

# RADIO

## WILLIAM ESTY AND COMPANY

INCORPORATED

### BENNY GOODMAN'S CAMEL CARAVAN

TUESDAY, JANUARY 5, 1939

9:15-10:00 P.M.

Program No. 87

SEYMOUR: Let up and light up a Camel! Smokers find that Camel's gentler tobaccos are soothing to the nerves!

(BAND: THEME)

SEYMOUR: (OVER THEME) Here's the Camel Caravan with Benny Goodman - and it's Meeting Time for swing fans from Coast to Coast! While you're listening, remember that you are the ones who've made this show possible. You smokers are the final judges of tobacco quality, and you've made Camel the largest-selling cigarette in the world. So thanks, folks -- and let up and light up a Camel!

(BAND: THEME UP AND OUT)

BENNY: Hello, Club members - this is your president, Benny Goodman. Our Entertainment Committee tonight includes - songwriter, Johnnie Mercer, complete with a brand new song -- and piano-players, Meade Lux Lewis and Albert Ammons, complete with a "Beegie Woogie" piano. It looks like we've lined up a lot of business for our meeting. So let's get down to the order of proceedings from Secretary Seymour.

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SEYMOUR:

There's a Resolution, Mr. President - from our  
Affiliated Society, the Ancient Order of Fireside  
Toe-Tappers.

BENNY:

Oh yes - and what do they propose, Mr. Secretary?

SEYMOUR:

Resolved that Benny Goodman should restore, rejuvenate,  
revive and swing - that old toe-tapper, "I Can't Give  
You Anything But Love."

(BAND: "I CAN'T GIVE YOU ANYTHING BUT LOVE")

(APPLAUSE)

SEYMOUR:

Order in the Club-house, please! A ceremony-extraordinary  
is about to take place. We wanted all Club members from  
Coast to Coast to be in on it, so we asked Bob Weitman  
to come over to the Meeting. Bob is Managing Director  
of the Paramount Theatre, New York. And here he is with  
great news.

WEITMAN:

Thank you, Dan Seymour. Three years ago, we started a  
Band Popularity Poll in the lobby of the Paramount.  
Each year, patrons of the theatre have cast thousands  
of votes for many famous bands. This year, for the second  
time in succession, the winner is - Benny Goodman!

(APPLAUSE)

So on behalf of the thousands of voters who elected you  
the winner, Benny, I want to congratulate you. And for the  
second year, I present to you the Paramount Band Poll Trophy.

(CUP IS UNVEILED. FADE DOWN APPLAUSE)

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SEYMOUR:

A handsome gold cup has just been unveiled. It's shining  
in a spotlight at the side of the platform.

(APPLAUSE UP AND OUT)

BENNY:

Thank you, Bob Weitzman. And thanks from the band and  
myself to all the voters. That cup sure is a beauty.  
And we're certainly proud to have won it again.

SEYMOUR:

And now, Club members, a special Bob Weitzman request.

He has nominated as his favorite new number, "Hurry Home."

He asked Benny to give it plenty of that vote-getting

Goodman swing and add a vocal by Martha Tilton. Here it is,

Mr. Weitzman, your special order, coming right up!

(BAND: "HURRY HOME" - TILTON VOCAL)

(APPLAUSE)

(BIZ: SOUND OF ORCHESTRA TUNING UP)

BENNY:

Now if you cats will pull an "A" out of that mess, we'll give  
Mr. Seymour, here, the cue for his theme song.

(BIZ: FLAT "A")

SEYMOUR:

I got it, President Goodman -- it's a cinch to tell that  
those instruments are out of tune.

BENNY:

Absolutely right, Dan -- and here's how that note sounds  
when the boys are in tune.

(BIZ: "A" - IN TUNE)

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SEYMOUR:

Notice the difference, folks, when instruments are in tune and when they're out of tune? People's nerves are like that too. They can be in tune -- or out of tune. Don't let nervous strain get your nerves out of tune. Just pause ever so often -- break the tension -- let up and light up a Camel -- just as so many other smokers do. Smokers find that Camels are soothing to the nerves. Camels are a matchless blend of finer, more expensive tobaccos -- Turkish and Domestic.

