

EDWIN J. McENELLY'S
ORCHESTRA



COMPLETE RECORDINGS
1925-1929

Rivermont

BSW 1140

- | | | |
|----|--|------|
| 1 | Desert Isle | 3:01 |
| 2 | I Like Pie, I Like Cake (But I Like You Best Of All) | 3:18 |
| 3 | Normandy | 3:09 |
| 4 | What A Blue Eyed Baby You Are | 2:27 |
| 5 | Spanish Shawl | 3:07 |
| 6 | Moonlight In Mandalay | 3:07 |
| 7 | In The Middle Of The Night | 3:02 |
| 8 | That Night In Araby | 3:02 |
| 9 | Blame It On The Waltz | 3:17 |
| 10 | Tuck In Kentucky And Smile | 3:21 |
| 11 | Just Cross The River From Queens | 3:14 |
| 12 | My Sunday Girl | 3:12 |
| 13 | I'll Take Care Of Your Cares | 3:14 |
| 14 | A Siren Dream | 2:55 |
| 15 | What Are We Waiting For? | 2:57 |
| 16 | Jo-Anne | 3:00 |
| 17 | All Of The Time | 3:17 |
| 18 | Take Your Tomorrow (And Give Me Today) | 3:03 |
| 19 | Sleep, Baby, Sleep | 3:29 |
| 20 | Raquel | 3:24 |
| 21 | Dear, When I Met You | 3:21 |

Rivermont

Producer: Bryan Wright

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EDWIN J. McENELLY'S ORCHESTRA
COMPLETE RECORDINGS 1925-1929
BSW 1140

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P. O. Box 3081, Lynchburg, Virginia 24503 USA



THE HIGHEST VOICE

VICTOR

Orthophonic
Recording

21011-B

A SIREN DREAM—Fox Trot

(*Sirena Divina*)

(Law Pottack—Al Sherman)

Edwin J. McEnelly's Orchestra

Vocal refrain by Ernest Shaw

Victor Talking Machine Co.
Canton, Mass.

VE

Hot Dance Band

"It was a grand era. When you thought of music,
you thought of McEnelly—and vice-versa.
Mac had the smoothest band on the eastern seaboard."

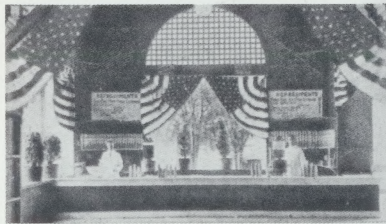
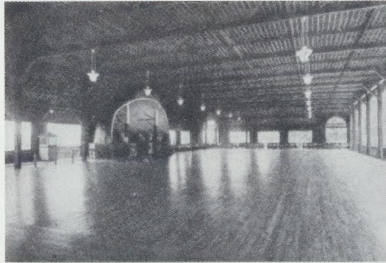
Bert Dolan, bandleader

"I'd do it all over again if I had the opportunity. I have
always been thankful that my father advised me to study
music when I was a child. His advice led me into a
career that was never anything but happy."

Edward J. McEnelly in 1953

EDWIN J. MCENELLY'S ORCHESTRA

It's a warm summer evening in Springfield, Massachusetts in the mid-1920s. The scene is Cook's Dancing Pavilion, among the pines in Riverside Park: moonlight reflects off the rippling waters of the nearby Connecticut River as a soft breeze passes through the crowd of several hundred young couples dancing to the music of one of New England's finest dance bands, "Edwin" J. McEnelly and His Orchestra. Occasionally, the dancers might stop and gather around the band's platform to watch and listen to the music hailed as the "Toast of New England." In the corner, a refreshment counter decorated with American flags offers lemonade, popcorn, soda, and other treats to keep the dancers on their toes well into the wee hours of the morning. When it's all over, those without automobiles wait for the streetcar to take them back into town; others might linger a while for a moonlit stroll along the riverbank.



*The dancing pavilion at Riverside Park
Springfield, MA, c. 1920s*

"Edwin" (née Edward) James McEnelly was a gifted musician. Born in Spencer, Massachusetts on July 21, 1879, he was the son of Thomas and Mary McEnelly. Young Ed's father encouraged him to seek a musical profession, and he began studying violin at age nine. Within a short time he was entertaining friends and family members at parties and gatherings. Shortly after his fourteenth birthday, McEnelly started his musical career in earnest when he took a position with a local orchestra in Marlborough, Massachusetts. For nearly a decade, he traveled throughout New England, playing with numerous bands, always returning to Milford, Massachusetts for the summer.



