble in the vocal arrangement.

BLUE MOON

Announcer: Now, here is Tommy Dorsey to announce the first prize tune in today's amateur songwriting contest...

Dorsey: According to Old Man Meter, first prize of twenty five dollars go to Gordon Anderson of Baltimore. Maryland for writing The Pied Piper Of Harlem. Boys, let's repeat the winner for today!

THE PIED PIPER OF HARLEM

Announcer: That was The Pied Piper Of Harlem, the winning tune in today's Tommy Dorsey Amateur Songwriting Contest. And now, Tommy, how did the other two tunes wind up?

Dorsey: Second prize winner of fifteen dollars is awarded to Tom Dempsey of Duarte, California for writing Make Up Your Mind About Me. Then, third prize if ten dollars will be sent to Bill Bailey and Marshall Rooke of Cleveland, Ohio for writing Lead On, My Heart Will Follow.

Announcer: Well, this winds up today's Songwriting Contest, but we'll have three more amateur tunes next week. Now, Tommy, how are you going to end up today's program?

Dorsey: We're going to make all the 'gators happy with a killer-diller arrangement of Stephen Foster's Old Black Joe.

September 7, 1940 (Continued)

Announcer: That's just what we've all been waiting for! Let's have it!

OLD BLACK JOE

Announcer: The National Broadcasting Company hopes that you've enjoyed this full hour of dance music by that Sentimental Gentleman of Swing, Tommy Dorsey and his very versatile orchestra. We'll be back again at the same time next Saturday over many of these stations so we hope you'll be with us then for the next session of the Tommy Dorsey Amateur Songwriting Contest. This is the National Broadcasting Company.

September 14, 1940 (Sat)

5:00 – 6:00 p. m.
WCOL Studios
Columbus, Ohio
NBC Red (WCOL)
“The Dorsey Hour”
(Sustaining)

John Feld, announcer

THEME

Announcer: It's that Sentimental Gentleman of Swing, Tommy Dorsey, his golden-voiced trombone, and his versatile orchestra with Connie Haines, Frank Sinatra and the Pied Pipers -- coming to you for a full hour from WCOL, Columbus, Ohio. Once again we bring you three tunes in the Tommy Dorsey Amateur Songwriting Contest -- and, I hope, more suggestions on how to write a popular song from Tommy himself. How about it, Tommy?

Dorsey: Not any more! I've sworn off. And besides I'd like to start today's program by introducing you to our audience. Audience, meet our very able announcer -- John Feld.

Announcer: How do you do, ladies and gentlemen.

Dorsey: Now, John, that's no way to talk. You oughta say: "Howdy fellow Hep Cats!"

Announcer: Howdy Fellow Hep Cats!

(APPLAUSE)

Dorsey: There -- see? Now, everything's copasetic and we can turn Connie Haines loose on a little Uptown Jive -- Swing Time Up In Harlem...

SWING TIME UP IN HARLEM

Announcer: Now, Tommy, how about it -- aren't you going to give out with some suggestions on how to write a popular tune?

Dorsey: Not me, John -- but let's catch Connie Haines and see if she has any ideas on the subject. Oh Connie -- come here a second!

September 14, 1940 (Continued)

Haines: Here Ah am, honeh!

Dorsey: John, in case you don't know it, Connie hails from slightly South of the Mason Dixon line... from Atlanta [crossed out and replaced by] Savannah, Georgia, to be exact.

Haines: Of co'se ah've kinda lost mah southern accent don't yuh know...

Announcer: Yes, so I notice!

Dorsey: Well, Connie what we want to know is have you any suggestions on how to write a song that might win a prize in our Amateur Songwriting Contest. What kind do you like best to sing?

Haines: Let me see -- I like nice, slow, lazy tunes...

Dorsey: Yes...

Haines: Then, I like nice jumpy tunes...

Dorsey: Uh huh...

Haines: Of cou'se I jus' adores Boogie Woogie...

Dorsey: I see...

Haines: And that Rhumba Rhythm --- mmm, mmmmm - that gets me!

Dorsey: I can see this is getting us nowhere. John let's ask Frank Sinatra to sing something and then we'll quiz him. Thanks, Connie, you've been a big help! Haines: But I likes all kinds of othah tunes...

Announcer: It's all right Connie -- we'll call on you again. Right now, we're going to hear Frank Sinatra sing Love Lies.

LOVE LIES

Announcer: Now, Tommy, I have Frank Sinatra right here ready for questioning on the subject of what rates highest with him in songs.

Dorsey: All right, Frank, let's have some good suggestions for the amateur composers listening who may want to enter our Songwriting Contest.

Sinatra: Do you want me to be honest -- or polite?

Dorsey: Be honest, man -- out with the truth!

Sinatra: Well, frankly I don't think the popular tunes of today stack up with the great favorites of the 1920s. I think any songwriter would do well to listen to a few of the swell tunes that everybody was singing ten years ago.

Dorsey: All right, Frank, we'll give our listeners a chance. How about your joining in with the Pied Pipers and singing The One I Love Belongs To Somebody Else -- even though she doesn't in your case. Sinatra: That's okay by me. You just start the tune rolling and we'll come in at the right time.

THE ONE I LOVE BELONGS TO SOMEBODY ELSE

Announcer: Well, Tommy, here's a spokesman for the Pied Piper Quartette on the subject of popular songs -- pretty Jo Stafford, folks, the only feminine member of the Pied Pipers.

Stafford: (HILL BILLY VOICE) Wa-al, I ain't been asked to give no opinion on nuthing' since Zeke done plunked that skunk of a Lem Jukes square atween the eyes. An' I guess the same opinion goes now as then -- it ain't what you do but why you do it! Zeke had a reason for shootin' Lem -- and you gotta have a reason for awritin' a song. Yuh gotta have the itch to that's all.

September 14, 1940 (Continued)

Dorsey: Nice feminine type, don't you think, John?

Announcer: Oh quite. And a very interesting piece of advice. Maybe she'd like to introduce the next song.

Dorsey: I'll ask her. (HILL BILLY) Say thar, gal, reckon you could sorta give us a knockdown to the next number?

Stafford: (NATURAL) Why of course, Tommy -- it's Trade Winds, ladies and gentlemen, sung by Frank Sinatra.

Announcer: Hummm, pretty good for a Hill Billy!

TRADE WINDS

Announcer: Well now that you folks have become thoroughly acquainted with the singers on our show, we'd like you to get a load of the band, right Tommy?

Dorsey: Yes, but from past experience with Johnny Mince and Don Lodice reading lines we're going to let the band speak only musically.

Announcer: An excellent idea -- from all reports. What's the number going to be, Tommy?

Dorsey: We're going to play one of our Swing Classics -- Victor Herbert's March Of The Toys...

Announcer: And I think you're going to turn those toys into a bunch of little rug cutters during this number.

MARCH OF THE TOYS

Announcer: Now, while Tommy is getting together three old favorites to bring up to date for modern consumption I'm going to tell all you amateur composers how to enter the Tommy Dorsey Amateur Songwriting Contest. First, write to Tommy Dorsey, Hotel Astor, New York, enclosing a stamped self-addressed envelope, and get an official application blank. Fill it in and return it with your song to Tommy Dorsey, Hotel Astor, New York City. Then, next Saturday and every Saturday until further notice, Tommy will play three tunes sent in by you listeners. Twenty-five dollars will be awarded the tune which our studio audience votes best. Fifteen dollars goes to the second best tune and ten dollars to the third. But, remember, before sending in your song, be sure to write to Tommy Dorsey, Hotel Astor, New York City, and get an entry blank. No tunes will be accepted unless accompanied by an entry blank completely filled in. All songs will be judged on the basis of merit and the decision of the judges will be final. Okay, Tommy, how about those old favorites.

Dorsey: Here it is, John. You announce 'em and we'll play 'em.

VAMP

Announcer: Frank Sinatra prompts your memory of yesterday singing If It's The Last Thing I Do.

IF IT'S THE LAST THING I DO

September 14, 1940 (Continued)

Announcer: Tommy's golden-voiced trombone is heard in I Live The Life I Love.

I LIVE THE LIFE I LOVE

Announcer: Connie Haines takes you back to the time of You're A Sweetheart.

YOU'RE A SWEETHEART

Announcer: Well, it's a far cry, Tommy, from the sweet simplicity of those hit songs of yesterday to the swing stuff of today.

Dorsey: It may be a far cry, John, but we're going to make it in one easy jump. We're going to let loose with a real Killer-Diller: Losers Weepers.

Announcer: That suits us all right down to the toes!

LOSERS WEEPERS

Announcer: And now, folks, Tommy has a very tender message in verse for you... Dorsey: Oh somewhere in this favored land the sun is shining bright And somewhere bands are playing and somewhere hearts are light, And somewhere men are laughing and little children shout (FAST) But right now you're ALL going to hear from your local announcer!

Announcer: Yes, but we'll be back with a second half hour of Tommy Dorsey in a moment! We pause briefly for station identification.

STATION BREAK

D M S

Announcer: Greetings, ladies and gentlemen, we're back with the second half of this full hour with that Sentimental Gentleman Of Swing, Tommy Dorsey and his Amateur Songwriting Contest. We'll have today's three entries a little later on, but right now Tommy has a number I'm sure you all want to hear!

Dorsey: You're sure, John?

Announcer: Positive!

Dorsey: All right we'll see! Audience how would you like to hear I'll Never Smile Again?

(APPLAUSE)

Dorsey: You win, John.

Announcer: How could I lose. This is the tune, folks, that brought fame and fortune to the amateur composer who wrote it -- Ruth Lowe.

Dorsey: All we can say is -- go thou and do likewise!

Announcer: Right. And here is I'll Never Smile Again, the Nation's favorite in that great arrangement featuring Frank Sinatra and the Pied Pipers.

I'LL NEVER SMILE AGAIN

September 14, 1940 (Continued)

Announcer: Well, Tommy, it'll take plenty of inspiration for another amateur to write as good a song as I'll Never Smile Again.