(MUSICAL BRIDGE: "IN THE SHADE OF THE OLD APPLE TREE")

BENNY:

It's a great pleasure to have with us a visitor from out of town, who comes to Meeting with a membership card from the Hollywood local. I vote we give a big welcome to -  
Johnnie Mercer!

(APPLAUSE ON MERCER'S ENTRANCE)

MERCER:

Thank you. Thank you, Benny - and thank you, Clubmembers.

BENNY:

You know, Johnnie - when we asked you to come on from Hollywood - we didn't expect that by the time you get here, one of YOUR songs would be the top hit of America.

MERCER:

It's kind of a shock to me, too.

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BENNY:

Well, congratulations, boy. It was nice timing. And now, by way of initiation, we have a questionnaire for you. Some things the Average Man would like to know. So will you imagine that Dan Seymour is Mr. Average Man.

SEYMOUR:

(NONCHALANT) Here you, Mercer.

MERCER:

Glad to meet you, Mr. Average Seymour. I don't suppose you've ever heard of Johnie Mercer.

SEYMOUR:

Oh, I'll take President Goodman's word that you write song hits. But here's what the Average Man is interested in - how do you do it.

MERCER:

I see. Just a simple question.

SEYMOUR:

That's all - what d'you have to have to turn out a big song.

MERCER:

Well, I couldn't afford to tell everybody. But I'll let you in on it. My own sure-fire formula for song-writing.

SEYMOUR:

Much obliged, Mr. Mercer.

MERCER:

Could we have a little formula-music in the background, Benny?

(BAND: "WAX DOWN UPON THE SWAMES RIVER")

MERCER:

First, you have to be born down south in Savannah, Georgia. Sixteen years elapse.

(DRUM ROLL)

You come north - enter an amateur contest. You win!

(GONG)

MERCER:  
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SEYMOUR:

All right, all right.

MERCER:

And wake up to find yourself singing with a dance band.

SEYMOUR:

But, Mr. Mercer, how can the Average Man sing with...

MERCER:

Mind you, this is only my own personal formula. Some song writers start with the music. But - the years roll on.

(DRUM ROLL)

MERCER:

You meet Nat Halneck - decide to write a song together.

You write four or five songs. They're terrible. You tear them up...throw them away...and next morning you wake up to find yourself singing in the bathtub -

(BELL NOTE)

(BAND & MERCER: EIGHT BARS OF "GOODY GOODY")

SEYMOUR:

You've written a hit song! But you haven't told me how..

MERCER:

Listen, Mr. Average Man - the years roll on.

(DRUM ROLL)

MERCER:

And on!

(DRUM ROLL)

MERCER:

Finally in despair you talk things over seriously with

Johnnie Mercer and decide to write a song with yourself.

Nothing happens. You tear out your hair...throw it away.

Then one day in a taxi you start singing -

(BELL NOTE)

(BAND & MERCER: EIGHT BARS OF "I'M AN OLD COWHAND")

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SEYMOUR:

Another hit! But how did you..

(DRUM ROLL)

SEYMOUR:

Would that be the years rolling on again, Mr. Mercer?

MERCER:

Yes! And the next thing you know, you're right here in  
the Club-house...

SEYMOUR:

Benny Goodman starts to play Johnnie Mercer's top song hit  
of the week - and he's singing -

(BELL NOTE)

(BAND & MERCER STRAIGHT INTO "YOU MUST HAVE BEEN A  
BEAUTIFUL BABY")

MERCER:

You must have been a beautiful baby  
You must have been a wonderful child  
When you were only startin'  
To go to Kindergarten  
I bet you drove the little girls wild  
And when it came to winning blue ribbons  
You must have shown the other kids how  
I can see the judges' eyes  
As they handed you the prize  
I bet you made the cutest bow  
Oh you must have been a beautiful baby  
'Cause baby look at you now

BENNY:

You might have written beautiful baby  
That doesn't mean that you ought to sing

MERCER:

I beg your humble pardon  
I sang with Jack Teagarden

BENNY:

