

RADIO
WILLIAM ESTY AND COMPANY
INCORPORATED

NATIONAL BROADCASTING COMPANY

BENNY GOODMAN'S CAMEL CARAVAN - PROGRAM NO. 92

SATURDAY, JULY 8, 1939 - 10:00-10:30 P.M.

PARKS: The Camel Caravan rolls in on the music of Benny Goodman....

America Swings!

(BAND: THEME)

PARKS: East, west, north and south...in village and town, rich and poor, young and old...a whole nation is beating time to the new music of America...**SWING!** Tonight the makers of Camel Cigarettes are proud to present again that young man whose brilliant new style and spectacular clarinet blazed the way to a new era in American music. Here he is, with the greatest array of swing musicians ever gathered in a single band...

Benny Goodman!

(APPLAUSE)

BENNY: Good evening, everyone, and welcome to our new program for Camel cigarettes. Before we open our show, however, I'd like to introduce a new member of our company. He's tall and dark and comes from Atlanta, Georgia. His name is Bert Parks.

(APPLAUSE)

PAKES:

Thank you, Benny. I'm mighty happy to be here.

BENNY:

We're glad to have you with us, Bert. Now suppose you tell the boys and girls what we're going to try and do on this new series for Camel.

PAKES:

Well, Benny, first of all I'm going to ask a lot of questions. You see, there are millions of swing fans in this country and I just happen to be one of them. We clap our hands, sway from the hips and beat our feet, but lots of us don't know why. And since you were the man who started all of this, maybe by asking some questions will tell us how you and your band make this music that's got the nation rocking.

BENNY:

That's kind of a large order to fill, but I'll try. Right now though, let's get into our new show with the grand-daddy of all blues songs... "St. Louis Blues."

(BAND: "ST. LOUIS BLUES")

(APPLAUSE)

PAKES:

I'm ready with a question about the next number, Benny.

BENNY:

Putting me on the spot quick, eh Bert. Go ahead.

PAKES:

Why did your arranger put so much emphasis on the saxophones section in his orchestration of "Sunrise Serenade?"

BENNY:

That's not hard to answer, Bert. Our arrangers know the band and the potentialities and style of every man in it. Knowing that our Sax section was led by men like Toots Mondello and Jerry Jerome, it was pretty hard to resist tossing them a nice, fat bone with a melodic tune... like "Sunrise Serenade."

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PARKE:

No more questions, your honor...Let's have the demonstration.

(BAND: "SUNRISE SERENADE")

(APPLAUSE)

BENNY:

Hert Parke may ask questions about swing music, but there's one subject he really knows and that's Camel cigarettes.

PARKE:

That's right, Benny, and you know, folks, whatever you pay for your cigarettes, it's important to remember this: By burning twenty-five percent slower than the average of the fifteen other of the largest-selling brands tested -- slower than ANY of them -- Camels give a smoking plus equal to FIVE EXTRA SMOKES PER PACK. Smokers who live in communities where certain state cigarette taxes are in effect can save the cost of the tax, and in some instances, more, through smoking Camels. If you live in a state where cigarettes are not taxed, the savings are all yours! So -- next time you buy cigarettes -- get smoking pleasure at its best and more of it for your money by asking for Camels. Penny for penny Camels are your best cigarette buy!

(BAND: UP WITH "STEALING APPLES" - 8 BARS AND FADE)

PARKE:

What's the idea of the "Let up and Light up" Benny?

BENNY:

Because I want you to meet a man who has done more to make swing the music of America than any other musician I know. And his name is Fletcher Henderson.

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PAKES: Oh, every swing fan's heard about Fletcher Henderson.

BENNY: Fletcher is our arranger and plays the piano in the band and most of our best arrangements came from him. Tonight we're going to play his newest and in my opinion one of the finest orchestrations he has ever made. First, let's introduce Fletcher. Come over here, Pops.

(APPLAUSE)

BENNY: Talk, man! You're on the air.

FLETCHER: What'll I say?

BENNY: Tell us about the tune "Stealing Apples."

FLETCHER: Well, it's an old song Fats Waller wrote and then left in his trunk.

PAKES: Gee, that's a funny place to leave a song.

BENNY: Fletcher's got the floor, Bert. Go ahead, Fletch.

FLETCHER: I made a piano record of the song about a year ago...and now I've just finished a full arrangement for the band.

BENNY: Can't you tell us something about it?

FLETCHER: Aw, Benny...you know I can't talk...not without a piano.

BENNY: Okay, Fletch. Take the piano. Fats Waller's song, "Stealing Apples," arranged and played by Fletcher Henderson.

(BAND: "STEALING APPLES")

(APPLAUSE)

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PAKES:

Say, Benny! I see the next number is a ballad.

BENNY:

That's right, Bert.

PAKES:

But you can't swing a ballad, can you?

BENNY:

You can do anything with a ballad, Bert. It's been a favorite musical form in America for a couple of hundred years, and it's held its own through the blues, through ragtime and jazz, and now in the age of swing it still has a place.

