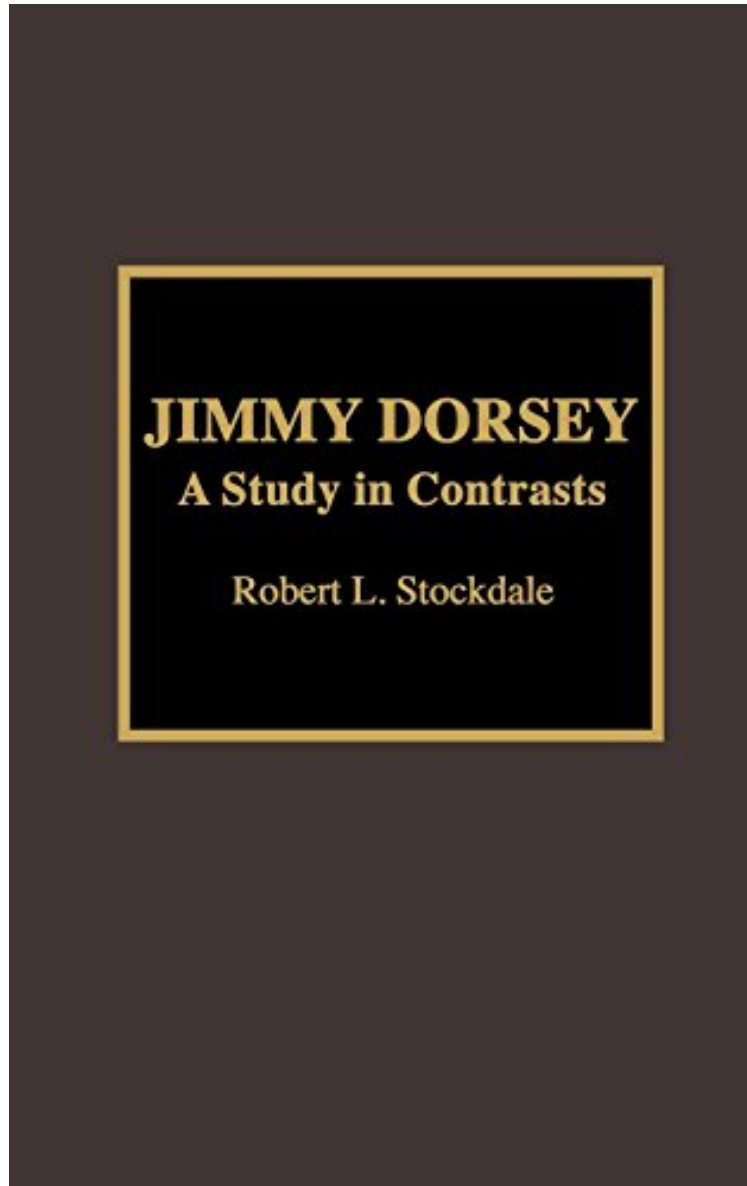


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Jimmy Dorsey

Robert L. Stockdale

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Robert L. Stockdale : Jimmy Dorsey before purchasing it in order to gage whether or not it would be worth my time, and all praised Jimmy Dorsey:

2 of 2 people found the following review helpful. Great, but....By A. G ProvençalAs a JD fan I think that this book is great! But there are some flaws with it. One. The author Robert Stockdale, puts too much emphasis on the early, pre-

