

GO FLY A KITE

Words by JOHNNY BURKE

Music by JAMES V. MONACO



GO FLY A KITE • A MAN AND HIS DREAM
STILL THE BLUEBIRD SINGS • SCHOOL DAYS
SUNBONNET SUE • AN APPLE FOR THE TEACHER
I CAN'T TELL WHY I LOVE YOU, BUT I DO

THE STAR MAKER™ with
BING CROSBY • Louise Campbell
Ned Sparks • Laura Hope Crews
Walter Damrosch
with the Philharmonia
Orchestra of Los Angeles
and
Linda Ware
Inspired by the music of Sam Edwards

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2 OUTSTANDING SONG FOLIOS with WORDS AND MUSIC!



CONTENTS:

True Confession
Blossoms on Broadway
Whispers in the Dark
Ebb Tide
Mama, That Moon is Here Again
You Took the Words Right Out of My Heart
I Fall in Love With You Every Day
Every Day's A Holiday
Stop! You're Breakin' My Heart
Smarty
Love Or Infatuation
I Want A New Romance

These two Song Folios contain candid shots, photographs and biographies of Paramount Picture Stars, such as: Bing Crosby—Carole Lombard—Gary Cooper—Claudette Colbert—Fred MacMurray—Jack Benny—Dorothy Lamour—Bob Hope—Burns and Allen—George Raft—and many others.

CONTENTS:

Thanks for the Memory
Says My Heart
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How 'Dja Like to Love Me
Dreamy Hawaiian Moon
Moments Like This
It Don't Make Sense
Beside a Moonlit Stream
Havin' Myself a Time
Coffee and Kisses
Tonight Will Live



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FAMOUS MUSIC CORPORATION

1619 BROADWAY

NEW YORK, N. Y.



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Go Fly A Kite

Moderato

Tune Uke
G O E A

mf

Do you suf - fer from a sort of sen - ti - men - tal pain?

p

Is your heart so wear - y that it has to have a cane?

You don't have a thing a mil - lion dol - lars would - nt cure; But

E♭ *Ddim.* *E♭* *Ddim.* *E♭* *A♭m* *E♭*

Gm *F♯dim.* *Gm* *F♯dim.* *Gm* *Cm* *Gm*

B♭ *E♭m* *B♭* *E♭m* *B♭* *Gm7* *C9* *B♭* *E♭m* *C9*

*Symbols for Guitar

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Piano Score by Geo. N. Terry

C9 Gm7 Ebm Bb Edim. Fm7 Edim. Bb7

this old fash-ioned rem - e - dy is quick - er and its sure .

Refrain *Rhythmically*

Go fly a kite — and tie your trou - bles to the tail —

mp-mf

G7 G7-5 C7 F7

They'll be blown a - way — by a mer - ry gale —

Eb Edim. Bb7 Bb+7 Eb Edim. Bb7 Fm7

Go fly a kite — and toss your wor-

Bb7 Fm7 G7 G7-5 C7 F7 Bb7 Fm7 Bb7

ries to the wind ; —

And they won't come back, they'll be too cha - grined.

Eb Fm7 F#dim Eb Bbm7 Eb7 Adim Eb7
 Go on make friends with the sky, Have a
 talk with the sun; Its the bright way to live, If you'd
 par - don the pun Go fly a kite — and you'll im ag -
 -ine you're a king. 'Cause you've got your world on a piece of string.
 1. Eb F9 Bb+7 Eb F9-5 Bb+9 Eb
 2.

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The tempo and style are not explicitly stated. The lyrics are written below the vocal line. Chords are indicated by letter codes above the vocal line. The score includes a first ending (marked '1.') and a second ending (marked '2.').

Follow your leader...



TOMMY DORSEY

Swing fans of America rate that "sentimental gentleman of swing", Tommy Dorsey, among the top orchestra leaders of the day, but Tommy makes no secret of the fact that the first band in which he played was a complete flop. And brother Jimmy was in it too! They toured the Shenandoah Valley, but even old southern swingsters have probably forgotten "The Dorsey Brothers' Novelty Band".

Tommy was raised in a little place called Mahoney Plains, Pennsylvania, and it was natural that he should take to exhaling into various types of wind instruments at a tender age, for his father was the best music teacher in the Keystone state. He broke in on the trumpet, but when the town band needed a trombone, he started to slide, and he's been sliding ever since.

The next time Tommy and Jimmy left home it was with an established band, and their playing improved until they received an offer to join the Scranton Sirens. Sounds corny, but it was one of the best Dixieland outfits of the day.

When the Scranton Sirens broke up, the brothers went their separate ways, and the names of the bands with which Tommy worked in the ensuing ten years reads like a Who's Who of bands in America. He was with Paul Whiteman, Rudy Vallee, Vincent Lopez, Lennie Hayton, Andre Kostalanetz, Gene Goldkette, Eddie Elkins and the California Ramblers.

During this period, the Dorsey Brothers sometimes made recordings together with radio studio musicians rounding out the band. The success of these records led them to forming their own band, and in the spring of 1934 they were playing at the Sands Point Beach Club, with Bing Crosby and Kay Weber as the vocalists. Later they worked at the Glen Island Casino, and the reaction of the collegians assured their success.

It's no secret that the Dorsey Brothers have different ideas on how music should be played, and after the Glen Island engagement, Tommy formed his own orchestra. Sledding was pretty tough, but a break-in at the French Casino helped iron out the wrinkles in organizing a new band. The climb was slow, but they made the grade at the Hotel Lincoln, and got the big break while playing at the Exposition in Fort Worth. They substituted for Waring on the air, and that led to radio success.

Personally, Tommy is a tall, likeable fellow, with a nice easy manner. He's a family man, and money hasn't gone to his head. He makes no bones about preferring to associate with plain, everyday people — people like the millions of fans who sit up at the radio to listen or dance to his music or travel miles to hear him at a theatre where that "sentimental gentleman of swing" is playing. Tommy Dorsey's records, sales of which are in the top brackets among dance orchestras, are made for Victor.

THIS IS ONE OF A SERIES OF
BIOGRAPHIES OF YOUR FAVORITE ORCHESTRAS

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