*McEnelly's Orchestra, from the back of a
Springfield postcard, c. 1920s*

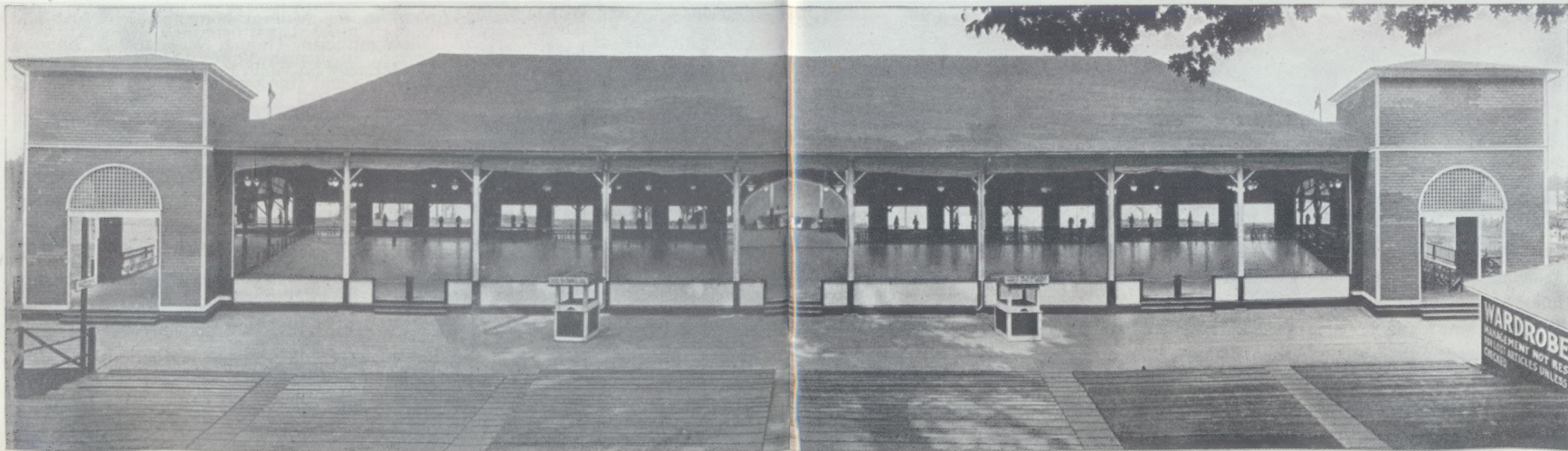
In the spring of 1902, when he was not yet 23 years old, McEnelly formed his own band in the Milford home of his friend and fellow musician, Thomas W. Keane. In addition to McEnelly on violin and Keane on cornet, the group consisted of Oscar Eldredge, George F. Grayson, and Warren Stimpson, with Grayson acting as the band's manager. Shortly after its formation, the band played its first engagement in the newly constructed dancing pavilion at Nipmuc Park in nearby Mendon, Massachusetts. They were to become the featured band at Nipmuc Park for the next fourteen years. Another of the new band's earliest appearances was at the Elk's Hall in Milford on December 11, 1902.

By 1911, the band had grown to between eight and fifteen members (depending on the occasion) and became officially known as McEnelly's Singing Orchestra. Singing orchestras were common in the 1910s and 1920s, and as the title would suggest, often featured selections in which the entire orchestra—or a sizable portion—would sing.

By the early 'teens, the dance band craze was just beginning in the United States. Dancing teams like Irene and Vernon Castle, Joan Sawyer and Rudolph Valentino, and others enjoyed great success as new dances like the fox-trot began to replace the one-step, tango, and maxixe. McEnelly's Singing Orchestra adapted to the emerging styles and continued to perform in the Milford area at Nipmuc Park as well as for dances sponsored by the local ONLY and Pastime clubs. As the band's popularity increased,

it began traveling, becoming the first singing orchestra to tour New England and New York. In August, 1912, Edison's phonograph company requested that McEnelly's Orchestra make several recordings. Members of the band prepared a variety of numbers for the occasion, including cornet, trombone, xylophone, and saxophone solos as well as vocal and brass quartet selections. No recordings from the alleged session have ever surfaced (if any *were* made), although it's possible that recordings were issued anonymously credited only to "Band" as was common in the early years of the recording industry.

Below, the inside of a folding postcard, c. 1920s



COOK'S DANCING PAVILION, RIVERSIDE PARK, SPRINGFIELD, MASS.

"Where the crowds go." Situated on a broad plateau close to the edge of the Connecticut River and "among the pines," a few minutes' ride from Springfield on the West Side to Hartford, "Cook's Dancing Pavilion" affords one of the largest and coolest places for **Summer Dancing in New England.** "Let's Dance."

Cornetist and founding member of the band Tom Keane found himself unable to keep up with the strenuous life of a musician in a traveling band and left in the fall of 1915, to be replaced by Niles B. Tilander.