Jimmy Dorsey band, recordings. Which I guess is Stockdale's specialty. Two. When it comes to the discography of the Dorsey band, circa 1936-1949, the author borrows heavily from the earlier Joyce Record Club Discographies. They date from 1980 and a revised edition of 1988. This is the case even with carrying over the errors from the Joyce books. One error is the incomplete listing of the second battle of the Dorsey Brothers orchestras on 9/25/46. Joyce totally ignored this broadcast recording, even though Joyce records had issued an LP of part of the broadcast on Joyce 1101. While Stockdale leaves out the JD tune, "South America, Take it away" he does list the other JD tunes in this broadcast. However he transposes three tunes from this broadcast ("South America, Take it Away", "The Language of Love" and "Perdido") to another broadcast from 8/21/46. Coincidence? That they are the same tunes? Could be but one of the LP's listed as an issued recording is the Joyce 1101 LP. An even more visible error is the total mistake in the Joyce Discography of 1988 of attributing six of the tunes in Golden Era LP 15016, dated in Joyce to a period from April to July 1946, to JD. Stockdale copies the six tunes into his discography and dates them between June and July of 1946. The tunes are "MO-Mo", "Blues for Me", "So, What's New?", "Sweet thing", "Lullaby in Rhythm" and "Flying Home". Six tunes that JD performed only on that date! Except for "Flying Home", which he performed one other time with TD's band in the 1950's. However, I have Golden Era LP 15016 and the Artist performing these tunes is identified as Georgie Auld and his band. An audio check of the recording shows this to be the case. JD had nothing at all to do with these performances! I mention the above two cases to show that Stockdale is rather perfunctory when dealing with the JD Orchestra of 1936-49 or so. I tend to prefer the JD band of this later period. But, by and large, Stockdale's book is still the best reference for this period. However, on the early days of JD and TD and all the bands they were part of and all the myriad records that they made, THIS BOOK IS PRICELESS!! Nearly half the length of the book is devoted to those wild days of the twenties and early thirties. Bob Stockdale is meticulous in listing all their records. Another, minor flaw, is that there could have been many more pictures. Particularly of the JD big band in the Golden Age of American pop music and that thing called jazz circa 1936-1947.

The Dorsey brothers were prominent members of the Big Band fraternity in the late thirties, forties, and fifties. Jimmy Dorsey: A Study in Contrasts is a bio-discographical text that spans Jimmy Dorsey's career as a musician, orchestra leader, and composer. The book is a collection of chronological listings of every recording on which Dorsey is believed to have played or have been present, interspersed with brief biographical notations and contemporary historical information that show the close relationship between his talents and his life experiences as well as points out the many contrasts between Jimmy and his brother Tommy in personality, business drive, and musical ability. Each listing contains an abundance of information about the studio, city, and date of the session, the name of the recording group, its personnel and their instruments, plus the matrix number, song title, vocalist (if any) and all the world wide releases known to be in existence (including 78 rpm, 45 rpm, EP, LP, 8-track, cassette, compact disc, and electrical transcription). The listings even include any other titles under which the recording may have been released. In addition to music, motion pictures, radio, and television programs on which Dorsey worked or appeared, the listings contain information about the Broadway musical productions where he was a member of the pit band. In all, over 3000 recordings and appearances are listed, making this an unequalled and minutely detailed reference on Jimmy Dorsey, one of the most influential musicians of the big band era.

...a book for the collection...an outstanding piece of research...a surplus of information about the personnel and their instruments... (Jazzwise) Stockdale is a very careful and thorough discographer, but the quality of his prose narrative is such that one could just as easily enjoy reading the biographical interludes alone for a seamless account of Jimmy Dorsey's life and career. (The Mississippi Rag)...this chronological account of Jimmy's work is highly readable, and will also interest Dorsey's fans whose prime interest isn't the minutiae of his recordings. (Past Times) In all, reading all this material is somewhat like reading a diary; and about the only thing missing is the daily weather reports. This is a stimulating way of learning about Jimmy Dorsey while also having access to a rich discographical resource. (Jazz Educators Journal) Easy to find anything you might be looking for in this informative tome...Bob Stockdale has done it again bigger and better! (The IAJRC Journal) An impressively comprehensive collection that lists every recording on which the influential Big Band musician, orchestra leader, and composer is believed to have played or have been present, spanning from the late 1930s to the 1950s...The author intersperses brief biographical notations throughout the text, which at times point out the personality, business drive, and musicianship contrasts between Dorsey and his brother Tommy. (Reference and Research Book News) About the Author Robert L. Stockdale is a retired broadcaster and computer information systems manager. An avid record collector, he is author of this volume's companion text: Tommy Dorsey: On the Side (Scarecrow Press, 1995), winner of the ARSC Award for Excellence in Historical Recorded Sound Research.