One of the greatest orchestras of the Big Band Era, the Benny Goodman band, was firmly ensconced on the "Camel Caravan" radio show, as these broadcasts were aired. Four programs are featured in this album, essentially complete as far as musical content is concerned. And what a band! The famous triumvirate of Biting Brass — Harry James, Ziggy Elman and Chris Griffin were there — "volatile" Vido Musso's tenor is in evidence — Jess Stacy, who was to steal the show later at Carnegie Hall — and — Gene Krupa, one of the greatest showcase drummers of the Era.

Benny had upgraded the orchestra for almost two years from the Let's Dance period to provide the powerhouse featured on these programs. What was lacking in the scriptwriting (as evidenced by some of the remarks heard during the show) was more than overcome by such great renditions as REMEMBER and a very tasty version of SAILBOAT IN THE MOONLIGHT, as played by the Trio. ME, MYSELF AND I is best forgotten. SHINE is the BG Quartet version of that famous jump tune. When SING, SING, SING first appeared on a 12" Victor recording, it was divided into two parts. The part 2 arrangement is played on the August 10th show.

For the sake of completeness, the "production numbers" and portions of the comedy sketches in both shows have been retained. Martha Tilton, the gal with the liltin' voice, is clearly in evidence on LET'S HAVE ANOTHER CIGARETTE, a clever way to work in a "singing" commercial in the show (the actual commercials were edited out due to time limitations). Martha had not yet been "discovered" by Benny, who was looking for a girl vocalist after Helen Ward had left the previous year.

Following hard on the heels of the first volume of the Camel Caravan shows is this second album containing two essentially complete programs broadcast during the month of August 1937 over CBS Los Angeles, probably from the brand new Columbia Square, now the CBS-TV local station in Hollywood.

After the opening repartee between Goodman and the announcer, the band kicks off with one of Benny's favorites, SOMETIMES I'M HAPPY. Harry James plays the solo where Bunny Berigan appeared on the 1935 recording. A killer-diller enlivens things next — MINNIE THE MOOCHER'S WEDDING DAY. The Victor recording was made 3 weeks later. A beautiful little rendition of MY CABIN OF DREAMS by the Trio provides a fitting contrast, followed by the most famous Quartet number, STOMPIN' AT THE SAVOY (as reconstructed on tape due to a damaged source recording).

Martha Tilton is finally "discovered" by Benny Goodman and makes her debut with his orchestra singing SAILBOAT IN THE MOONLIGHT. She was to stay for 20 months, right through the most exciting performances and appearances the orchestra was to make — the famous 1938 Carnegie Hall Concert, the legendary Victor recordings of 1937-39, finally emerging as a radio personality (later TV) in her own right, with a huge following. The audience applauds heartily immediately after her vocal, but oddly, doesn't applaud after the number.

On the August 31st show, two unusual uncharacteristic numbers are presented, the first a traditional Mexican dance, with a swing. The second — none other than a swinging version of THE BLUE DANUBE (this could have been a definitive answer to the question asked 2 years earlier — "What's the matter, can't you boys play waltzes?"). The haunting strains of VIBRAPHONE BLUES drifts forth as the announcer comments on its early history. Lionel Hampton takes the vocal as he had on the Victor recording the previous year. Martha Tilton takes the vocal on a long time Goodman favorite — with lyrics by Johnny Mercer — THE DIXIELAND BAND.

HOUSE HOP is the closing number on this show, the killer-diller of the week as requested by the "students" of the Swing School out there in Radio Land. A free trip to Hollywood was offered by a fan magazine in a contest and Benny promo's next week's guest — for the final Los Angeles broadcast — Mildred Bailey. Unfortunately, that show isn't available for issue.