On October 1, 1915, the McEnelly Orchestra drew a record crowd of some three thousand people for an engagement in Springfield, Massachusetts. In 1917, with W. J. Cook replacing George Grayson as the band's manager, the group relocated to Springfield, which would become McEnelly's new base of operations for the next two decades. Each week in that year, McEnelly's Singing Orchestra played to a packed house in Springfield's Howard Street Armory in addition to engagements in other nearby music halls. By this time, the band

SUMMER HOME OF McENELLY'S SINGING ORCHESTRA



Edwin J. McEnelly's Orchestra, c. 1922

was a favorite at colleges, proms, and fraternal organizations and frequently appeared at the Eastern States Exposition. Mr. Cook booked the band in the dancing pavilion in Springfield's Riverside Park for the summer months and the Butterfly Ballroom in the winter. Over the next decade, McEnelly's Orchestra became synonymous in many people's minds with both of these locations. During a performance at Riverside Park, a representative from the Victor Talking Machine Company heard the band and invited them to record. Manager W. J. Cook made the arrangements, and on May 4, 1920, the band made its first waxings at Victor's New York studios. Three takes each of "Let The Rest of the World Go By" and "Polly," and four takes of "Jean" were recorded, but unfortunately Victor rejected them all and nothing from the session was ever issued.

By 1925, the band was at its peak of popularity. At McEnelly's request, pianist Frankie Carle had come from Rhode Island to join the group the previous year, starting his own career that would carry him to international fame a decade later. Waino Kauppi, a fine

young cornetist from Maynard, Massachusetts, joined the band that year and contributed hot solos like the one heard in "Take Your Tomorrow." In addition to playing dances at Riverside and the Butterfly, McEnelly's Orchestra broadcast regularly over one of the nation's first commercially-licensed radio stations, WBZ in Springfield. The band even won a radio contest sponsored by DuPont, beating out fifty of the nation's best dance bands to claim the prize. McEnelly's Orchestra frequently competed in "battles of the bands" with other well-known dance bands—and usually won. Meanwhile, on the road, McEnelly's Orchestra was a popular feature on the Keith vaudeville circuit.

Nine-thirty on the morning of March 9, 1925 found McEnelly's Orchestra back in Victor's New York studios for another shot at making records. The eight hour session, one of the last Victor recorded acoustically, began with "Desert Isle" followed by "I Like Pie, I Like Cake (But I Like You Best Of All)," yielding the A and B sides of the band's first record. "I Like Pie" featured a vocal by popular Victor studio singer Billy Murray, who may have made more records than any other singer in recording history. After a short break for lunch, the band recorded "Lonely and Blue" and "Butterfly Waltz," but neither of these was issued. Apparently, Victor was pleased with the results of the two issued sides and the band returned to new electrical recording facilities that fall to record several more pieces. Over the next three years, the band returned occasionally to record, producing the twenty-one selections heard on this disc. The list of tunes that the band recorded but never issued includes "The Roses



McEnelly's Orchestra's first record, 1925

Another Scoop for the

BALLROOM RITZ BRIDGEPORT

Tuesday, May 3rd, 1932

RUSS COLUMBO

IN PERSON

and his ORIGINAL ORCHESTRA

ALSO

**McENELLY'S
VICTOR ORCHESTRA**

Russ Columbo selected McEnelly's Greater Victor
Recording Orchestra to complete his program
on this big night

DANCE AND CONCERT

8 P. M. to 1 A. M.

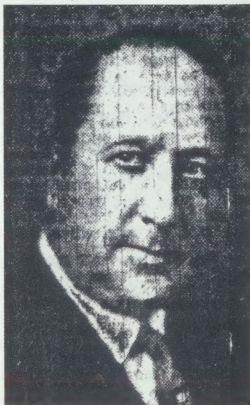
Admission - - One Dollar

McEnelly's health began to suffer, and his doctor advised him to quit the strenuous music business. Unable to give up the career he loved so much, McEnelly continued to perform with his band regularly at the Butterfly Ballroom in Springfield until 1936. McEnelly realized he could not keep up with the demands of being a full-time bandleader, and the band, now renamed McEnelly and His New Swing Band, performed only occasionally for the next few years. One of the band's last major engagements came in 1938 when a record crowd turned out to see and hear founding member Thomas Keane join the band on cornet for an Old-Timer's night at Nipmuc Park in Milford. "Edwin" J. McEnelly's Orchestra, thirty-six years after its inception, had returned to its birthplace for a grand finale. The band ceased operations entirely several years later in early 1942.

Brought Me You," "Back Where The Daisies Grow," "Wait A Little While, Sweetheart," and "Do You? That's All I Want To Know." McEnelly's records sold in the thousands, and many featured McEnelly's band on only one side and another dance band such as Nat Shilkret, Don Bestor, Waring's Pennsylvanians, or Johnny Hamp's Kentucky Serenaders on the reverse—a common practice at the time.

Its reputation firmly established, McEnelly's Orchestra continued to appear at the Butterfly Ballroom and tour through the early 1930s. By then, the Great Depression had hit, and like all dance bands, McEnelly's Orchestra found fewer engagements.