Dorsey: You bet it will, John.

The following scripted segment does not survive in the recording of the broadcast:

Dorsey: But sometimes something very dramatic happens in a person's life and out of the experience comes a great melody. It's nearly always that way with music that has a lot of "heart" in it.

Announcer: It must be so! Maybe there's such a tune in today's contest. Let's move on toward that part of the program as Connie Haines sings Dreaming Out Loud.

DREAMING OUT LOUD

Announcer: Now, Tommy, how about a little change of pace. Let's get away from the sentimental and into the elemental.

Dorsey: In other words you'd like a small helping of Killer Diller?

Announcer: That's right -- only perhaps a little more Diller than Killer.

Dorsey: I think we've got just what you want -- Blues No More written and arranged by Sy Oliver.

Announcer: Dish it up, Mistuh Dorsey, dish it up!

BLUES NO MORE

Announcer: Well the time has come, Tommy, [on broadcast: Maestro] to play the tune that won first prize in last week's Amateur Songwriting Contest. If I remember it was a swell tune and this week's prizewinner will have to go some to beat it.

Dorsey: Yes, last week's winner was right in there. It's a song called The Pied Piper Of Harlem and it was sent in by Gordon Anderson of Baltimore, Maryland. The Pied Pipers will sing it for you now.

The following ad-lib remark heard on the broadcast is not in the script:

Dorsey: And speaking of Baltimore, Maryland, we have one of our trumpet player in hospital there and we're hoping he will be back soon.

THE PIED PIPER OF HARLEM

September 14, 1940 (Continued)

Announcer: That was The Pied Piper Of Harlem which won twenty-five dollar last week for Gordon Anderson of Baltimore, Maryland. And now before Tommy announces this week's three tunes I'm going to tell all you amateur composers how to get in line for some of the prize in our Songwriting Contest. First thing to do is write today to Tommy Dorsey, Hotel Astor, New York City and enclose a stamped self-addressed envelope so that we can send you an official entry blank. Fill in this blank and return it with your song to Tommy Dorsey, Hotel Astor, New York City. Each Saturday until further notice Tommy will play three tunes sent in by amateurs and the one that's voted best by our audience will receive first prize of twenty-five dollars. Second prize is fifteen dollars and third prize, ten dollars. Once again, here's how to enter. Write first to Tommy Dorsey, Hotel Astor, New York City, and get an application blank. No songs will be considered unless accompanied by an entry blank completely filled in. The decision of the judges will be final. And now, here's Tommy with this week's three tunes.

Dorsey: Before playing the first tune, I'd like to ask our studio audience to help us as much as possible in choosing the best tune. We have a very excellent Applause Meter hooked up to catch every ripple of applause -- so when you like a tune applaud --- when you don't, don't. And please wait until the music has stopped before applauding --- because that makes reading the applause meter much easier. All right, here is tune number one for today --- Love Is All That Bothers Me. It was sent in by James Youd of DeKalb, Illinois, and Connie Haines will sing it.

LOVE IS ALL THAT BOTHERS ME

Announcer: That was Love Is All That Bothers Me, the first tune in today's Tommy Dorsey Amateur Songwriting Contest. And now here comes tune number two.

Dorsey: The second tune was sent to us by Al Selden of Greenwich, Connecticut and Sam Wagstaff of New York City. It's called How Could We Know and we'll have Frank Sinatra sing it.

HOW COULD WE KNOW

Announcer: All right, Tommy, what's the third tune in today's contest now that the applause for How Could We Know has died down?

Dorsey: The third tune selected by the judges to be played today is What Did I Say To You. It was entered in the contest by Eddie Kern of Brooklyn, New York, and I'm going to ask the Pied Pipers to take care of the vocal.

WHAT DID I SAY TO YOU

Announcer: That was entry number three, What Did I Say To You. And how does the Applause Meter look now, Tommy?

Dorsey: It looks little undecided. I think we'd better give it another chance to make up its mind. Let's have another round of applause from those of you who liked the first tune we played, Love Is All That Bothers Me.

(APPLAUSE)

Dorsey: All right. Now, how about a second vote on the second tune we played: How Could We Know.

September 14, 1940 (Continued)

(APPLAUSE)

Dorsey: Very well, and now let's hear from all of you who preferred the third tune in today's contest -- What Did I Say To You.

(APPLAUSE)

Announcer: Well, Tommy, I've been watching every wiggle of the Applause Meter and it looks as if we'll have to take time out to study the figures.

Dorsey: All right, John, you study 'em while we play East Of The Sun.

(Plug for Valley Dale Ballroom, where Dorsey is playing, insert here.)

Announcer: Okay, and folks East Of The Sun is a special swing arrangement in the same style as Tommy's arrangement of Marie. Frank Sinatra and the whole ensemble are featured vocally in this number.

EAST OF THE SUN

Announcer: Now, the results have been duly tabulated and Tommy Dorsey is all ready to announce the winner in today's Amateur Songwriting Contest.

Dorsey: Yes, and here it is, folks. How Could We Know. So, twenty-five dollars will go to Al Selden and Sam Wagstaff for writing it. And now, Frank Sinatra gives us a short reprise of today's winner.

HOW COULD WE KNOW

D M S

Announcer: Well, how did the other two tunes end up today, Tommy?

Dorsey: Second prize of fifteen dollars goes to Eddie Kearn of Brooklyn, New York for writing What Did I Say To You. Third prize of ten dollars is awarded to James Youd of DeKalb, Illinois for writing Love Is All That Bothers Me. And that's all the amateur songwriting contest till next week.

Announcer: Yes, but it isn't all the music for THIS week. What's the wind-up tune going to be, Tommy?

Dorsey: A little Killer-Diller called So What....

Announcer: Which is not nearly so lackadaisical as its title sounds.

SO WHAT

Announcer: The National Broadcasting Company hopes that you have enjoyed this full hour program with that Sentimental Gentleman of Swing, Tommy Dorsey, which has come to you from WCOL, Columbus, Ohio. We cordially invite you to tune in again next week and hear the three tunes selected to be played in the Tommy Dorsey Amateur Songwriting Contest.

(THIS IS THE NATIONAL BROADCASTING COMPANY)

October 12, 1940 (Sat)

**4:30 – 5:20 p. m.
WOW Studios
Omaha, Nebraska
NBC Red (WOW)
“The Dorsey Hour”
(Sustaining)**

THEME

Announcer: It's that Sentimental Gentleman of Swing, Tommy Dorsey, his golden voiced trombone and his versatile orchestra - with Connie Haines, Frank Sinatra and the Pied Pipers - coming to you from the studios of Station WOW in Omaha, Nebraska. Once more we bring you three tunes selected to be played today in the "Tommy Dorsey Amateur Songwriting Contest" and our studio audience here will vote its choice on our Applause Meter. But now I'd like to ask Tommy to vote HIS choice for the opening tune today.

Dorsey: Hold it, Russ, not so fast. First I want everybody in our great unseen audience to know who I'm talking to. Folks, it's Russ and I know he's going to be a big help in keeping things moving along.

Announcer: Thank you, Tommy, I'll do my best, and I'll start right now by asking you to ask Connie Haines to sing Lights Out, Hold Me Tight.

Dorsey: She's already agreed, Russ. In fact here she comes now.

Announcer: Somebody must have told her during rehearsal. Here it is! Lights Out, Hold Me Tight with Connie Haines expressing this very interesting sentiment!

LIGHTS OUT, HOLD ME TIGHT

Announcer: All right, Tommy, let's not waste any time getting into the second number. What's it going to be?

Dorsey: Whoa, Russ! Not so fast. What's your hurry?

Announcer: Well, you asked me to keep things moving, Tommy, so let's go...

Dorsey: Now now, take it easy, Russ. First, I've got something special to say! If you were tuned in last Saturday you heard the announcement about a new sponsored program! A show that may mean FAME AND FORTUNE to everyone who sends in a song! Beginning Thursday evening, October 17 -- this next Thursday -- over another network and every Thursday following, YOUR show will be on the air! All the gang, Frank, Connie, the Pied Pipers and myself will be on hand! And your songs will be the STAR attraction! Listen in later on the program for MORE DETAILS!

Announcer: Now that Tommy's finished talking, Tommy will start playing. The tune is The World Is In My Arms. Frank Sinatra sang it first when we introduced it at the Hotel Astor, and he's going to sing it again right now.

THE WORLD IS IN MY ARMS

Announcer: Well, Tommy after hearing that swell number I'm sold on keeping a slower tempo to things. It's nice and restful.

Dorsey: Yes, it certainly is. But it doesn't give the 'gators much to truck to. So now, we're going to pick up the pace and swing out with a little number entitled Take It.

October 12, 1940 (Continued)

Announcer: That's all right by me! I think we all can take it the way you dish it out!

TAKE IT

Announcer: Say, Tommy, last week Frank Sinatra sang a new song that seemed to me to have the makings of a hit. It was called Head On My Pillow and I wonder if you could play it now -- as a sort of an inspiration to the Amateur composers listening in who'd like to enter your Amateur Songwriting Contest.

Dorsey: All right, we'll do that and then right afterwards you can tell everybody just how to go about entering.

Announcer: I see -- from inspirations to regulations in one easy number. Composers - - attention. Frank Sinatra sings a song that's going places in popular favor -- Head On My Pillow.

HEAD ON MY PILLOW

Announcer: Now we ask you - all you amateur composers - what has that tune got that yours hasn't got? Maybe a lot -- but one way to find out is to enter your tune in the "Tommy Dorsey Amateur Songwriting Contest." Here's how you do it. First, write to Tommy Dorsey, Hotel Astor, New York City, enclosing a stamped, self-addressed envelope so that we can send you promptly an official application blank. Fill it in and return it with your song to Tommy Dorsey, Hotel Astor, New York City.

Dorsey: Better repeat that once, Russ, in case anybody missed it.

Announcer: Once again, here's what to do. Write today to Tommy Dorsey, Hotel Astor, New York City, for an official entry blank before sending your song. No songs can be accepted unless accompanied by an official entry blank completely filled in. And the decision of the judges is final as to which tunes are worthy of being played on the Tommy Dorsey programs.