And so the Camel Caravan moves on, to the nostalgic strains of BG's closing theme, GOODBYE. Sun-beam Records has endeavored to issue a heavy cross-section of Benny Goodman's recording and broadcasting career. It's obvious to anyone who listens that there's much more to hear than merely a musical genius with a clarinet — here is a prime mover of Jazz and Dance Band music — wholly dedicated to his art with but one overlying theme: to bring the best of what he had to offer in music to the public of his day. Amazingly, almost 50 years after his first recordings were issued, the "public-of-the-day" is still vitally interested in what he had to say then — and what he has to say now — through his horn.

So — let's dance!
Introduction
by BENNY GOODMAN

The Camel people, who are sponsoring my band on their Tuesday night program, have had many requests for a definition of Swing and have asked me to define it.

It might seem like an easy order, but it isn’t. It would be just as futile as trying to define poetry. In other words, one either likes it or doesn’t. But judging by the way the American public has accepted it, they’ll take the music in preference to a definition.

It’s the way my boys and I like to play, and I think we get as much of a kick out of playing it as people get out of listening. So instead of trying to tell you exactly what Swing is, I’ll tell you the ‘jive’ of it—that means ‘swing talk’ in the swing language—and let you draw your own conclusions as to what it’s all about.

(Signed)
Benny Goodman

The Language of Swing

Jam Session—A voluntary gathering of swing men who play for the fun of it, without music or leader.

Jammimg—Impromptu swing, improvisation by one player against rhythm background of other instruments.

Alligator—One who’s got swing rhythm but doesn’t play an instrument.

Ballooon-lunger—A horn player with lots of wind.

Barrel-house—To swing it, as in “Let’s play this one barrel-house.”

Break It Down—Get hot! Swing it!

Gutbucket—Low-down swing. Occasionally the swinging of “blues” music.

Paperman—A musician who plays only from sheet music, decidedly not a swing man.

Sender—A phrase that sets the boys off. Sometimes a reference to the man who starts the band swinging.

Ride Man—The player whose improvisations during a piece set the lead for the rest of the swingers.

Cats—Swingmen, the players in a good swing band.

Lickin’ Their Chops—In the mood. Just acheing to break into swing.

Friskin’ Their Whiskers—Same as “lickin’ their chops.” All set to “go to town.”

In the Groove—Inspired playing. Swing that fairly carries away the player. A fine compliment from other members of the band—“He’s in the groove tonight.”

Out of the World—Another way of saying “In the groove.”

Going to Town—Swinging in fine fashion. Usually applies to the band as a whole instead of one player.

Long Hair—A symphony player.

Screw-ball—Crazy stuff.

Whacky—Like screw-ball but more so, moister.

Give—A command or plea meaning “Give it all you’ve got, put the heat on it, go to town.”

Gang—Melded.

Lick—A new twist of phrasing by a swing man, a short original improvisation.

Take It—A request—“Take up the lead with your instrument.”

Corny—Straight jazz style of fifteen years ago.

Break—Stopping the music for a second or two and picking it up without missing the beat.

Riff—Like “lick,” a hot phrase.

Ride It—Take it! Give it the works! Put out, boy!

Schmalitz—Sweet, sticky music.

Long Underwear Gang—A band that plays straight music.

Rubbing the “C”—Getting up close to high “C.”

Sugar Band—A band specializing in Schmalitz.

Monkey—A baron waver who frontes up a straight band but plays little.

Sock—Emphasis, usually referring to the last chorus.

Take It Out in the Woodshed, or to “Woodshed” It—Try it out in private.

Kicking Out—Very, very free interpolation.

Mugging Light—Soft swing.

Mugging Heavy—Soft swing with a heavy beat.

Sitting In—Playing by invitation with a band of which the musician is not a member. Also joining in a jam session.

Skin-beater—Drummer.

Suitcase—Drums.

Gobble-pipe—Saxophone.

Dog House—Bass violin.

Groan Box—Accordion.

Moth Box—Piano.

Push Pipe—Trombone.

Peck Horn—Mellophone.

Whangers, or Gourds—Guitars.

Rock Crusher—Concertina.

Iron Horn—Cornet.

Pushers—All wind instruments.