Additionally,

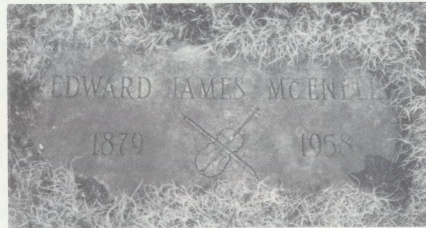


Edward James McEnelly

After retiring from the dance band business in his early 60s, McEnelly remained in Springfield, Massachusetts working as a piano tuner, later moving to Southboro. He continued to play his violin at home for his own enjoyment and liked to listen to big bands on the radio, comparing their music to that of earlier bands. McEnelly's Springfield musical "home," the Butterfly Ballroom, was destroyed by fire in 1957, forever closing a door on that city's and McEnelly's musical past. A year later, on August 31, 1958, Edward J. McEnelly died at age 79. Long-time band members George Gallagher and Nicholas Casasanta were present at his funeral. He is buried at St. Mary's Cemetery in Milford, Massachusetts.

Although he was best known as a violinist, McEnelly could play nearly every instrument in the band with skill and possessed a good singing voice. "Pretty Pond Lily," which he performed yodeling the chorus, was always a big hit. (McEnelly can be heard yodeling in "Sleep Baby Sleep" included on this disc.) In addition to his band-leading activities, McEnelly was also a long-time violin teacher. He was in the music business for over forty-five years, during which he kept up-to-date with changing musical styles. Few dance band leaders at the start of World War II could claim to have led a band longer than Edward J. McEnelly, yet McEnelly swung with the rest of them.

With the exception of "Spanish Shawl" and "My Sunday Girl," which were released on two Folkways LPs in the 1970s, this disc marks the first reissue of McEnelly's recordings since the original 78 rpm records were made over seventy years ago. While there is little here that might be considered true "jazz," McEnelly's Orchestra does have a charm all its own, and there's much musical skill to appreciate. "Edwin" J. McEnelly's Orchestra has been overlooked and forgotten by aficionados of 1920s dance bands for too long; the music of the "Toast of New England" deserves to be heard again.



McEnelly's gravestone in St. Mary's Cemetery, Milford, MA (photo by Leo Curran)

BRYAN S. WRIGHT
April 2004

We Salute the...
NEIGHBOR OF THE MONTH

TO the many thousands who danced to his music, no one will ever quite take the place of Edward J. McEnelly. His was the band that brought together countless couples in romantic surroundings before the days of jive. His music was part of the never-to-be-forgotten 'twenties and the sober 'thirties.



Now in retirement at 70, Edward J. McEnelly remembers fondly the Butterfly Ballroom and Riverside Park Ballroom and the hundreds of one-night stands through New England and into Pennsylvania.

The youngsters know him as the man who started Frankie Carle on his way to fame. To an earlier generation he was the pioneer of singing and novelty bands, Victor recordings and music with a lilt.

"Give the public what they want, if you're going to be successful," he says. "And give it to them the best way you know how."

Mr. McEnelly knew how, his friends will attest.

WAINO KAUPPI

One of the star players of McEnelly's Orchestra in the late 1920s, Waino Kauppi was born in Finland in 1899 and immigrated to the United States as a child with his parents. The family settled in the small mill

town of Maynard, Massachusetts. His parents realized his musical potential when, at the age of five, Waino picked up his older brother's cornet and started playing it. Professional training followed, and at the age of twelve he was on the local town bandstand, standing on a chair so he could be seen, triple-tonguing with the band. "The Boy Wonder," as he was known, later went on to play with Teel's Band of Boston, Edwin Franco Goldman's Band, Paul Whiteman's Orchestra, and of course, Edwin J. McEnelly's Orchestra. He did some theatre work in New York, including Ziegfeld Follies. For a time, Kauppi also led his own "Suomi" Orchestra in New York City. He died on Thanksgiving Day, November 24, 1932 at the age of 33.



THE RECORDINGS

Note: Like many dance bands of the time, the personnel of McEnelly's Orchestra was constantly changing. For the recordings on this disc, it is virtually impossible to know exactly who was present and on what instrument for each session. Victor's recording ledgers list only the instrumentation for each recording—no names are given. Following is a list of musicians known to have played with McEnelly's Orchestra at about the time these recordings were made: Edwin J. McEnelly and (possibly) Mike Quilliccio, violin; Waino Kauppi, cornet; Fred Berman and Clarence Grancey, trumpet; Cal Bates, W. C. Kihulein, and Homer Greene, trombone; Frankie Marks and Ken Farnsworth, saxophones; Frankie Carle, Frank Byrne, and (possibly) Frederick L. Wade, piano; Louis Publicover, banjo; Harry Fowlkes, bass; George Gallagher, drums. Others who played in the band (but whose instruments are not known) included Charles Diamond, Happy Stanley, Ernie Valva, Harry Brigham, Danny Egan, Tony Collicchio, Stan Wougick, Bert Burhoe, Jack Lynch, Pearly Layton, Leo Martin, Harold Lee, Frank Jenkins, Bobby Baker, Jimmy Gameli, Al Strohman, and Lou Calabrese. There were undoubtedly others—many of McEnelly's musicians were members of the Springfield Musicians Local 171.