Dorsey: Yes, and remember what I told you a few minutes ago: -- After today the winning tunes will be announced on our new Thursday program. Just consult your local paper for the time and station folks -- so you don't miss the weekly winners.

Announcer: Say, Tommy, I understand that you're on your way to Hollywood now. Is that true?

Dorsey: We're heading that way, Russ. But so far the talent scouts haven't raided our ranks for talent.

Announcer: Well, I don't understand that. What has Kay Kyser got that you haven't got?

Dorsey: A contract. Not to mention a new picture.

Announcer: What's the picture?

Dorsey: "You're The One."

Announcer: Any good tunes in it?

Dorsey: You've Got Me This Way.

Announcer: Anybody going to sing it now?

Dorsey: The Pied Pipers.

Announcer: I knew we were leading up to something! Let's have it!

YOU'VE GOT ME THIS WAY

October 12, 1940 (Continued)

Announcer: Well, Tommy, what do you say -- aren't you going to play any of the amateur tunes today? When's the contest come off? Dorsey: You know very well, Russ, that the three tunes in today's contest will be played during the second half of the program. Why do give people the wrong idea?

Announcer: Well, I had to say something while you were coming from the bandstand to the microphone!

Dorsey: Then why didn't you say "The next number will be I Could Make You Care sung by Frank Sinatra."

Announcer: I didn't say it - because it's your line!

Dorsey: Oh, getting technical, eh?

Announcer: No, just following the script.

Dorsey: Oh, are we using a script? Well, why didn't you tell me?

Announcer: It's all right folks. I think you're going to hear I Could Make You Care.

I COULD MAKE YOU CARE

Announcer: The time has come to wind up the first portion of today's Tommy Dorsey program. Tommy, what's the killer-diller for today?

Dorsey: Old Black Joe by Stephen Foster.

Announcer: That's no killer-diller!

Dorsey: It is the way we play it. Listen for Ziggy Elman's trumpet, he's in the groove.

Announcer: All right, Tommy. Swing out the new Old Black Joe.

OLD BLACK JOE

Announcer: Say, Tommy, how're you on quizzes? Think you can use the word "pause" in three familiar ways....

Dorsey: Why sure, Russ. "The Pause That Refreshes", "Pa's right and ma don't care" and We pause briefly for station identification.

(STATION BREAK)

Announcer: Here we are folks, back in the studios of station WOW, Omaha, for the second half of the Tommy Dorsey program. During this part of the show we're going to bring you the three tunes selected to be played today in the "Tommy Dorsey Amateur Songwriting Contest." Say, Tommy, how long are you going to keep all the contestants in suspense?

Dorsey: Oh, not very long, Russ. But I would like to sneak in Funny Little Pedro first, if you think it's all right.

Announcer: Sure, it's all right. In fact, the way the Pied Pipers sing it -- it's a little more than all right!

FUNNY LITTLE PEDRO

October 12, 1940 (Continued)

Announcer: Okay, Tommy, you got that introductory tune in -- I guess we can get right to the business of the Songwriting Contest and not keeping the hopefuls in suspense any longer.

Dorsey: Well, I'll tell you what, Russ. I would like to play one good popular tune -- to sort of give them a mark to shoot at.

Announcer: Since you put it that way, I guess the contest can wait a minute. What's up on the list these days?

Dorsey: One of the popular favorites is And So Do I and I think Connie Haines is the girl to put it across.

Announcer: And So Do I, Tommy -- And So Do I.

AND SO DO I

Announcer: All right, Tommy, no more procrastination -- let's have the three entries in today's Amateur Songwriting Contest.

Dorsey: Say, Russ, you remember our Killer-Diller arrangement of Old Black Joe?

Announcer: Yes.

Dorsey: Like it?

Announcer: You bet.

Dorsey: Well, how would you like to hear us play a Swing Classic arrangement of Stephen Foster's Swanee River?

Announcer: But, the contest -- er -- say, I think we WOULD like to hear Swanee River!

SWANEE RIVER

Announcer: Well, Tommy, now there isn't the slightest reason in the world for not getting into the Songwriting Contest.

Dorsey: Why, Russ, there's a lot more than a SLIGHT reason for not going right into it. First, you've got to repeat the rules and regulations for the late tuner-inners.

Announcer: Oh yes - so do I! Amateur composers, here's your chance. Write today to Tommy Dorsey, Hotel Astor, New York City, enclosing a stamped, self-addressed envelope so that we can send you promptly an official entry blank. Fill it in and return it with your song to Tommy Dorsey, Hotel Astor, New York City. Once again - remember, before sending in your song, be sure to write to Tommy Dorsey, Hotel Astor, New York City and get an official application blank. No tunes can be accepted unless accompanied by an application blank completely filled in. And the decision of the judges will be final regarding which tunes are to be played on the Tommy Dorsey program.

Dorsey: And, by the way, folks, they'll be announced on another of our programs earlier in the week from now on. Of course, we'll continue our Saturday shows, but without the contest. Now, Russ, we're all set to announce today's three entries.

Announcer: Why, Tommy, haven't you forgotten something?

Dorsey: Why no. I thought you wanted us to get right into the contest.

Announcer: Yes, but not before you play the tune that won last week's contest. Dreamin', Just Dreamin' which won twenty-five dollars first prize. Let's hear the Pied Pipers sing it again today.

DREAMIN', JUST DREAMIN'

October 12, 1940 (Continued)

Announcer: All right. Tommy, the decks are cleared for action. Is the audience ready to vote its verdict on our applause meter?

Dorsey: Yes, I'm sure they are. But first, I'd like to ask them all to give us a lot of help - to vote honestly and loudly for the tune they like best. But folks, don't start applauding till the music stops, that only gums up the Applause Meter. All right, here's Amateur Tune Number One for today: Lovely Is The Word For You which was sent in by G. William Garney and Rosalyn Scarborough of Birmingham, Alabama. Announcer: Lovely Is The Word For You will be sung by Connie Haines.

LOVELY IS THE WORD FOR YOU

Announcer: The applause is just being registered for the first tune in today's Tommy Dorsey Amateur Songwriting Contest. And there's Tommy to announce the second entry.

Dorsey: The second amateur tune is Garden Of Roses by Charles Peter Weiss of Woodside, Long Island, New York.

Announcer: Frank Sinatra will handle the vocal of Garden Of Roses.

GARDEN OF ROSES

Announcer: That's the second amateur tune for today, folks - and now Tommy's going to tell us what the third tune is going to be.

Dorsey: Tune Number Three was sent in by Mr. and Mrs. Sam A. Milam of Kansas City, Missouri. It's called What Am I To Do.

Announcer: And the Pied Pipers will sing the case for What Am I To Do.

WHAT AM I DO TO

Announcer: Well. Tommy, judging from the applause, I'd say we have a pretty close race today for the first prize. How about our usual recount?

Dorsey: Yes, I think a recount is in order, Russ. Audience -- how about another round of applause from those who liked the first tune we played today: Lovely Is The Word For You.

(APPLAUSE)

Dorsey: all right - now - let's hear from those who liked the second tune: Garden Of Roses.

(APPLAUSE)

Dorsey: Now, another verdict, please, on Tune Number Three: What Am I To Do.

(APPLAUSE)

Dorsey: Well, Russ, I think we'd better take a close squint at the old Applause Meter while the orchestra plays something. You give 'em your request numbers.

October 12, 1940 (Continued)

Announcer: Just the chance I've been waiting for. I'd like to hear a Marie-style number. How about it boys, you and Frank Sinatra all join in and sing out with Who - that old favorite from the musical show "Sunny."

WHO

Announcer: All right, folks, here comes Tommy now to announce the winner in today's Tommy Dorsey Amateur Songwriting Contest. What's the verdict Tommy?

Dorsey: According to our old reliable Applause Meter -- first prize of twenty-five dollars should be sent to Mr. and Mrs. Sam A. Milam of Kansas City, Missouri for writing What Am I To Do.

Announcer: And I think we ought to have a little reprise of the winning tune right now.

WHAT AM I TO DO

Announcer: Well, Tommy, how'd the other two tunes stack up in the final reckoning? Dorsey: 3rd prize of ten dollars will be sent to Charles Peter Weiss of Woodside, Long Island, New York for writing Garden of Roses. And, of course, the 2nd prize of 15 dollars is left for G. William Garney and Rosalyn Scarborough of Birmingham, Alabama who sent in Lovely Is The Word For You.

Announcer: Well, that winds up today's Tommy Dorsey Amateur Songwriting Contest -- but as for the future... Well, Tommy?

Dorsey: All right, Russ, and here, folks, is our big news about the SENSATIONAL NEW program starting next Thursday night!! Over another network -- YOUR program -- FAME AND FORTUNE will be on the air! We'll all be on hand -- the orchestra, Frank Sinatra, Connie Haines, the Pied Pipers and A SPECIAL SURPRISE GUEST! But most important! The songs YOU send in will be reviewed, judged and winners declared! To the FIRST PLACE WINNER each week will go a publishing and royalties contract - and an advance royalty check!!!! And the second and the third song to be picked will ALSO receive a large CASH award. Think of it! YOUR song PUBLISHED! A board of famous orchestra leaders will act as judges! It's REALLY your chance for FAME AND FORTUNE! So don't miss the program! Remember, it's Thursday night, OCTOBER 17 over another network. It may mean - just for a simple melody and words - a chance for FAME AND FORTUNE! It starts this next Thursday! And every Thursday over another network. Consult your local newspaper for time and station.

Announcer: We will consult our local newspaper, Tommy... but meanwhile I have already consulted our local music sheet in search of the killer-diller we're winding up today's show with. It's So What , lades and gentlemen, written and arranged by Sy Oliver and featuring Don Lodice on the saxophone.