Grunt Horn—Tuba.

Pretzel—French horn.

Wood Pile—Xylophone.

Saw Box—Cello.

Black Stick or Agony Pipe—Clarinet.

Squeaker—Violin.

A special thanks to Art Zimmerman for the loan of a very rare 1937 Camel Caravan booklet partially reproduced here.
Volume 1.

SIDE A — August 10, 1937 — Los Angeles
1. Introduction (theme)
2. Remember
3. Me, Myself And I
   *Voc: Benny Goodman*
4. Sailboat In The Moonlight (TRIO)
5. Mother Goose Marches On
   *Voc: Meyer Alexander Chorus*
6. Shine (QUARTET)
7. Swing, Benny, Swing
   *Voc: Bloch & Sully: Martha Tilton, Alexander Chorus*
8. Sing, Sing, Sing — Part 2

SIDE B — August 17, 1937 — Los Angeles
1. Introduction (theme)
2. That Naughty Waltz
3. Satan Takes A Holiday
4. So Rare (TRIO)
5. Let's Have Another Cigarette
   *Voc: Martha Tilton & Alexander Chorus*
6. Liza (QUARTET)
7. Russian Swing
   *Voc: Marek Windheim & Alexander Chorus*
8. Chlo-e
9. Caravan

Volume 2.

SIDE A — August 24, 1937 — Los Angeles
1. Introduction (theme)
2. Sometimes I'm Happy
3. Minnie The Moocher's Wedding Day
4. My Cabin Of Dreams (TRIO)
5. Bye, Bye, Pretty Baby
   *Voc: Alexander Chorus*
6. Stompin' At The Savoy (QUARTET)
7. Swing High, Swing Low
   *Voc: Pat O'Malley & Alexander Chorus*
8. Sailboat In The Moonlight
   *Voc: Martha Tilton*
9. Roll 'Em

SIDE B — August 31, 1937 — Los Angeles
1. Introduction (theme)
2. Camel Hop
3. La Cucaracha
4. Whispers In The Dark (TRIO)
5. The Blue Danube
   *Voc: Alexander Chorus*
6. Vibraphone Blues (QUARTET)
7. Swing Song
   *Voc: Pat O'Malley & Alexander Chorus*
8. The Dixieland Band
   *Voc: Martha Tilton*
9. House Hop

**ORCHESTRA PERSONNEL**

**BENNY GOODMAN AND HIS ORCHESTRA**
Benny Goodman, clt; Harry James, Ziggy Elman, Chris Griffin, tpt; Red Ballard, Murray McEachern, tbn; Hymie Schertz, George Koenig, a.s.; Arti Rollini, Vido Musso, t.s.; Jess Stacy, p; Allan Reuss, g; Harry Goodman, b; Gene Krupa, d.

**BENNY GOODMAN TRIO**
Benny Goodman, clt; Teddy Wilson, p; Gene Krupa, d.

**BENNY GOODMAN QUARTET**
Benny Goodman, clt; Lionel Hampton, vib; Teddy Wilson, p; Gene Krupa, d.
THE CAMEL CARAVAN

starring

BENNY GOODMAN & His Orchestra

August 10, 1937

1. Introduction
2. REMEMBER
3. ME, MYSELF AND I
4. A SAILBOAT IN THE MOONLIGHT
5. MOTHER GOOSE MARCHES ON
6. SHINE
7. SWING, BENNY, SWING
8. SING, SING, SING (Part 2)

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The CAMEL CARAVAN
starring Benny Goodman
August 17, 1937

1. introduction
2. THAT NAUGHTY WALTZ
3. SATAN TAKES A HOLIDAY
4. SO RARE
5. LET'S HAVE ANOTHER CIGARETTE
   Voc: Martha Tilton & Meyer Alexander Chorus
6. LIZA
7. RUSSIAN SWING
   Voc: Marek Windheim & Alexander Chorus
8. CHLO-E
9. CARAVAN

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