1.) Desert Isle (Harlan Thompson-Harry Archer)

Fox Trot—Instrumental

New York, March 9, 1925 • Victor 19617-B (mx. 32068-2) Time: 3:01

The first of Edwin J. McEnelly's recordings to be issued, "Desert Isle" is a typical mid-1920s fox trot. The tune comes from the Broadway play *My Girl* which had opened the previous November. "Desert Isle" opens with a brief fanfare, then launches into a quick Middle-Eastern sounding clarinet solo for all the sheiks. Aside from a novelty cornet solo, the remainder of the piece is played by the entire ensemble.

2.) I Like Pie, I Like Cake (But I Like You Best Of All)

(Little-Sizemore-Shay)

Fox Trot—Vocal refrain by Billy Murray

New York, March 9, 1925 • Victor 19617-A (mx. 32069-2) Time: 3:18

The second of two sides issued from the McEnelly band's first successful recording session, the band is in top form while playing this snappy fox trot, with Billy Murray singing the comic lyrics ("When I see jelly roll, I lose all my control"). We also hear what appears to be Frankie Carle's first recorded piano solo. Some of the unusual instrumental effects seem to indicate that someone in the band had been listening to the Coon-Sanders Original Nighthawk Orchestra and the surprise bass clarinet solo adds a unique flavor to this charming little ditty.



Billy Murray

3.) Normandy (Robinson-Little-Britt)

Fox Trot—Vocal refrain by Lewis James and Elliott Shaw

New York, November 2, 1925 • Victor 19841-A (mx. 33838-4) Time: 3:09

Dance band songs about foreign and exotic locales—particularly French and Spanish destinations—were popular in the mid-1920s. “Valencia,” “Jericho,” “C-o-n-s-t-a-n-t-i-n-o-p-l-e,” and “Barcelona,” are just a few examples in addition to “Normandy.” Victor studio vocalists Lewis James and Elliott Shaw sing the refrain.

4.) What A Blue Eyed Baby You Are (Mitchell Parish-Jack Hanna)

Fox Trot—Vocal refrain by Billy Murray

New York, November 2, 1925 • Victor 19841-B (mx. 33839-1) Time: 2:27

Billy Murray sings the lyrics of Mitchell Parish, who later made a name for himself as the lyricist of “Stardust,” “Sleigh Ride,” and “Moonlight Serenade” among others. We hear solos from many members of the band: violin, trombone, piano, and a healthy dose of McEnelly’s signature woodblocks.

5.) Spanish Shawl (Elmer Schoebel)

Fox Trot—Instrumental

*New York, November 2, 1925 • Victor 19851-B
(mx. 33837-4) Time: 3:07*

Certainly one of his “hottest” records, McEnelly’s Victor recording of “Spanish Shawl” is a remarkable achievement, giving a good demonstration of the band’s tight ensemble sound (as well as giving the tuba player a chance to show off his chops). The piece was written by Elmer Schoebel, a noted jazz composer and arranger who prepared arrangements for King Oliver, Louis Armstrong, and Jelly Roll Morton as well as co-writing such tunes as “Farewell Blues,” “Bugle Call Rag,” and “Nobody’s Sweetheart.” Ray Miller’s Orchestra recorded a version of “Spanish Shawl” similar to McEnelly’s several weeks

later for Brunswick. OKeh had a slow, loose jazz version by Richard M. Jones’ Three Jazz Wizards, and Fletcher Henderson’s

Orchestra under the pseudonym “The Dixie Stompers” cut a version for Harmony Records. “Spanish Shawl” continues to be performed and recorded by traditional jazz bands today.



6.) Moonlight In Mandalay (Fay-Herscher-Naylor)

Fox Trot—Vocal refrain by Lewis James

New York, March 8, 1926 • Victor 19988-A (mx. 34686-2) Time: 3:07

“Moonlight in Mandalay” was the first of several minor-key fox trots recorded by the McEnelly Orchestra. I am particularly drawn to the full ensemble “slides” in the middle of the piece. Composer Lou Herscher later contributed to several of Jimmie Rodgers’s pioneering country records including “I’m Free” and “Old Love Letters.”

7.) In The Middle Of The Night (Billy Rose-Walter Donaldson)

Waltz—Instrumental

New York, March 8, 1926 • Victor 20018-B (mx. 34687-2) Time: 3:02

Although McEnelly wore the crown of “Waltz King” before the world had heard of Wayne King, it took a full year from the date of McEnelly’s first recording session before a waltz by his orchestra was issued. “In The Middle Of The Night” features an acrobatic piano solo by Frankie Carle.

8.) That Night In Araby (Billy Rose-Ted Snyder)

Fox Trot—Vocal refrain by Henry Burr

New York, October 4, 1926 • Victor 20259-B (mx. 36381-4) Time: 3:02

Composer Ted Snyder opened his own music publishing firm in 1908 and had an early hit with his “Wild Cherries Rag.” Inspired by the Rudolph Valentino film, Snyder wrote his famous “The Sheik of Araby” in 1921. He followed it with this piece in 1926 inspired by another Valentino film, *The Son Of The Sheik*. McEnelly’s band recorded the bittersweet tune less than two months after Valentino’s tragic death.