SO WHAT
CLOSING

Announcer: For the last hour, you've been listening to that Sentimental Gentleman of Swing, Tommy Dorsey, together with his band. Connie Haines, Frank Sinatra, and the Pied Pipers. Remember to tune in on their new program next Thursday... and don't forget that they'll also be back again at this same time next Saturday, minus the songwriting contest, but nevertheless with plenty of music as you like it - sweet and hot. Today's program has come to you from the studios of station WOW, Omaha. This is the National Broadcasting Company.

December 29, 1940 (Sun)

7:30 – 8:00 p. m.
NBC Radio City
“Fitch Bandwagon” 22
New York
NBC Red (WEAF)

Jack Costello, announcer
Tobe Reed, host

MUSIC: FITCH SIGNATURE

Announcer: Here comes the Fitch Bandwagon!

Vocal:

“We’re at your door, you’re sure to call for more, If you use Fitch Shampoo”
“So don’t despair, just use your head and save your hair with Fitch Shampoo”

Announcer: Yes folks, it’s Fitch Bandwagon time all over America. And we bring to your door our cargo of the famous Fitch’s Dandruff Remover Shampoo and Ideal Hair Tonic. And to round out our cargo, we have one of America’s most famous orchestras right here, ready to be introduced by your Bandwagon driver - Tobe Reed!

(APPLAUSE)

Tobe: Thank you Jack Costello, and hello everybody. Well, we might describe our guest tonight as a sort of delayed Christmas present, or perhaps an early New Years’ offering... But at any rate, I think you’ll all agree that the F.W. Fitch Company brings you a real holiday present wrapped up in this familiar melody...

MUSIC: DORSEY’S THEME
(AUDIENCE APPLAUSE ON CUE FADES FOR)

Tobe: It’s Tommy Dorsey! That Sentimental Gentleman in person, and with that great orchestra of his that’s been making musical history. So now Tommy, how about making a bit of that history for us here on the Bandwagon?

Tommy: I might add that the Fitch Bandwagon hasn’t done so badly itself in the musical history department. For the years it’s been rolling, it’s chalked up a swell record of musical entertainment, so I’m more than happy to contribute my share. Name it, and you can have it!

Tobe: Well, last week when we announced that you were going to climb on the Bandwagon today, a gang of our young and enthusiastic Bandwagon passengers swamped me with requests for your special Tommy Dorsey arrangement of Swingtime Up In Harlem.

Tommy: These young Gates will find out that they’ve hit the Jack Pot, because here it is, with little Connie Haines leading the swinging...

MUSIC: SWINGTIME UP IN HARLEM
(APPLAUSE)

December 29, 1940 (Continued)

Tobe: Whenever we trace a career like that of our guest Tommy Dorsey, we can be sure that our way of life here in the good old USA is pretty much on the right track... America has seen Tommy working in the coal mines as a youngster; being taught to play the trombone by his father; parading with his town band while still in short pants; then graduating to well-known orchestras, and eventually ending up at the top of the profession with his own orchestra. It's my guess that this year has been your best, hasn't it Tommy?

Tommy: It was a pretty lucky year all right Tobe, and I just hope that we can do as well in 1941.

Tobe: Then they'll have to open bigger and better places, because you've knocked over the biggest we have now. I'll bet you got a kick out of being selected to open the new Palladium out in Hollywood, didn't you Tommy?

Tommy: We sure did. That Palladium is really a hunk of building Toby, and our opening night was a thrill I'll never forget.

Toby: I suppose the place was studded with stars?

Tommy: Yes, there was a good turnout... Jack Oakie, Rudy Vallee, Barbara Stanwyck with Bob Taylor, Tony Martin, Lana Turner, and a lot of others.

Tobe: And rumor reached us that your orchestra was un-veiled by a gal who makes a specialty of "un-veiling"?

Tommy: Very subtle Toby. Yes, Dorothy Lamour cut the ribbon that held the curtains to the bandstand, and we swung into our first tune.

Tobe: I guess I'm pretty poor substitute for The Lamour, but not to be outdone I'd like to un-veil Frank Sinatra. And in turn I like to have Frank un-veil The Moon Won't Talk. If you please Tommy - the Dorsey downbeat.

MUSIC: THE MOON WON'T TALK
(APPLAUSE)

D M S

Announcer: Another new year in sight. That means another season of the Bandwagon, another year for the makers of Fitch Shampoo to bring you the same high quality product that millions of men, women, and children have depended on since before the turn of the century. As one page of the calendar after another drops away into the past, Fitch Shampoo keeps growing to be more and more of an American favorite, both in the United States and Canada. Everywhere, Fitch Shampoo is sold under the same money-back guarantee to remove dandruff with the first application – a guaranteed back by one of the world's largest insurance firms. Yes - Fitch Shampoo always accomplishes the same thorough task. First it dissolves all traces of dandruff both on the scalp and throughout the hair. Then in either hard or soft water, it works up a creamy abundant lather that carries away the dissolved dandruff and dirt. This action is so efficient that after a Fitch Shampoo your hair and scalp are left antiseptically clean. At the same time, Fitch Shampoo is so mild that it will not harm even a baby's tender scalp. And remember too, that Fitch Shampoo is economical to use. Have professional applications at your barber or beauty shop - or buy a bottle of Fitch Dandruff Remover Shampoo at your favorite drug counter tonight. It reconditions as it cleanses.

December 29, 1940 (Continued)

MUSIC: DEEP RIVER
(APPLAUSE)

Tobe: Our guest Tommy Dorsey brings us further proof that now-a-days if you want your boy to become a movie actor, just start him out as an orchestra leader. Do you folks realize that last Summer at almost the same time, Tommy Dorsey, Kay Kyser, and Orrin Tucker were all out in Hollywood making movies? Well Tommy, what do you think of the play action business?

Tommy: All I can say is that it was as much work as I ever bit off in my life. Do you realize that we had to be on the set every day at 8:15 in the morning after working until two every night at the Palladium?

Tobe; That's right. I didn't realize that you were doing double duty. That early morning routine must be pretty tough on a musician, isn't it?

Dorsey: We didn't have it as bad as Connie Haines. She's the kid that really took a beating. You see, girls have to be on the set two hours early for their make-up, while men only have to spend half hour putting on war paint. I guess that shows you what they think are important out there.

Tobe: And they still call them the "weaker sex"! Well, I hear that you were wonderful, and as natural as anyone could be.

Tommy: How could I miss. In the picture I play the part of Tommy Dorsey, and I claim that no one can play Tommy Dorsey better than I can.

Tobe: I don't think I could challenge that statement. You mean you didn't have "camera fright" or feel nervous at all?

Tommy. Not a bit because I was right in my element. Now if they'd asked me to be an actor, I'll admit that I might have had a first class case of the shakes. No, I left the acting to Bert Wheeler, Phil Regan, and Virginia Dale.

Tobe: The picture is to be called Las Vegas Nights, Tommy?

Tommy: That's correct, You can look for it to be released soon.

Tobe: And look for it I will, because when Tommy Dorsey plays the part of Tommy Dorsey in a picture, I can be pretty sure that I'll hear some of that trombone that no one else plays quite like Tommy Dorsey. So how about bringing that horn into the Bandwagon picture right now with an arrangement that is rapidly taking its place as one of your classics? I mean Swanee River.

MUSIC: SWANEE RIVER
(APPLAUSE)

Tobe: Well, Tommy you've given us a good account of yourself on the movie set but how about those little off-the-record experiences? Can you give us a few incidents connected with making your first picture?

Tommy: Well, I can give you a cute story about one of your favorite stars.

Tobe: That's what we want. Let's have it.

Tommy: I was flattered to discover that one of my most ardent fans is Barbara Stanwyck. In fact she's such a fan that we nearly disrupted work on the set where she was making a picture.

Tobe: You mean Barbara Stanwyck is really a "hep cat", Tommy?

Tommy: One of the best... The set where she was working was quite close to ours, and Barbara made a practice of sneaking over with us to listen to the orchestra. She even had the boys putting on private jam sessions for her in their off moments.

Tobe: Can't say that I blame her for that.

December 29, 1940 (Continued)

Tommy: It finally got so bad that her director accused us of holding up his production. The payoff was one time when she returned to her set, she found a ball and chain waiting for her which the director clamped on her to keep her there. We didn't see much of her after that.

Tobe: What a way to treat such an ardent employee. Which reminds me Tommy, how's your Thursday night Amateur Song Contest going?

Tommy: Going great guns, Tobe. I've had some mighty fine songs submitted.

Tobe: Where did you get the idea for the contest?

Tommy: Well, I'll always felt that there was lots of hidden talent all over the country. The first proof of it was when I played one night near my Dad's home in June of 1936. A fellow named Michael Edwards submitted a tune called Dancing With You. We played it that night and it scored a big hit.

Tobe: Dancing With You? I don't seem to remember it.

Tommy: You wouldn't remember it by that title. When we decided that the song had merit, we brought it to New York and gave it a stronger set of lyrics, and changed the title of Once In A While.

Tobe: So that's where you got Once In A While... I sure remember that tune. And course we all know about the success of I'll Never Smile Again which was written by an amateur.

Tommy: A point that might surprise you, Tobe, is the fact that out of four songs that were on the Hit Parade for 16 weeks, two of them were these amateur songs, Once In A While and I'll Never Smile Again.

Tobe: I'd say that the beginners have sure lived up to your faith in them, Tommy. What's your latest one?

Tommy: It's titled Oh! Look At Me Now and was written by Johnny DeVries, an amateur living in Brooklyn, New York.

Tobe: And what a break it's getting right now, when we consider that it has the support of Connie Haines, Frank Sinatra and the Pied Pipers and the music of Tommy Dorsey.

MUSIC: OH, LOOK AT ME NOW
(APPLAUSE)

Announcer: Tobe, you have been asking a lot of questions this evening. Now let me ask you one.

Tobe: All right, Jack Costello. What is it?

Announcer: How about it: isn't a woman's hair one of the first things you notice?

Tobe: I'd say yes to that, Jack. And I think most men would agree with me. Right?

