Adrian Rollini & his Orchestra 1933-34

featuring BENNY GOODMAN with Bunny Berigan

SIDE A

1. You've Got Ev'rything
   Voc: Herb Weil (14147-1) (A)
2. And So Goodbye
   Voc: Herb Weil (14148-1) (A)
3. Sweet Madness
   Voc: Herb Weil (14152-1) (A)
4. Savage Serenade
   Voc: Clay Bryson (14153-2) (A)
5. Song Of Surrender
   Voc: Howard Phillips (14378-1) (B)
6. Coffee In The Morning And
   Kisses In The Night
   Voc: Howard Phillips (14379-1) (B)
7. Sittin' On A Log
   Voc: Jane Vance (14380-1) (B)

SIDE B

1. I Raised My Hat
   Voc: Herb Weil (14381-2) (B)
2. On The Wrong Side Of The Fence
   Voc: Herb Weil (14565-1) (C)
3. Ol' Pappy
   Voc: Herb Weil (14566-2) (C)
4. Who Walks In When I Walk Out
   Voc: Herb Weil (14567-1) (C)
5. Got The Jitters
   Voc: Clay Bryson (14568-1) (C)
6. Waitin' At The Gate For Katy
   Voc: Joey Nash (14997-1) (D)
7. Waitin' At The Gate For Katy
   Voc: Joey Nash (14997-2) (D)

(A) ADRIAN ROLLINI AND HIS ORCHESTRA
   October 16, 1933, New York
   Benny Goodman, clt; Bunny Berigan, tpt; Al Philburn, tbn; Art Rollini, t.s.;
   Adrian Rollini, b-sax, vib, colto;
   Fulton McGrath, p; Dick McDonough, g; Artie Miller, b; Herb Weil, d, voc.

(B) ADRIAN ROLLINI AND HIS ORCHESTRA
   November 24, 1933, New York
   Benny Goodman, clt; Bunny Berigan, tpt; Al Philburn, tbn; possibly Artie Shaw, clt, a.s.;
   Art Rollini, t.s.;
   Adrian Rollini, b-sax, xylo; Fulton McGrath, p (possibly Roy Bargy);
   Dick McDonough, g; Artie Miller, b; Herb Weil, d. Howard Phillips may be a
   pseudonym for Red McKenzie, voc.

(C) ADRIAN ROLLINI AND HIS ORCHESTRA
   January 11, 1934, New York
   Personnel same as (B) except Artie Shaw not present.
   Herb Weil or Clay Bryson, voc.

(D) ADRIAN ROLLINI AND HIS ORCHESTRA
   March 24, 1934, New York
   Personnel same as (A) except possibly STAN KING, d;
   Joey Nash, voc.

Austerity was the byword in the United States toward the end of 1933. A new administration was taking bold and dramatic steps to lift the country out of the economic doldrums it had been in for the previous three years.

In the popular dance music field, jazz was not selling in the USA although there was a lively market for it in England. Jazz recording stars had very few dates which permitted a free-for-all atmosphere.

Adrian Rollini had made his claim to fame playing a gusser bass saxophone with many groups in the 20's — the California Ramblers, Red Nichols, Frank Trumbauer, Bix Beiderbecke, Jean Goldkette, Paul Whiteman and others. There are several hot solos in the groups presented in this album but most of the sides do not reach their potential. Benny Goodman and Bunny Berigan are very much in evidence throughout, and there is a good rhythm section.

Benny has a way of taking the most droll tune and infusing it with excitement and drive, if given half the chance. SWEET MADNESS and SAVAGE SERENADE are prime examples. Two takes of WAITIN' AT THE GATE FOR KATY are presented in this album because of the clarinet solos. They are believed to be by Benny although there has been some speculation among collectors that Artie Shaw, who is also on the date, actually takes the solos.

In the early 30's, Benny recorded with most of the musicians who became Big Band leaders after he paved the way with his Let's Dance band (featured in SB-100, SB-104 and SB-105) — Jimmy and Tommy Dorsey, Glenn Miller, Artie Shaw, Bunny Berigan, Gene Krupa, Jack Teagarden — they all knew each other, gigged around together, recorded together — it was like a close-knit family with each benefiting from the other in one way or another: share the wealth with a recording date — share musical ideas — share their hotel room (Benny roomed with Jimmy Dorsey on many occasions). When the public finally took notice of what they were trying to say through their instruments, the Big Band Era was born.

— Alan Roberts
June 1973


Public performance clearance: ASCAP

Produced, directed and transferred by Alan Roberts © 1973

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SB-100 The LET'S DANCE Broadcasts (Vol. 1)
1933-35

SB-101 THESaurus Rhythm MAKERS (Vol. 1)
Benny Goodman & His Orchestra

SB-102 THESaurus Rhythm MAKERS (Vol. 2)
Benny Goodman & His Orchestra

SB-103 THESaurus Rhythm MAKERS (Vol. 3)
Benny Goodman & His Orchestra

SB-104 The LET'S DANCE Broadcasts (Vol. 2)
1933-35

SB-105 BG ON THE AIR!
Benny Goodman & His Orchestra

SB-106 Benny Goodman In A MELOTONY Manner

SB-107 BENNY GOODMAN On The Side

SB-108 BEN SELVIN & HIS ORCHESTRA (Vol. 1)
featuring Benny Goodman

SB-109 BEN SELVIN & HIS ORCHESTRA (Vol. 2)
featuring Benny Goodman

SB-110 BEN SELVIN & HIS ORCHESTRA (Vol. 3)
featuring Benny Goodman

SB-111 BENNY GOODMAN accompanies “The Girls"

SB-112 THE RARE BG 1927-29

SB-113 BENNY GOODMAN with the Hotsy Totsy Gang

SB-114 BENNY GOODMAN with the Whoopee Makers

SB-115 TED LEWIS and his Band
featuring Benny Goodman

BENNY GOODMAN at the Manhattan Room

SB-116 October 13, 1937
SB-117 October 16, 1937
SB-118 October 20, 1937
SB-119 October 21, 1937
SB-120 October 23, 1937
SB-121 October 27, 1937
SB-122 October 30, 1937
SB-123 November 4, 1937
SB-124 November 6 & December 22, 1937
SB-125 November 20, 1937
SB-126 December 18, 1937
SB-127 Excerpts 1937

BENNY GOODMAN from the Congress Hotel

SB-128 December 23, 1935
SB-129 January 6, 1936
SB-130 January 13 & February 17, 1936
SB-131 January 20, 1936
SB-132 January 3 & February 10, 1936
SB-133 BENNY GOODMAN 1933
SB-134 ADRIAN ROLLINI & HIS ORCHESTRA, 1933-34
featuring Benny Goodman
SB-135 BENNY GOODMAN with the Modernists
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Adrian Rollini & his Orchestra / 1933-34

featuring

BENNY GOODMAN

SB 134-A

33 1/3 RPM

1. YOU'VE GOT EVERYTHING
2. AND SO GOODBYE
3. SWEET MADNESS
4. SAVAGE SERENADE
5. SONG OF SURRENDER
6. COFFEE IN THE MORNING
   AND KISSES IN THE NIGHT
7. SITTIN' ON A LOG

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Adrian Rollini & his Orchestra / 1933-34

featuring

BENNY GOODMAN

1. I RAISED MY HAT
2. ON THE WRONG SIDE OF THE FENCE
3. OL’ PAPPY
4. WHO WALKS IN WHEN I WALK OUT
5. GOT THE JITTERS
6. WAITIN’ AT THE GATE FOR KATY (-1)
7. WAITIN’ AT THE GATE FOR KATY (-2)

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