9.) Blame It On The Waltz (Kahn-Solman)

Waltz—Vocal refrain by Henry Burr

New York, October 4, 1926 • Victor 20370-A (mx. 36382-2) Time: 3:17

After a somewhat gloomy introduction, “Blame it On The Waltz” opens into a reserved waltz tinged with a hint of sadness. McEnelly is prominent throughout on violin, and prolific studio singer Henry Burr contributes the tender vocal. Henry Burr had made his first records in 1902, later singing with the extremely popular Peerless Quartet and Sterling Trio, both of which recorded numerous sides for Victor in the 1910s and early 1920s. By the time this disc was made, Burr’s career was already fading fast. He made his final recording less than three years later, but continued to perform on radio programs in the 1930s and early ‘40s until shortly before his death from cancer on April 6, 1941.



Henry Burr

10.) **Tuck In Kentucky And Smile** (Holden-O'Brien-Roberts)

Fox Trot—Instrumental

New York, October 4, 1926 • Victor 20379-B (mx. 36383-1) Time: 3:21

Although this tune does have lyrics, McEnelly's Orchestra plays it as an instrumental. The band plays with plenty of pep, and the banjo player is particularly lively in the middle of the tune as he leads into an interesting stop-time section. Throughout the piece we are treated to railroad sound effects—train songs were very popular in the 1920s. "Tuck In Kentucky And Smile" seems to have been fairly popular. Two weeks earlier, the Goofus Five recorded a very different interpretation of the tune for OKeh. A number of other bands including Fred Rich's group "The Astorites" and Joe Candullo and His Orchestra also recorded the piece.

11.) **Just Cross The River From Queens** (Neville Fleeson-Albert Von Tilzer)

Fox Trot—Vocal refrain by Frederick L. Wade

New York, March 21, 1927 • Victor 20601-B (mx. 38189-3) Time: 3:14

This lively tune comes from the short-lived Broadway musical comedy "Bye Bye Bonnie" which ran for 125 performances at the Ritz Theatre from January through March, 1927. This recording was made about a week before the show closed.

12.) **My Sunday Girl** (Ruby-Cooper-Stept)

Fox Trot—Vocal refrain by Frederick L. Wade

New York, April 1, 1927 • Victor 20589-B (mx. 38188-5) Time: 3:12

Although he doesn't take a solo, McEnelly can be heard on violin leading the band through the first chorus. McEnelly's version of "My Sunday Girl" compares quite favorably with the one recorded by Harry Reser's Cliquot Club Eskimos for Columbia a month earlier. Reser's group plays loosely, while McEnelly's band plays on a strict 4/4 rhythm, but still manages to have fun. Following a piano duet, drummer George Gallagher takes an unusual stop-time cymbal solo.

13.) **I'll Take Care Of Your Cares** (Mort Dixon-Jimmy Monaco)

Waltz—Instrumental

New York, April 1, 1927 • Victor 20597-B (mx. 38190-5) Time: 3:14

The only other tune recorded in the same session as "My Sunday Girl," the band seems to hold on to some of its energy for this waltz. Waino Kauppi leads the opening chorus with a heart-wrenching muted cornet solo. Meanwhile, McEnelly seems equally at home playing melody or accompaniment on violin throughout this piece. A beautiful tune, the piece was resurrected and recorded by Frankie Laine forty years later, reaching #39 on the Billboard charts in 1967.



Edwin J. McEnelly's Orchestra in Boston, c. 1925. Back row, left to right: Harry Fowlkes, Louis Publicover, unknown, Edwin J. McEnelly, Frankie Carle, Mike Quilliccio, Frank Byrne. Front row, left to right: Cal Bates, Fred Berman, Clarence Grancey, Frankie Marks, Ken Farnsworth, unknown. (Frank Driggs collection)

14.) **A Siren Dream** (Lew Pollack-Al Sherman)

Fox Trot—Vocal refrain by Elliott Shaw

New York, October 10, 1927 • Victor 21011-B (mx. 40161-3) Time: 2:55

Again, McEnelly's Orchestra treats us to some Middle-Eastern sounding exoticism in this unusual piece. Despite being a relatively quick fox-trot, the tune is set in a minor key, reflecting the lyrics about a "mystic" voice that haunts the dreams of the narrator.

15.) **What Are We Waiting For?** (Ray Klages-Max Kortlander)

Fox Trot—Vocal refrain by Johnny Marvin

New York, December 5, 1927 • Victor 21154-A (mx. 41098-3) Time: 2:57

Studio singer Johnny Marvin delivers the vocal on this tune written by Max Kortlander with lyrics by Ray Klages. Kortlander, a pianist from Grand Rapids, made it big in the player piano industry as a popular piano roll recording artist in the 1920s and later as owner of the QRS Music Company, the world's largest producer of player piano rolls. Although the official title of the piece is "What Are We Waiting For?" Johnny Marvin always sings "What are *you* waiting for?"