Announcer: Yes, men do agree that it is important for a woman to have beautiful hair. And therefore it's important for a woman to know what a real beautifier Fitch Shampoo is for all colors and textures of hair. Beauty depends on cleanliness and health to a very large extent. Fitch Shampoo assures you of fundamental cleanliness because it enters right into the scalp openings and cleans them out. It dissolves dandruff. And finally, it removes from the hair shafts that dull coating left there by ordinary soap shampoo. All this accumulation of dirt and dandruff, Fitch Shampoo washes out without any help from an after-rinse, leaving your hair soft, glossy and manageable. As for health, Fitch Shampoo actually belongs in the antiseptic class, for it has germicidal power. Pure, safe and efficient, Fitch Shampoo bears the Good Housekeeping Seal of Approval. Have professional applications at your beauty or barber shop, or buy a bottle of Fitch Shampoo - spelled F I T C H - at your favorite drug counter tonight. Yes, for beautiful hair, use Fitch Shampoo regularly each week. Guaranteed to remove dandruff instantly.

December 29, 1940 (Continued)

MUSIC: OLD BLACK JOE

Tobe: Incidentally folks, here's a side of Tommy Dorsey that is rather hard to imagine. Can you imagine the famous T. D. as an autograph hunter? Here's a fellow who spends his spare time signing autographs, he's constantly surrounded by fans, and we find out he's guilty of the very same thing himself.

Tommy: Hey, wait a minute. How about telling the folks who they're for.

Tobe: Well, if you insist, I suppose I'll have to qualify that statement. You see, folks, Tommy collects autographs for his two children, Patsy and Tommy Jr., otherwise known as Skipper.

Tommy: And they kept me plenty busy in Hollywood. They wanted autographed pictures of every star out there. I give them the pictures as rewards for good behavior.

Tobe: And how has their behavior been?

Tommy: I must say it's been pretty good. Once last year Patsy let me down.

Tobe: What sort of mischief did she get into?

Tommy: She was attending Miss Gibbs School for Girls in New Jersey, and she was rehearsing for her part in a school pageant. Patsy was one of a group of six little girls who were to do a Grecian dance.

Tobe: You mean with flowing white robes, bare feet, and all that sort of thing?

Tommy: That's right. Very artistic. Well, at one of their rehearsals, some noise was heard by one of the teachers. When she investigated, she discovered that Patsy was teaching the kids to shag and Susie-Q to my recording of Stop, Look And Listen. It was disgraceful!

Tobe: Tommy, I can just see them Susie-Q-ing in their Grecian robes, strutting to that jive.

Tommy: Well, I don't think it was very funny.

Tobe: I hope you weren't too severe (CHANGED INTO:) Well, I suppose you were right. That sort of thing was probably very much out of place at Miss Gibbs School for Girls.

Tommy: I'll say it was out of place. Patsy should have known better. For a shag, she should have been playing my recording of Boogie Woogie.

Tobe: Well, after all, she was only a child, Tommy. But right now we're moving a milestone by talking when you should be playing your recently recorded Quiet Please because I want to see the gang here in the studio go crazy when Buddy Rich cuts loose on those drums...

MUSIC: QUIET PLEASE

(APPLAUSE)

MUSIC: DORSEY'S THEME - fades on cue for:

Tommy: Well folks, I'm glad that the boss over at New York's Paramount Theatre let me take time off to run over here for this trip on the Fitch Bandwagon, because it's always a lot of fun to join you and make this trip. So now for myself, Connie Haines, the Pied Pipers, all the boys... this is Tommy Dorsey wishing you regular Bandwagon passengers a very Happy New Year, and may you keep rolling for a long time to come...

(APPLAUSE)

December 29, 1941 (Continued)

Tobe: And same to you from all of us, Tommy, and be sure to thank the Lewis-Howe Company for letting us borrow you from their Fame And Fortune program... Well, the Fitch Bandwagon rolls on into next week and into the New Year of 1941. Folks, your sets will be assured by your continued loyalty to Fitch's Dandruff Remover Shampoo and Ideal Hair Tonic. So next week, same time, same stations, we'd love have you take a ride with Al Goodman. One of radio's best known and best loved orchestra leaders. Al will have plenty of that music that's made him famous on hand for you, and also you will enjoy meeting Al face to face. So until then, this is your Bandwagon Driver Tobe Reed, speaking for the F.W. Fitch Company, saying not goodbye nor good night but a Happy New Year to you all.

MUSIC: FITCH SIGNATURE - fades after vocal for:

Announcer: The Bandwagon is brought to you by the F.W. Fitch Company, makers of the famous Fitch Dandruff Remover Shampoo and Ideal Hair Tonic.

MUSIC AND APPLAUSE OUT

Announcer: Men! Fitch's Ideal Hair Tonic is getting more popular every day, because it is not oily or greasy, yet it keeps the hair well-groomed and in place. Ideal Tonic is the perfect dressing for your hair. Jack Costello speaking, this is the National Broadcasting Company.

D M S

NBC's Key Station • New York

WJZ 

50,000 watts • 770 kc.

Represented by NBC SPOT SALES



NBC Blue Network
WJZ
NBC Radio City
Rockefeller Center – New York

1941

October 12, 1941 (Sun)

7:30 – 8:00 p. m.

NBC Radio City

New York

“Fitch Bandwagon”163

NBC Red (WEAF)

Jack Costello, announcer

Tobe Reed, host

Announcer: Here comes the Fitch Band Wagon!

Vocal:

“We’re at your door, you’re sure to sell for more, if you use Fitch Shampoo”

“So don’t despair, just use your head and save your hair, with Fitch Shampoo”

Announcer: Yes, there you have the musical door chimes that welcome you to another open house with the Fitch Band Wagon. Tonight again the F.W. Fitch Company, makers of the famous Fitch’s Dandruff Remover Shampoo and Ideal Hair Tonic, are happy to bring you one of America’s topflight bands and also of course, that well-known Band Wagon Driver - the Man Who Knows His Bands... Tobe Reed!

Tobe: Ah, thank you Jack Costello, and hello everybody. Well, tonight is one of those very special occasions here on the Band Wagon. We are playing this evening to a studio audience made up mostly of members, delegates, and friends of the National Hairdressers’ and Cosmetologists Association, who are holding their annual convention here in New York at the Hotel Pennsylvania. These are the folks who in a large way are responsible for keeping the old Fitch Band Wagon rolling, we so greet them with the music of a famous orchestra that they have helped bring to the country at large by way of the Bandwagon. We’re going to slide in on them with trombone music as only our guest can play it...

MUSIC: DORSEY’S THEME
(APPLAUSE)

Tobe: Yes, it’s that Sentimental Gentleman of Swing, Tommy Dorsey! Tommy, how are you?

Tommy: Well, Tobe, I’m aw reet!

Tobe: Wait a minute... Aw reet? What does that mean?

Tommy: Well, you know how it is. Everybody expects us Swing musicians to use a bit of Jive talk. I didn’t want to disappoint anyone, so I bought that expression from a fellow for a quarter. I forgot to find out what it means.

Tobe: Well Tommy, if you’re really serious about not wanting to disappointin’ the folks, let’s lose no time in inviting Connie Haines to share the mike with you as you play a T. Dorsey interpretation of Will You Still Be Mine?

October 12, 1941 (Continued)

MUSIC: WILL YOU STILL BE MINE
(APPLAUSE)

Tobe: Tommy, before the program went on the air I was thinking how long you've been up there among the top bands in the land. And as I listened to that swell Dorsey music I knew there was no reason why you should not continue to go on and go on.

Tommy: Thanks, Tobe. But how about Government priorities?

Tobe: Priorities? Now, you don't mean that the defense program can effect you?

Tommy I should say so. Already we've given up a couple of boys to the Service. And I'm proud of it. I'd probably be in there myself, only I just passed my 28th birthday on November 19th. Eight years ago, that was.

Tobe: Well, Tommy, the way you shoulder that trombone, I still think you'd make a good soldier. How's your health since that narrow escape you had on the operating table at Johns Hopkins?

Tommy: Oh, I feel great. But I don't think they'd ever O.K. me for the Army. I'm not symmetrical, you know.

Tobe: Oh - you mean that long right arm of yours! Folks, it is a fact that Tommy Dorsey's right arm is at least a full inch longer than his left - because ever since he was a youngster he's been reaching w-a-y down to hit those low notes on his trombone.

Tommy: With that reach, I'd probably knock my hat off every time I went for a salute.

The following was not used in the broadcast:

Tobe: Well, speaking of priorities, I hope there isn't any motel necessary to defense in that mellow slip-horn of yours.

Tommy: Tobe, they couldn't make this trombone into anything more deadly than it already is when I'm hittin' those notes wrong. That's really something.

Tobe: Tommy Dorsey - how you talk! I've never heard you miss a note yet.

Tommy: Well, I do from time to time - and it would sour cream. Guess I'll never give up trying to really master the old horn - unless the Government should need it.

(The broadcast skipped to here):

Tobe: I think you're safe, you're kinda doing your part - considering the big lift you've given the boys in our military camps, on many occasions.

Tommy: Well, we're glad to help. But during the aluminum drive I really send the Government my favorite mate. And boy, it was a honey. You may not believe it, but it was solid aluminum.

Tobe: That's not surprising, Tommy. We've always known you were a solid sender and that should apply to aluminum or music. But right now let's get out the aluminum department and move into something more melodic. By that I mean, let's have the current favorite, written by Frank Sinatra. Styled in the manner of Mr. Dorsey and sung by Frank Sinatra - This Love Of Mine.

October 12, 1941 (Continued)

MUSIC: THIS LOVE OF MINE
(APPLAUSE)

Tobe: In our studio audience today, Tommy, we have many distinguished members of the beauty profession here for the convention of the National Hairdressers and Cosmetologists Association. It's a pleasure to dedicate your delightful music to them.

Tommy: You know, Tobe, we owe a lot to the beauty profession. They've helped a great many people find happiness.