And now I hear you moved in on Bing  
'Cause when it comes to singin' blue rhythms  
I don't know how they put up with you  
But you'll prob'ly wind up yet  
Singin' duets at the Met  
With Tibbett and Kiepura too

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MERCER:

Who

BENNY:

Kiepara -- Jan Kiepara

MERCER:

Well, You Kippur to you too, Benny

BENNY:

No, no. Jan Kiepara. The opera start

MERCER:

Oh, where's she working now

BENNY:

Not she, he! He sings opera, high class stuff like this

(PLAYS CADENZA ENDING ON SOUR NOTE)

MERCER:

You'd better stick to 'Beautiful baby'  
Before you get the clubmembers riled  
Forget those Philharmonics  
And git back to the Onyx  
Where you can drive the customers wild  
'Cause when it comes to playin' Blue Danube  
There's nothing left for you to invent  
If you try to Strauss it up  
You will only \_\_\_\_\_ it up  
Barrel-house it up -- I meant  
So you keep playin' 'Beautiful Baby' and I'll keep  
paying my rent.

(APPLAUSE)

MERCER:

Ah what a beautiful beginning for the New Year!

After all the discussions you've had here in the Club-house -  
debating whether this and that distinguished guest could  
swing - to find out at last that your own President is a  
corny crooner!

BENNY:

All right, Johnnie Mercer - enough of your wisecracks. Let's  
proceed from corn to Carnegie Hall.

Okay - proceed, Mr. President.

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BENNY:

We have a motto here in the Club-house that the President will keep members informed of what's new and good. Well, 'twas the night-before-the-night-before-Christmas at Carnegie Hall. And all through the house every creature was stirring to the rhythm of "boogie woogie." Then and there, we made a date with head "boogie woogie," piano players, Meade Lux Lewis and Albert Ammons.

MERCER:

I've noticed, Mr. President, that the local newspapers and this week's "Time" and "New Yorker" have all been trying to explain how and why Meade Lux Lewis plays piano.

BENNY:

Yes, Johnnie, but you know you can't give a scientific explanation of "boogie woogie." That's why we've got Meade Lux Lewis here to ~~show~~ show us what it's all about.

Come on out, Meade Lux Lewis.

(APPLAUSE ON LEWIS' ENTRANCE)

BENNY:

Tonight's educational feature - Lesson One. Meade Lux Lewis, playing his own composition - "Honky Tonk Train Blues."...

(PIANO: "HONKY TONK TRAIN BLUES")

(APPLAUSE)

SEYMOUR:

Have you ever wondered how newspaper workers stand the pace, and the nerve strain of their high-tension jobs?

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Well, a lot of them follow the advice of that famous slogan, "Let up and light up a Camel." For example, Willard Mullin, the famous sports cartoonist, says this:

MAN'S VOICE  
NO. 1:

I know plenty about that tense, keyed-up feeling, all right. Concentrating over a drawing board for hours on end -- why, my nerves would feel as though they'd been put through the wringer if I didn't let up ever so often. So I do just what that slogan says -- I let up and light up a Camel.

SEYMOUR:

And Howard F. Earnest speaks for many linotype operators when he says:

MAN'S VOICE  
NO. 2:

A linotyper works in the midst of a terrible racket. But even with all the rush and noise and clatter, I've found that a Camel cigarette soothes my nerves.

SEYMOUR:

Yes, over and over, smokers who lead busy, active lives say that Camel cigarettes are soothing to their nerves. Camels are made from costlier tobaccos. So, next time you buy cigarettes say, "Camels," so that you, too, can let up and light up a Camel.

(MUSICAL BRIDGE)

(FADE FOR MERCER)

MERCER:

Say, Benny, I'm sorry to worry you with a personal matter, but a few minutes ago when we sang "Beautiful Baby," we didn't give the name of the man who wrote it with me. When I was a beginner, that used to burn me up. So now I always like to mention my collaborator. Even if you have to do it fast.

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BENNY:

A nice thought, Johnnie. Club members -- the song, "You Must Have Been A Beautiful Baby" was by Johnnie-Mercer-and HARRY WARREN!

TILTON:

Harry Warren? My -- I'm awfully glad to meet you, Mr. Warren. I think your songs are..