16.) **Jo-Anne** (Silver-Pinkard-Ward)

Fox Trot—Vocal refrain by Elliott Shaw

New York, October 8, 1928 • Victor 21732-A (mx. 47717-3) Time: 3:00

Portions of "Jo-Anne" bear a striking resemblance to the tune "Avalon," which first became popular just a few years before this record was made. McEnelly's Orchestra plays with plenty of pep, and the performance bounces along without a hitch. Studio singer Elliott Shaw delivers the vocal over a charming violin obbligato from McEnelly. Waino Kauppi on cornet drives the ensemble along to a clean cymbal crash finish.

17.) **All Of The Time** (Harry Woods)

Fox Trot—Vocal refrain by Jim Miller and Charlie Farrell

New York, October 8, 1928 • Victor 21732-B (mx. 47718-1) Time: 3:17

This tune was written by Harry Woods, a prolific composer of the 1920s responsible for such hits as "When The Red, Red Robin Comes Bob Bob Bobbin' Along," "Paddlin' Madeline Home," and "I'm Looking Over A Four Leaf Clover." Director McEnelly takes it at a lively speed and even works in a hot trumpet section solo over off-beat drum accents.

18.) **Take Your Tomorrow (And Give Me Today)** (Andy Razaf-J. C. Johnson)

Fox Trot—Vocal refrain by Jim Miller and Charlie Farrell

New York, October 8, 1928 • Victor 21773-B (mx. 47719-3) Time: 3:03

The McEnelly band takes this traditionally slow tune and plays it as a peppy fox trot; it sounds entirely different from a recording of the same tune made by Frankie Trumbauer's Orchestra with Bix Beiderbecke just three weeks earlier. Cornetist Waino Kauppi leads the band through the opening chorus before dropping back to take a hot Bixian solo behind the vocal duet by Jim Miller and Charlie Farrell. Kauppi then carries us to a delightful piano duet by Frankie Carle and, possibly, Frederick L. Wade (who contributes vocals on "Just Cross The River From Queens" and "My Sunday Girl"). The full band returns, bouncing along to a somewhat unusual ending—with plenty of cymbal crashes along the way.

19.) **Sleep, Baby, Sleep** (Johnny Tucker-Joe Shuster)

Fox Trot—Vocal refrain by Elliott Shaw with yodeling by Edwin J. McEnelly

New York, October 8, 1928 • Victor 21786-B (mx. 47716-3) Time: 3:29

Despite the title, this is another toe-tapper, admittedly without the "punch" of the other tunes recorded that day. The real highlight of this record is the yodel solo by Edwin J. McEnelly himself that immediately follows Elliott Shaw's vocal chorus. The original 78 rpm record label does not indicate the identity of the singers, but merely mentions that the tune is performed "with vocal refrain." Although it has the same title, this song is not the same as the one Jimmie Rodgers recorded at his first Victor session in Bristol, Tennessee the previous year.

20.) **Raquel** (George Whiting-Joe Burke)

Waltz—Vocal refrain by Frank Munn

New York, February 21, 1929 • Victor 21910-B (mx. 48534-8) Time: 3:24

"Raquel" was already "old hat" when McEnelly's Orchestra recorded it; Leo Reisman's "hit" recording of the waltz had been made the previous July for Columbia. Here, the band does a serviceable job with studio singer Frank Munn adding the vocal.

21.) **Dear, When I Met You** (A. Seymour Brown-Albert Von Tilzer)

Waltz—Vocal refrain by Frank Munn

New York, February 21, 1929 • Victor 21910-A (mx. 48533-9) Time: 3:21

McEnelly's last recording sessions evidently were difficult ones. On January 2, 1929, joined by vocalists Burt Lorin and Frank Munn, from 10:00 AM until 3:50 PM, the band recorded twelve matrices: three takes each of "Wait A Little While Sweetheart," "Do You? That's All I Want To Know," "Dear When I Met You," and "Raquel." Nothing from the long session was issued. On the afternoon of January 21, the band and Frank Munn again returned to Victor's 46th Street Studio and in three hours attempted three more takes each of "Dear When I Met You" and "Raquel." Still, the takes were rejected. A full month passed, and on February 21 for two hours in the mid-afternoon, the band was in the studio yet again, first recording two takes of "Raquel" followed by three takes of "Dear When I Met You." This time the final takes of each tune were accepted for release on the band's last 78 rpm disc. Edwin J. McEnelly and His Orchestra never recorded again.