Announcer: Yes, they have - the happiness that comes with the assurance of looking well - of being well-groomed. Millions of people have found this happiness in Fitch's Dandruff Remover Shampoo. For you've often heard people say, "Oh, if I didn't have this ugly dandruff I'd be the happiest person in the world." And then they discover Fitch's Shampoo... and are happy to know that in one application every trace of dandruff is gone. The scalp is antiseptically clean and the hair has taken on new dancing highlights. Such is story of Fitch Shampoo. So many people have learned this easy way to hair beauty and health that they have made Fitch's the largest selling shampoo in the United States and Canada. Yes, people like Fitch's Shampoo because it's so different - it's even applied differently. It is put on the hair and scalp before any water is applied. In that way it penetrates and cleanses the thousands of tiny hair openings, dissolving the dandruff. When either hard or soft water is added, a rich abundant lather forms which carries away all this dandruff, dirt and foreign matter. No after-rinse is necessary. So, have a professional Fitch application at your barber or beauty shop or buy a bottle of Fitch Shampoo at your favorite drug counter. And remember - after and between Fitch Shampoos you can keep your hair shining and manageable by using a few drops of Fitch's Ideal Hair Tonic every day.

Tobe: You know, Tommy, the press and air are full of slogans. It seems everybody has one. We hear them so often that we soon begin to take them for granted. That's why I want to ask if it's really true you're a sentimental gentleman - as they claim.

Tommy: Is it really true that Fitch's Shampoo removes dandruff - as you claim?

Tobe: You bet it is. And they guarantee it to remove dandruff in the first application.

Tommy: That's your answer. I don't know about being a gentleman - but it's true I'm sentimental.

Tobe: But Tommy - in this business? I always thought band leading meant you had to be pretty matter-of-fact... there wasn't any room for sentiment.

Tommy: Maybe you don't know what kind of sentiment I mean. When leading a band and my kind of sentiment don't go together any more, I'll go back to driving a truck.

Tobe: Tommy, you can drive a truck if you like - but when someone gets in your way, you'll still be tooting a horn. But I suppose you define your brand of sentimentality.

Tommy: Tobe, it's simply an appreciation of all the breaks that have come to just an ordinary guy like me. For instance, take the boys in the band - they're pretty regular bunch. Look at 'em back there. Go ahead, force yourself to. Look at 'em.

Tobe: Don't let Tommy fool you, folks. A handsomer band you never saw.

Tommy: Anyway, they're mighty loyal to me, Tobe. Without that loyalty, believe me I'd really be back on that truck.

Tobe: I know, Tommy. But they should be loyal. After all, you pay them, don't you?

Tommy: Oh, yes - occasionally. All but my drummer, Buddy. He's already Rich.

October 12, 1941 (Continued)

Tobe: You can't kid me. Buddy Rich is one of the highest priced drummers in the business. And worth every cent of it.

Dorsey: Anyway, Tobe, you can't buy the kind of loyalty I mean. And that's what really makes a band.

Tobe: I get it.

Dorsey: Besides, I get sentimental when I think of all the kids over the country that seem to like our music. And over the opportunity to live and work in the good old U.S. I'm sentimental over my farm in New Jersey, and over my two youngsters – and boy, are they jitterbugs! Tobe, I love it all. It's a great life.

Tobe: And I know you're really saying that from the heart. Tommy, I suppose you put some of that zest for living into your version of Yes Indeed.

MUSIC: YES INDEED
(APPLAUSE)

Tobe: Folks, you know there's nothing unusual about seeing the name of your favorite bandleader on the radio or amusement page of your newspaper - but when one of them hits the headlines of the real estate page, it's something to look into.

Tommy: Oh, you mean that space we took for the boys in the band to hang out?

Tobe: Yes, Tommy. As I remember it, you signed a long term lease for the entire top floor and two penthouses of a Broadway building. That's nice, all right - but are you sure it's safe, signing up for such a long time?

Tommy: As long as I've got Joe Bushkin, my piano player, - it is, Tobe. Any time I want to break a lease, one look at Bushkin will do it.

Tobe: But seriously, Tommy - just what is the purpose of all that office space?

Tommy: Well, today the band business is a big business. No longer is it conducted on the curbstone in Tin Pan Alley. And so, we have set up offices where we can have all the many functions of a well-organized band under one roof. There are secretaries, stenographers, and even office boys. We will have rehearsal and recording studios there, where we can work out our musical problems at our own sweet time.

Tobe: That's what I call real business efficiency.

The following copy was not used in the broadcast.

Tommy: Yes - I only wish my dad could have lived to see it. Perhaps he'd finally be convinced I was doing better than [illegibly] on my trombone.

Tobe: How's that?

Tommy: Well, when Jimmy and I were kids he wanted us to learn to play an instrument, because he was the town's bandmaster - but he dreaded to hear us practice. So he made us go down in the basement.

Tobe: I see.

Tommy: We weren't to do any playing upstairs until we really got good.

Tobe: How long did it take you?

Tommy: Well, as for me - I'm afraid I never did get upstairs. Even after I grew up and had a band, he'd never let me play for him in the parlor. He didn't like my rhythm stuff - march music was his dish.

October 12, 1941 (Continued)

Tobe: But now, with those penthouses, you're really out of the basement.

Tommy: And boy, am I glad. Other bandleaders may talk about playing before the crowned heads of Europe, but one record I hold is safe.

Tobe: What's that?

Tommy: I have serenaded more mason jars than any other man who ever lived!

Tobe: So that's where you learned all about jam! Well, how about giving us a bargain basement special.

(The broadcast skipped to here):

Tommy: Well, - that's all I know about the office business but I do know it's a long way from the old Edora barn in Pennsylvania.

Tobe: Well, Tommy, before we get too deep in reminisces and before the people forget your sweet trombone auditory - let's have your arrangement of None But The Lonely Heart.

MUSIC: NONE BUT THE LONELY HEART
(APPLAUSE)

Tobe: You know, folks, Connie Haines in Tommy Dorsey's orchestra is really a devoted member of the Fitch Bandwagon, for earlier this afternoon, Christian Frederick, nationally famous hairstylist, gave her a Fitch Shampoo - then created the charming hair dress she's now wearing. Tell me, Christian, how did you archive such a beautiful coiffure?

Stylist: Well, Tobe, the first requirement for beautiful hair or for a successful permanent wave is that the hair be antiseptically clean and free from dandruff. That's why so many permanent wave manufacturers recommend Fitch Shampoo. At our convention here this week many hairstyling contests will be held, and from past experiences you can be sure Fitch Shampoo will be the basis for many prizewinning coiffures.

Announcer: That's right, Sir, for every year, wherever hairstyling contests are held, the country's leading beauticians use Fitch Shampoo... for price-winning Coiffures depend on hair that is sparkling clean. When beauticians who have a thorough understanding of the hair and scalp recommend Fitch's it is no wonder that millions of people insist on this same Fitch Dandruff Remover Shampoo to keep their hair radiantly clean and beautiful - and free from dandruff. Experience a new thrill by having a Fitch Shampoo - it's available at all of the better beauty salons. Remember the name. Fitch - spelled F i t c h. Use Fitch Shampoo regularly each week. It's guaranteed to remove dandruff with the first application.

MUSIC: [INFO MISSING]

Tobe: Tommy, what are your plans for the future?

Tommy: I'm glad you asked me that, Tobe. Of course, as you probably know, we have just opened this week at Frank Dailey's famous Meadowbrook, in New Jersey. But the really big thing for us is coming up after we close there.

October 12, 1941 (Continued)

Tobe: What's that?

Tommy: Victor Records is going to send us out on a grand tour of the country. If the idea proves successful in its first few weeks, we'll be on the road a total of nine months, playing in practically every state of the nation.

Tobe: The Fitch Bandwagon plays in every state in the country Tommy, so you'll be doing in person what the Fitch Bandwagon does on the air.

Tommy: Yes - there's never been anything quite like this tour, Toby. What gives us a thrill is the idea of going into parts of the country where we've never been, and meeting our fans - places like the Pacific Northwest, for instance.

Tobe: Well, Tommy, whether it's that tour, or any other venture you may embark on, we want to wish you the greatest success. In my book, no success is too great for the sentimental gentleman.

Tommy: Tobe, I appreciate the thought - but did you know there's such a thing as being too successful?

Tobe: No - I didn't think that was possible.

Tommy: Tobe, a couple of years ago I started a little newspaper for the members of our fan clubs, and called it Bandstand. I had my fingers crossed, hoping we could get enough subscribers to make it worthwhile.

Tobe: Well, did you make it worthwhile?

Tommy: Did we? In three months we had over 200,000 on our mailing list. The trouble was I sent it to our fans free of charge. If Uncle Sam is listening in, that's why income tax was so low that year. That little idea almost caused me to go broke - it did.

Tobe: Tommy, I never suspected that in addition to all your other accomplishments you were a newspaper publisher as well.

Tommy: The paper was simply too successful... I finally had to stop publishing it. But now that I'm opening those big new offices, perhaps I'll be able to start it up again. And if that time comes - Tobe, you will be the first to know about it.

Tobe: Say - I'm honored. How will I know?

Tommy: Through our advertising manager - the day he hits you for a double page spread on Fitch's Shampoo.

Tobe: Tommy - would you do that? Why, that would be a clean scalp! But say, if I'm going to be your financial backer, I guess I have a right to demand Swing High as only Tommy Dorsey can play it.

MUSIC: SWING HIGH

(APPLAUSE)

MUSIC: DORSEY'S SIGNATURE

October 12, 1941 (Continued)

Tobe: Thanks, Tommy, for a swell program, believe me, welcome back soon. That's a standing invitation that goes for all of us here on the Fitch Bandwagon.

Tommy: Thanks a lot, Tobe - it was a lot of fun for me and the band.