BENNY:

Just a minute, Martha -- this is not Harry Warren. Listen. (TO AUDIENCE) Another song you all remember was "Lazybones," by Johnnie-Mercer-and BOB CARMICHAEL!

TILTON:

Oh, Mr. Carmichael -- I hope you'll forgive me. I should have known you.

BENNY:

Martha!

BEYBOUR:

Look, Mr. President -- why don't you try it this way.

Ladies and Gentlemen -- Johnnie Mercer has a brand new song for you -- it hasn't even been published yet. And for its first performance, Johnnie himself sings a chorus. It's "Cuckoo in the Clock" by Walter-Donaldson-and JOHNNIE MERCER!

MARTHA TILTON:

I never knew Walter Donaldson could sing.

(BAND & MERCER: "CUCKOO IN THE CLOCK")

(APPLAUSE)

MERCER:

Benny, the minutes of the meeting say that we're about to have Lesson Two in tonight's Educational Feature for Club members.

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BENNY:

Yes, Johnnie -- we're taking another chapter in the history of "boogie woogie."

MERCER:

I think the story of Meade Lux Lewis and Albert Ammons is a great chapter. You know they used to be taxi drivers in Chicago. Meade and Albert Ammons and Pinetop Smith lived together. And they had an old upright piano in their room. It was Pinetop Smith who brought to Chicago that great style of blues we call "boogie woogie." Meade and Ammons listened to him and learned. And when Pinetop died, they carried on -- driving taxis all day -- practicing on the old upright at night -- playing at a party now and then -- and keeping alive the style Pinetop Smith had brought up from the south.

SEYMOUR:

Thanks for that fine chapter resume, Johnnie Mercer. Just one more note -- about the piano Albert Ammons plays in the next number. Back in the days when the blues were born, the old uprights usually had a couple of extra pedals. One pedal for drums and one for mandolin effects. There aren't many of the old five pedal pianos left. In fact, the only one to be found in New York was at Carnegie Hall the other night. And

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SEYMOUR:  
(Cont'd)

we've borrowed it for Club Meeting. Albert Ammonds is sitting at it right here on the platform. Remember, one pedal plays drums, and one pedal plays mandolin -- will you show them, Albert --

(AMMONDS PLAYS MANDOLIN)

Over on the other side of the platform here, we have that other great "boogie woogie" at another piano, Meade Lux Lewis. And with the whole band ready for a downbeat -- hold onto your seats! Here's our "boogie woogie" special for the Hot Clubs. We call it "Roll 'Em."

(BAND AND PIANOS: "ROLL 'EM")

(APPLAUSE)

BENNY:

Well, Club Members -- so now you know! That is "boogie woogie." This is Benny Goodman saying thanks to Meade Lux Lewis, Albert Ammonds and Johnnie Mercer for being with us tonight. And until next Tuesday's Meeting Time, goodnight for Camels and all the gang.

(BAND: THEME)

SEYMOUR:

Goodnight, Benny. Remember, you've all got a date next Tuesday night with Benny Goodman and the world's greatest swing band, the Goodman Trio and Quartette and Martha Tilton. Watch the bulletin boards for names of new members who'll be

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SEYMOUR:  
(Cont'd)

up for initiation here in the Club-house next week. Secretaries of local branch meetings in and around New York have probably noted that President Goodman and the Band open tomorrow at the Paramount Theatre. Next Monday night over these same stations, Eddie Cantor's Camel Caravan rolls in. Eddie's special guests are Helen Menken and Connie Boswell. So make it a Monday night date, too.

This is Dan Seymour speaking.

(THEME AND APPLAUSE UP AND FADE)

ANNOUNCER:

Gentlemen, the tobacco that means ~~more~~ soaking-joy to more pipe-smokers is Prince Albert. Yes sir, Prince Albert is choice, ripe tobacco -- mild mellow, and fragrant, and full of good rich taste. P.A. is specially cut to draw right, too -- it burns slow, and smokes cool. Try the National Joy Smoke, men -- there's no other tobacco like Prince Albert.

SEYMOUR:

This is the Columbia...Broadcasting System.

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