PAKES:

But I thought a ballad was a kind of a poem.

BENNY:

That's how most of them start...as poems. Whenever a musician is bothered by something, he gets it off his chest in ballad form. From the time Colonial musicians were writing protest songs against the Indians and the Redcoats - right up to the last Cotton Club Revue...we've had ballads...the one we're going to play is a torch song called, "If I Didn't Care." And, Bert, if you'll take your arm from around our little Texas gal, Louise Tobin, she'll sing the lyric.

(BAND: "IF I DIDN'T CARE" LOUISE TOBIN VOCAL)

(APPLAUSE)

PAKES:

Tonight we are broadcasting from the Golden Gate International Exposition on Treasure Island in San Francisco Bay, where Benny Goodman's band shattered all attendance figures and set some new records for the band itself when it played to more than two hundred thousand people during the opening week of its engagement.

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BENNY:

Did you count them, Bert?

PAKES:

No, but the Exposition officials did. Anyway, it's been a great reception San Francisco has given us and to acknowledge it Benny has fixed up a song closely associated with the history of this colorful city. Tell us about it, Benny.

BENNY:

I guess you all know that a great fire destroyed San Francisco in 1906. During that disaster, while the sky was still black with smoke, hundreds of thousands of homeless citizens picked up the hopeful tune of a popular song of the day, "Wait 'Til the Sun Shines Nellie." Bert Pakes sings the vocal.

PAKES:

Remember...this was your idea, Benny.

(BAND: "WAIT TIL THE SUN SHINES NELLIE" BERT PAKES VOCAL)

(APPLAUSE)

PAKES:

Here's a tip on vacations from a man who ought to know! Owen Harding, for twenty years a guide in the Maine woods, organizer and former president of the Maine guides Association. Owen Harding states:

MAN'S VOICE:

When you pack your duffle on your own back, space and weight are at a premium. I always take Camels. I figure I can take fewer Camels and get the same smokin', because Camels are long-burning. Of course, I'd take Camels anyway. They're milder, cooler, easy on my throat. It's mighty nice to get more smoking and more pleasure too.

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PARKS:

Yes, Camels go further. They last longer...because they are slower burning. By burning twenty-five percent slower than the average of the fifteen other of the largest-selling brands tested, Camels give a smoking PLUS equal to FIVE EXTRA SMOKES PER PACK... EQUAL TO MORE THAN TWO PACKS TO A CANTON. But you don't have to go on vacation to appreciate the extra smoking and extra pleasure in Camels. Start now to enjoy the delicate flavor of Camel's costlier tobaccos...smooth, mellow...cool and mild right down to the last extra puff. Camels are penny for penny your best cigarette buy!

(PIANO UP: "OPUS 1/2")

PARKS:

Nick Patool at drums...Lionel Hampton at the vibraharp...Fletcher Henderson at piano...Arty Bernstein at bass...and Benny at clarinet. Five of the ranking swing virtuosos in America, who make up the Goodman Quintette. The number is "Opus One Half," written by Lionel Hampton.

("OPUS 1/2")

QUINTETT:

(APPLAUSE)

PARKS:

In your book, "Kingdom of Swing," Benny, you said that swing music represented freedom of speech for musicians. What did you mean by that?

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I only meant that in good swing a good musician has the liberty or freedom to create every time he plays. That's why our old classics like "Honeysuckle Rose" never sound old.

PAKES:

You mean you play them differently every time?

BENNY:

Not altogether different. The boys just add touches here and there every time we play it. Just listen to Arty, or Boots, or Ziggy Elman.

PAKES:

How about yourself?

BENNY:

Listen hard, Bert, and I'll try to make a few mistakes myself.

(BAND: "HONEYSUCKLE ROSE")

(APPLAUSE)

BENNY:

And that's it...the first session of "American Swings." I wanna thank all you hep cats for following us over to our new show...and thanks to all you Camel smokers who make these broadcasts possible. Good night and see you next week.

(BAND: THEME)

PAKES:

Make a date to be with us next Saturday night again, when Benny and his band introduce the first swing adaptation of Iavelle's famous classic, "Bolero." It promises to be really something. And don't miss Camel cigarettes' two other big radio programs. On Monday nights the radio version of Chic Young's cartoon character "Blondie" starring Penny Singleton and Arthur Lake...and on Tuesday the music of Bob Crosby's Dixieland Band featuring Johnny Mercer.

(THEME AND APPLAUSE UP AND FADE)

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ANNOUNCEMENT

Anyway you look at it, Prince Albert is the National Joy Smoke for pipe smokers. Prince Albert's special "crimp cut" assures a flow, cool, even-burning smoke. Mellow, too...full of good, ripe tastiness with no tongue bite. And P. A. has a grand fragrance and aroma that adds pleasure to every pipe-load. Try Prince Albert, men. There's no other tobacco like it.

STUDIO ANNOUNCEMENT

The Camel Caravan has come to you from Treasure Island. This is the National Broadcasting Company.

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