Tobe: Well, on last week's program, we introduced something new... the Fitch Bandwagon special released by Columbia Records. Frankly, we were anxious to see how you listeners would accept it. Well, there's no longer any doubt on our mind - believe me. It went over with a capital bang! So beginning next week, we're going to make it a permanent feature of the program. So if you, like good music, listen next week to our Fitch Bandwagon Special. It will be a special arrangement played in person by our guest orchestra for the very first time on the air. Then the following day it will be released in music stores all over the country exactly as it was played on the program and incidentally it will be played by America's Ace trumpet player, Harry James. I am sure you will make a point of hearing it. Yes, Harry James and his orchestra will be riding the Bandwagon with us next week same time, same stations. So until then, this is your Bandwagon Driver Tobe Reed, saying not goodbye... but good night.

MUSIC: FITCH SIGNATURE - fade after vocal for

Announcer: The Bandwagon was brought to you by the F.W. Fitch company.

(MUSIC AND APPLAUSE OUT)

Announcer: Men! The makers of Fitch's Dandruff Remover Shampoo have perfected a new and exclusive product, Quinoil Hair Dressing. It is made from an exclusive NEW formula containing five essential oils. Use a few drops daily to help protect the hair against wind and water. Quinoil keeps your hair in place, and glossy looking, yet it is not sticky, and will not stain pillows or upholstery. Ask your barber to apply Fitch Quinoil Hair Dressing - or get the big 6-ounce bottle for only 33 cents at your drug store. If you want a trial size of Fitch Quinoil Hair Dressing, it's free with the regular size bottle of Fitch's Dandruff Remover Shampoo at all drug retailers. Jack Costello speaking. This is the National Broadcasting Company.

1942

June 16, 1942 (Tue)

10:30 – 11:00 p. m.

NBC Radio City

New York

“The Tommy Dorsey Show” 1

NBC Red (WEAF)

Jack Costello, announcer

Announcer: When it comes to cigarettes, millions say - RALEIGHS. When it comes to music, millions say –

Audience: TOMMY DORSEY!!!!!!!

(APPLAUSE AND DORSEY SENTIMENTAL THEME HIT SIMULTANEOUSLY
- FADES FOR)

Announcer: Ladies and gentlemen, the Brown & Williamson Tobacco Corporation, in giving Red Skelton & Company a well-earned summer vacation, is happy indeed to welcome back to its Raleigh Cigarette program, the grand music of Tommy Dorsey and his orchestra. And here’s the sentimental gentleman himself, Tommy Dorsey!

(APPLAUSE)

D M S

Dorsey: Thank you and good evening, folks! It sure is a pleasure to be working again for my old boss, Raleigh cigarettes. We have our regular gang with us. Frank Sinatra, Jo Stafford, Ziggy Elman and Buddy Rich to name a few. And just as Raleigh cigarettes give you a plus in those coupons, we have a couple of plusses in our show. Hope you’ll be listening for them. First off, a bit of a go with The Song of India.

(APPLAUSE)

MUSIC: SONG OF INDIA

(APPLAUSE)

First commercial

June 16, 1942 (Continued)

Announcer: Ah yes... thank you, Mr. T D, for those golden memories - and those golden tones. And friends, just as those golden notes makes outstanding music, so do the more golden tobaccos denote finer quality in a cigarette - a superiority you can actually see in Raleighs. Now, that's not something we thought up. Experts judge tobacco grades by color - the more golden the tobacco, the higher the quality. Now. Compare the open ends of a pack of Raleigh Cigarettes with any other brand. You'll see at a glance the tobaccos in Raleighs are unmistakably more golden in color. Remember, on the authority of experts, the more golden tobacco - the tobaccos you can see in Raleighs - are choicer, more expensive. And for the more emphatic proof of superiority, thirty-one of those finer tobaccos are blended into Raleigh Cigarettes for unrivalled richness - smoothness - mildness. Raleighs give you valuable premium coupons, too, redeemable as well for United States War Stamps. Try a pack next time. You'll agree "it pays in many ways" to smoke Raleighs. The pack with the coupon on the back - RALEIGH CIGARETTES!

ORCHESTRA - FOR YOU - FADE

Announcer: How would you, my friend, like to have Tommy Dorsey play your favorite tune for your favorite person? And both you and that person receive a \$100 War Bond? Well, you're invited to join Tommy Dorsey's Interesting Request Contest this very night. Here's how it works! Write Tommy Dorsey a letter of fifty words or less, requesting him to play a certain song - FOR a certain person - your favorite person. Tell WHY you are requesting it. Address: Tommy Dorsey, Palmolive Building, Chicago, Illinois. If your letter is chosen as having the most interest and appeal - both YOU and the person for whom the song is requested will receive hundred dollar War Bonds from the makers of Raleigh Cigarettes. Tommy, will you give our audience an illustration of what those letters should be like?

Dorsey: That I will, Jack Costello. A fine example is a letter that came to me thru one of our broadcasts from the Astor Hotel. It went something like this - - Woman: "Dear Tommy Dorsey: I have a son somewhere out on the Pacific. He's doing his bit for Uncle Sam! Among the few things he took with him when he left us six months ago were several of your recordings. I think his favorite at the time was Yes, Indeed. If you could just play it on the air some night - and let him know in some way I asked you to play it for him, you would make me the happiest mother in America. Especially if he got to hear it."

Dorsey: Well, here's hoping both mother and son are listening, and with the help of Jo Stafford and Chuck Peterson, our answer to that letter is - Yes, Indeed.

(APPLAUSE)

ORCHESTRA - YES, INDEED

(APPLAUSE)

June 16, 1942 (Continued)

Announcer: Get your Request Letters in the mail tonight, or not later than midnight Wednesday - address Tommy Dorsey, Palmolive Building, Chicago, Illinois. Confine your letter to 50 words or less. You, and a friend, may win the two hundred dollar War Bonds. Say, Tommy, there's a telegram here from a guy by the name of Red Skelton. Ever hear of him?

Dorsey: (TRYING TO REMEMBER) Red Skelton! Red Skelton! Let's see, that name sounds familiar, Oh, sure! He's a guy who supported me in my last picture, "Ship Ahoy!" What does the wire say?

Announcer: It says, "Dear Tommy! Sitting here waiting for your new program. Congratulations and good luck. Please play a number from our picture, "Ship Ahoy"! Signed Red Skelton.

Dorsey: Well, thank you, Red Skelton. I could get Frank Sinatra and the Pied Pipers to sing Last Call For Love from our new picture. If I do I get a whippin! I DOOD IT! This is for you, Red!

(APPLAUSE)

MUSIC - LAST CALL FOR LOVE

(APPLAUSE)

MUSIC - SEGUE SAY "SI, SI" - FADE FOR

Announcer: It's Swingtime everywhere as the entire Dorsey gang play I Know That You Know.

I KNOW THAT YOU KNOW

(MUSIC UP TO FINISH)

(APPLAUSE)

Announcer: ATTENTION! SPECIAL COMMUNIQUE TO ALL THOSE WHO ENJOY HEARING TOMMY DORSEY'S TROMBONE! Each week Tommy is going to feature his famous trombone in a special concert arrangement, in which he will Salute America's Hero of the Week! And tonight. Tommy - - -

Dorsey: Tonight, with the playing of Sleepy Lagoon the boys and I would like to honor that gentleman from Shangri La - General Jimmy Dolittle!

(APPLAUSE)

MUSIC - SLEEPY LAGOON

(APPLAUSE)

Second commercial

June 16, 1942 (Continued)

Announcer: That's delivering the old dipsey-Dorsey, Tommy. And friends... those personal touches by the sultan of slip-hornia are extras you get when you listen to Tommy Dorsey and company. And let that distinction remind you that you get something extra when you buy Raleigh Cigarettes - a valuable premium coupon on the back of every pack. And today those Raleigh coupons are more valuable than ever because now they are redeemable for United States War Stamps. Yes, all you Raleigh Cigarette smokers can do yourselves and your country a mighty good turn... by turning in your coupons for War Stamps to help get the most precious premium of all - Victory! And if you haven't yet tried Raleighs, pick up a pack next time. You'll thoroughly enjoy Raleigh's richness - smoothness, mildness - the golden goodness of their superior tobacco blend. And certainly you'll enjoy saving these valuable Raleigh coupons - now redeemable for United States War Stamps. With all these finer cigarettes have to offer, you'll find "it pays in many ways" to smoke Raleighs. So get the pack with the coupon on the back - RALEIGH CIGARETTES!

MUSIC - SEGUE YOU'RE IN THE ARMY NOW - FADES FOR

Announcer: And now - the makers of Raleigh Cigarettes present -

MUSIC - TRUMPET FANFARE

Announcer: Tommy Dorsey's "Star In Uniform"! The service training camps of America are full of outstanding and brilliant talent, lined up, doing their duty in the great fight of all. Each week Tommy Dorsey will have as his guest one of these Stars In Uniform, who will be chosen by popular ballot by the men in the respective camps. Who's to be the first Star In Uniform, Tommy?

Dorsey: A fine musician who formerly played with us, Jack. Now stationed at Camp Upton. Here he is, ladies and gentlemen, Johnny Mince!

(APPLAUSE)

Dorsey: How you like tootin' Uncle Sam's horn, Johnny?

Mince: Thanks Tommy - it's good to be back on the bandstand.

MUSIC - MARIE

(APPLAUSE)

Announcer: There you heard Johnny Mince And His Clarinet, of Camp Upton, featured tonight as Tommy Dorsey's Star In Uniform. Next week our Star In Uniform comes to us from Camp Edwards.

June 16, 1942 (Continued)

MUSIC - SEGUE HAWAIIAN WAR CHANT
(APPLAUSE)

Announcer: Ladies and Gentlemen, before we say goodnight, a word for Sir Walter Raleigh pipe tobacco.

Commercial for Sir Walter Raleigh spot

Announcer: Pipe smokers... for a new high in smoking pleasure, try Sir Walter Raleigh. You'll discover a fresh, new flavor... a nut-like richness in Sir Walter Raleigh that's bound to please. It's smooth and mild and mellow... blended from an exclusive combination of extra-choice burleys. Cured and aged to perfection to bring out the full tobacco goodness. Sir Walter Raleigh never tastes hot or bitter. Burns even and cool with a pleasing, fragrant aroma that everyone enjoys. Try THE QUALITY pipe tobacco of America tonight. Get Sir Walter Raleigh!