SPECIAL THANKS

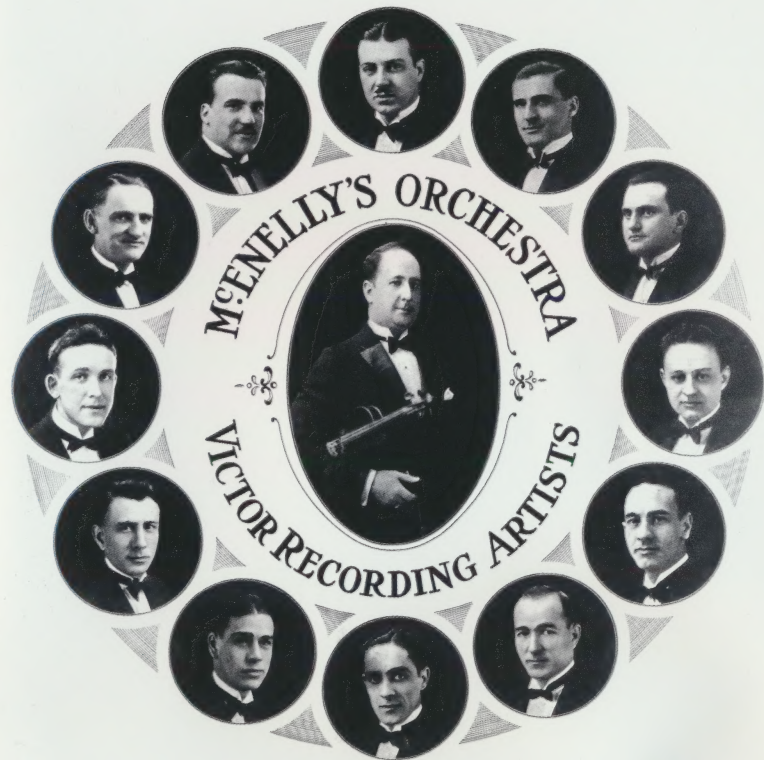
I am thankful to many individuals who helped in this project. First, to Art Zimmerman, who has encouraged me from the very beginning, offering research and production advice. To Vince Giordano, for sending me copies of the original Victor recording ledgers and for helping me to determine McEnelly's hometown at the start of my research. To Michele Plourde-Barker of the Genealogy and Local History Division of the Connecticut Valley Historical Museum in Springfield, MA and Martha Coons of the Springfield Library as well as Deborah Eastman of the Milford Town



Don Harrington, former Riverside Park and Butterfly Ballroom M. C., Frank Byrne, original McEnelly pianist, and Bert Dolan reminisce over the old days when the McEnelly Orchestra was famous. The picture they hold is reproduced at right.

Library I am thankful for sending me copies of newspaper clippings and obituaries. I'm also extremely grateful to Mr. Leo Curran, who has served as my link to Milford, MA when I could not go there in person. Mr. Curran traveled around Milford gathering information for me, never once asking for anything in return for his efforts. I am grateful to the late Gordon L. Hopper of Milford, whom I never had the opportunity to correspond with, but who wrote several brief histories of the the McEnelly Orchestra that were published from the 1970s-1990s in the local newspaper. Barbara Coppinger of St. Mary of the Assumption in Milford where Edward McEnelly is buried kindly responded to my inquiries about the McEnelly plot and referred me to Mr. Watson of Watson's Colonial Funeral Home in my efforts to track down descendants of Edward McEnelly (there appear to be none; his only daughter, Ruth, never married or had children and has recently passed away). Thanks to David Kauppi of Hudson, MA for the information and photographs of his uncle, Waino Kauppi. Assembling a complete collection of McEnelly's original 78 rpm records has been quite a challenge, and I'd like to thank collectors Bud Black, Joe Schmidt, and Jim Barr for supplying me with temporary tape or CD copies of their records while I filled in my collection. Special thanks to Art Pierce for the use of his copies of "In The Middle Of

The Night" and "Just Cross The River From Queens" for this CD. I am indebted to Frank Driggs for several rare photos of McEnelly's Orchestra used in this booklet. Thanks also to my parents, Jim and Marty Wright, for supporting me in this project and for proofreading the notes, and thanks to my friend Nolan Porterfield for his constant encouragement and for proofreading as well. Many thanks to Christine Niehaus for her valuable help and expert advice. I am grateful to Kenny Wright and Lucinda Baker for their assistance in formatting the booklet. And finally, two people without whom this CD surely would not have been possible: Jonathan Stevens, who generously allowed me to use his mastering studio to restore the sound of the original 78s, and ethnomusicologist Amy Wooley who proofread every draft of the notes, offered many suggestions, and provided unwavering support and enthusiasm for the project. —BSW



McEnelly's Orchestra, c. 1925. Clockwise from top: Ken Farnsworth, Charles Diamond, Clarence Grancey, Fred Berman, Cal Bates, Harry Fowlkes, Frankie Carle, Louis Publicover, Mike Quilliccio, Frank Byrne, George Gallagher, Frankie Marks. Edward J. McEnelly is shown in the center. (Frank Driggs collection)

Rivermont

EDWIN J. McENELLY'S ORCHESTRA
Complete Recordings
1925-1929



BSW 1140

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