Ben Selvin and his Orchestra

Vol. 3

A) CHESTER LEIGHTON & HIS SOPHOMORES
June 18, 1931 New York
Benny Goodman, clt & a.s.; Bunny Berigan, tpt; Tommy Dorsey, tbn; Herman Wolfson, t.s.; Irving Brodsky, p; Eddie Walters, uke; others unknown.

(B) BEN SELVIN & HIS ORCHESTRA
June 22, 1931 New York
Benny Goodman, clt & a.s.; Mannie Klein, tpt; Herman Wolfson, t.s.; Eddie Walters, uke; others unknown.

(C) FRANK AUBURN & HIS ORCHESTRA
July 3, 1931 New York
Benny Goodman, clt & a.s.; Bunny Berigan, Mannie Klein (or poss. Jack Purvis), tpt; Herman Wolfson, t.s.; Irving Brodsky, p; others unknown.

(D) JACK WHITNEY & HIS ORCHESTRA
July 7, 1931 New York
Benny Goodman, clt & a.s.; Mannie Klein, tpt; prob. Tommy Dorsey, tbn; Herman Wolfson, t.s.; others unknown.

(E) BEN SELVIN & HIS ORCHESTRA
July 14, 1931 New York
Same personnel as D, except add JOE VENUTI, v.

(F) THE KNICKERBOCKERS
July 21, 1931 New York
Same personnel as D.

(G) ROY CARROLL & HIS SANDSPONT ORCHESTRA
October 2, 1931 New York
Same personnel as D, except add CHARLES MAGNANTE, accordion.

(H) HOTEL COMMODORE DANCE ORCHESTRA
October 21, 1931 New York
Benny Goodman, clt, b-clt, a.s.; Mannie Klein, tpt; Tommy Dorsey, tbn; Joe Venturi, v; others unknown.

(I) ROY CARROLL & HIS SANDSPONT ORCHESTRA
November 27, 1931 New York
Benny Goodman, clt & a.s.; Mannie Klein, tpt; Tommy Dorsey, tbn; Herman Wolfson, t.s.; Joe Venturi, v; Irving Brodsky, p; Carl Kress, g; Ward Ley, d; plus unknown tpt, a.s.

(K) JERRY FENWYCK & HIS ORCHESTRA
December 7, 1931 New York
Benny Goodman, clt & a.s.; Mannie Klein, tpt; Herman Wolfson, t.s.; Joe Venturi, v; Carl Kress, g; others unknown.

(L) BEN SELVIN & HIS ORCHESTRA
June 9, 1932 New York
Same personnel as K.

(M) BEN SELVIN & HIS ORCHESTRA
July 5, 1933 New York
Benny Goodman, clt & a.s.; others unknown.

"June, Moon, Spoon, Croon." In the idiom of Tin Pan Alley (the tune factory), if these four ingredients were injected into a song, it would sell. To insure those sales they were recorded by studio orchestras by the bushel basketful. The arrangements were simple and straightforward and you can almost sense the atmosphere—"just play the melody and sing the words clearly."

Young Benny Goodman was ushered into this atmosphere through the medium of the Ben Selvin organized recording sessions. The end of the Jazz Age had come two years before the first tune in this 3-volume series was recorded, and commercial dance music had taken over. Gone were the lush days of devil-may-care, stark simplicity and direct reality took its place, for the depression had set in as a result of the stock market nose dive.

There is some sort of solo by Goodman on each of the tracks in the three volumes. It should be noted that there were almost 200 additional sides on which Benny played with the Selvin studio groups where he did not solo. The sides included here are the "cream of the crop" so far as the BG fan is concerned. Alternate issued takes were not common, but in Volume 1 (SB-108) three alternate takes are included with the regular issues.

Several tracks contain alto sax solos by Benny and he takes a bass clarinet solo on LUCILLE (Vol. 3; SB-110). Included in volume 1 are very rare alternate takes of The Whole Darned Thing's For You (TODO PARA TI), and I'm In The Market For You (AQUI ESTOY PARA TI), issued for South American export.

The three volume series cover a period between 1929 and 1933. The depression, in 1932, had worsened to a point where there was serious unemployment and money was not flowing in any appreciable quantity. The entire phonograph record industry output was something less than 10 million discs. Radio had cut into record sales because it cost nothing to listen. It's not surprising, then, to find that Benny made only three recording sessions in the entire year, two with Ted Lewis (to be included in a future album) and the third with Ben Selvin. CABIN IN THE COTTON is from that third date. He was busy, however, playing with various orchestras on radio, and helped organize an orchestra for Russ Columbo among other activities. Goodman was to record for Selvin only once more, in 1933. MORNING, NOON AND NIGHT is from that date. The alto sax solo is presumed to be Benny's. Vocalists and vocal groups not listed are unknown.

Produced, engineered and designed by Alan Roberts.

Alan Roberts
August 1971

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Send $1.00 and self addressed 2-stamp long envelope for complete catalog.
Ben Selvin & His Orchestra
featuring
BENNY GOODMAN

1. ON THE BEACH WITH YOU
2. WITHOUT THAT GAL!
3. Let's Drink A Drink TO THE FUTURE!
4. HIKIN' DOWN THE HIGHWAY
5. SO SURE OF YOU
6. TAKE IT FROM ME
7. DO THE NEW YORK
8. MY SWEET TOOTH SAYS I WANNA

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Ben Selvin & His Orchestra

featuring

BENNY GOODMAN

1. NOBODY LOVES NO BABY
2. ME!
3. WAITIN' FOR A CALL FROM YOU
4. LUCILLE
5. BEND DOWN SISTER
6. I WOULDN'T CHANGE YOU
7. CABIN IN THE COTTON
8. MORNING, NOON AND NIGHT

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