MUSIC DORSEY THEME - SENTIMENTAL FADES FOR
(APPLAUSE)

Announcer: Want to say goodnight, Tommy?

Dorsey: Goodnight, everyone! Welcome back, next week. And we hope all our friends will remember our sponsor! Goodnight!

Announcer: Next week - same time - another grand show with Tommy Dorsey and His Orchestra, Frank Sinatra, Jo Stafford, Ziggy Elman, Buddy Rich, the Pied Pipers and all the gang, the War Bonds Request Contest, Star in Uniform, and Tommy Dorsey's own Trombone Spot. Next Tuesday night - the TOMMY DORSEY SHOW!

THEME TO FINISH WITH APPLAUSE

Announcer (NBC): The Tommy Dorsey Show came to you from Radio City, New York. This is the National Broadcasting Company.

1943

June 2, 1943 (Wed)

8:30 – 9:00 p. m.

Earle Theatre

Philadelphia, Pennsylvania

“The Tommy Dorsey Show”

Jimmy Dorsey Substituting For Tommy Dorsey

NBC Red (KYW)

Jimmy Dorsey and his Orchestra

With Bob Eberly and Kitty Kallen

Announcer: Radcliffe Hall.

Announcer: When it comes to cigarettes, millions say -

Audience: RALEIGHS!

Announcer: When it comes to music, millions say -

Audience: TOMMY DORSEY!

J. Dorsey: Wait a minute - not so fast - it's Jimmy Dorsey!

Announcer: Well, so it is! So it is!

MUSIC: THEME

Announcer: Ladies and gentlemen -- Jimmy Dorsey and his orchestra for Tommy Dorsey for Raleighs! Just to get everything straight, let me explain that Tommy and the boys are taking a short vacation -- so his loving brother Jimmy stepped in for those Fresher Raleigh Cigarettes, to bring you the Dorsey show from the city of Brotherly Love. In keeping with that spirit, Jimmy is dedicating the first number to the Sentimental Gentleman in his crew - What A Holiday!

MUSIC: WHAT A HOLIDAY

(APPLAUSE)

J. Dorsey: Thank you, ladies and gentlemen and a Raleigh welcome to all of you. You know, Radcliffe Hall while we're here in Philadelphia, I think the boys ought to do some sightseeing --

Announcer: Have you been to Elfreth's Alley yet, Jimmy?

J. Dorsey: Well, I think Bob Eberle must have -- cause he's certainly singing an appropriate tune -- Let's Get Lost.

MUSIC: LET'S GET LOST

(APPLAUSE)

FIRST COMMERCIAL

June 2, 1943 (Continued)

Announcer: Fittingly enough, Brother Jimmy is pinch-hitting for Brother Tommy here in Philadelphia, the City of Brotherly Love.

J. Dorsey: And Brothers, you'll love Raleigh cigarettes -- and that goes for you Sisters, too.

Announcer: Spoken like a true Dorsey, Jimmy. Yes, smokers, you will enjoy Raleigh Cigarettes , especially if you're the type who enjoys something a little bit better. They're superior cigarettes - - and you can see why. Open up a pack of Raleighs. Then compare their open ends side-by-side with any brand - any other. You can plainly see the tobaccos in Raleighs are contrastingly more golden in color. And professionals in the tobacco business will tell you those more golden tobaccos mean choicer, more expensive quality. Translated into terms of your own taste, they mean a clearer, brighter, more completely satisfying flavor.

J. Dorsey: And best of all, Raleighs are kept that way.

Announcer: Right! Raleigh Cigarettes are flavor-protected - kept Factory-Fresh! Their freshness sealed in by Raleigh's moisture-proof inner package lining. Yes, smokers, Raleighs have some mighty attractive advantages. So, next time, try Raleighs - a better cigarette - a fresher cigarette - always at its best. Raleigh Cigarettes!

MUSIC: SAK HOUSE STOMP

(APPLAUSE)

MUSIC: REMEMBER

(FADE TO BACKGROUND FOR)

Announcer: You know, ladies and gentlemen almost - every year someone Says. Broadway is slipping -- They said that in 1929 because of the talking picture "craze" - but 1929 was a year of memorable shows -- Preston Sturges' "Strictly Dishonorable" -- the Pulitzer price winner "Street Scene". The talkies made great headway that year., too -- Maurice Chevalier twirled his famous straw hat in "The Love Parade". There was Ronald Colman is "Bulldog Drummond" and the comedy "Three Live Ghosts" introduced a new movie star - Robert Montgomery. Tin Pan Alley turned out I'll Always Be In Love With You -- Exactly Like You. So tonight, for all of you romancers of that day we're playing a medley of those 1929 hit songs.

MUSIC: MEDLEY OF

I'LL ALWAYS BE IN LOVE WITH YOU & EXACTLY LIKE YOU

(FADE FOR)

J. Dorsey: Bob Eberle sings I'll Always Be In Love With You.

MUSIC: MEDLEY UP TO FULL

(APPLAUSE)

Announcer: Seven Million, One-Hundred and Thirty-Eight Thousand Raleighs - yes, Seven Million, One-Hundred and Thirty-Eight Thousand Raleigh Cigarettes have been shipped overseas during the past week for free distribution to our fighters at battle stations abroad. Among the patriotic labor unions, civic and fraternal organizations who helped swell this number were the International Association of Machinists of Washington, D.C. and the Kiwanis Club of Pasadena, California. Good luck, boys, and good smoking - they're Raleighs!

June 2, 1943 (Continued)

MUSIC: I HEARD YOU CRIED LAST NIGHT FADE FOR

J. Dorsey: Our own beautiful Kitty Kallen sings I Heard You Cried Last Night.

MUSIC: KALLEN AND ORCHESTRA UP TO FINISH
(APPLAUSE)
MUSIC: ANCHORS AWEIGH

Announcer: Raleigh Cigarettes present The Dorsey "Star In Uniform".

MUSIC: FANFARE

Announcer: Ladies and gentlemen here is Jimmy Dorsey's Star In Uniform, 19 year old (rank) _____ Billy Oblak, from Uncle Sam's Brooklyn Navy Yard.

J. Dorsey: Hello Billy, glad you could be with us on the Raleigh show.

Billy: Thank you Jimmy, it's really a kick to be back with Dorsey gang once more.

J. Dorsey: Yes folks, Billy was the youngest member of our band for about a year and he left us to join the Navy about last January. By the way, how do you like the Navy Bill?

Billy: It's great, Jimmy, and all the guys at U S Naval Receiving Station say it's the only thing, especially if you want to take a swat at Tojo and Hitler, and who doesn't?

J. Dorsey: Well, besides your learning to be a good sailor, what else do you do?

Billy: I am a member of the Ships Company Band.

J. Dorsey: Billy, if we could scare up a trumpet for you, how would you like to join us in something solid.

MUSIC: OBLAK AND ORCHESTRA

Second Commercial

Announcer: That was Billy Oblak, Raleigh's Star In Uniform. You know, right here in Philadelphia, American liberty was born. And today, all over the nation, Americans are investing in War Bonds and Stamps to preserve the freedom we've won. Now, you Raleigh smokers have the privilege of doing more.

J. Dorsey: How's that, Mr. Hall?

Announcer: The golden coupons you get with Raleighs are redeemable for United States War Stamps. And to lend an extra measure of support to our nation's welfare - we urge you Raleigh Cigarette smokers to take advantage of this offer. Redeem your Raleigh coupons for War Stamps. And don't let anyone say - -

J. Dorsey: Aww . . What good will those few extra stamps do.

Announcer: Actually, you Raleigh smokers have redeem your coupons for over a million dollars worth of War Stamps. And believe me, that's a real help to provide our fighters with the tools of war. Yes, your Raleigh coupons give you a grand chance to do even more without spending more.

J. Dorsey: That really sounds like all 'round enjoyment.

June 2, 1943 (Continued)

Announcer: Yes, Sir! You get the pleasure of Raleigh's exclusive blend of choicer, more golden tobaccos. The satisfaction of knowing that your Raleigh coupons - turned into War Stamps - are doing a real job on the battlefronts. So, welcome the pleasure of the pack with the coupon on the back - Raleigh Cigarettes!

MUSIC: THREE LITTLE WORDS
(APPLAUSE)
MUSIC: NEVADA FADE FOR

Announcer: Ladies and gentlemen, do you remember the Hero of Corregidor, a Submarine Commander who rescued that Gold, Silver and Valuable Government Papers from that Island? Well, we think you would like to know why we have chosen him as our Hero of the Week. Since you last heard from him he has sunk or damaged more than one hundred fifty four thousand tons of Enemy Shipping. What a Warrior: he is the only man who holds three Navy Crosses and the Army Distinguished Service Cross and he has also a Presidential Citation for his ship, the Trout. This six foot New Englander is Commander Frank W. Fenno Jr. of Williamsport, Pa. He says he has been in the Submarine Service since 1929 and as far as he is concerned that is the only life for him. Commander Fenno, we salute you Sir, and hope you will enjoy Jimmy Dorsey's arrangement of Besame Mucho.

MUSIC: BESAME MUCHO
(APPLAUSE)
MUSIC: THEME FADE FOR

Announcer: That about writes "30" to our Philadelphia Swing Story for tonight, ladies and gentlemen, but be sure to tune us in next week, same time, when Jimmy and the gang will be back -- down by the O-Hi-O at the Palace Theater, Cleveland! Meanwhile, listen to Raleigh's other great shows -- Red Skelton Tuesday, and People Are Funny, Friday. And Hildegarde. Thanks to Jimmy for a great show!

J. Dorsey: It was a lot of fun for all of us. Music tonight was by the Guys and Gals of the Jimmy Dorsey Band -- and direction by Tom (main line) Hargis. And I'll add my voice to Tommy's, saying, "Buy another Bond"! Goodnight, all!

MUSIC: THEME AND APPLAUSE



D M S

