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This is BENNY GOODMAN and His Trio

SIDE 1

- Band 1 **AFTER YOU'VE GONE** (Creamer-Layton)
(Recorded 13.7.35. Benny Goodman - clarinet,
Teddy Wilson - piano, Gene Krupa - drums).
- Band 2 **BODY AND SOUL** (J. Green)
(Recorded 13.7.35. Benny Goodman - clarinet,
Teddy Wilson - piano, Gene Krupa - traps).
- Band 3 **OH, LADY BE GOOD** (From the Musical
Comedy "Lady be good", George and Ira Gershwin).
(Recorded 27.4.36. Personnel as for Body and Soul).

SIDE 2

- Band 1 **TIGER RAG** (La Rocca). (Recorded 18.11.36. Personnel as
for After You've Gone).
- Band 2 **NOBODY'S SWEETHEART** (Kahn-Erdman-
Meyers-Schoebel) (Recorded 27.4.36. Personnel as for
Body and Soul).
- Band 3 **SOMEDAY SWEETHEART** (J. C. and B. Spikes)
(Recorded 13.7.35. Personnel as for Body and Soul).



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LONG



PLAY

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33½ R.P.M. RECORD

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Mardons

Originally conceived merely for the entertainment of some friends at a party given at her house by Mildred Bailey, the Goodman Trio were so enthusiastically received that Benny immediately saw commercial possibilities.

The music the Trio played was a type of jazz that Goodman liked playing better than any other, for it gave him unlimited scope to parade his considerable technique and also allowed him space to indulge in melodic flights of fancy with his favourite pianist Teddy Wilson.

Goodman and Wilson's musical ideas ran exactly parallel to each other and this series of records gives one the impression that they were playing music for their own private enjoyment rather than for any commercial reasons.

Another factor which contributed greatly to the success of this group was the good drumming of Gene Krupa, who at this period was playing the best drums of his career. His good, solid backing and sensitiveness to the melodic inventions of the other two, did much to bind the Trio into a smooth jazz unit.

The music they made was what might be called "chamber jazz". Using mainly popular-song themes for material, they relied on melodic invention, allied to a strong beat. The result was relaxed, spirited jazz.

Benjamin David Goodman was born in Chicago, Ill. on 30th May 1909. His first professional job, at the age of twelve, was in his home town with Benny Meroff. He left Meroff to join the then very popular band led by Ben Pollack, with whom he played until 1929 when he settled in New York, where he worked in theatre pit bands, did radio work and made numerous recordings with various studio bands. It is interesting to note that at this period Goodman was playing, in addition to clarinet, all the saxophone family, and even performed on the cornet.

In the spring of 1934 he organised his first band for a radio series called 'Let's Dance'. A year later the band was playing the Roosevelt Hotel in New York and had made their first recordings. Leaving the hotel job Goodman took the band on the road and by the time they reached Los Angeles they were acclaimed as a national success. Swing had arrived, arm-in-arm with the Benny Goodman Orchestra.

The history of the Goodman Trio began with their first recording on 13th July, 1935. On this record are three of the titles they made that day. "After you've gone", "Body and Soul" and "Someday Sweetheart", and from then on the small Goodman combination, from trio to septet, played a very vital part in his musical career.

"After You've Gone" is taken at a lilting tempo. Wilson has a fine solo and the clarinet-piano breaks are well timed and expertly taken. The languorous "Body and Soul" receives delicate treatment with Wilson providing some beautifully toned piano improvisations. Gershwin's "Lady Be Good" was never an easy tune for the jazzman to tackle, but the Trio give it a very bouncy ride. Krupa's brush work has snap to it and Goodman's clarinet is particularly joyous.

La Rocca's old jazz standard "Tiger Rag" gets a fast work out, from Krupa's drum introduction through Goodman's low register solo by way of more drumming from Krupa to the humorous coda. "Nobody's Sweetheart" is taken at even faster tempo. Wilson's piano has tremendous snap and drive, and Goodman plays a fast, frilly solo. Krupa's cymbal work underlines the brisk playing to perfection. "Someday Sweetheart" finds the Trio working beautifully together. Goodman excels, Wilson has a fine solo and the final ensemble is superbly relaxed.

Here then is that unique combination, the Benny Goodman Trio, at its brightest and best.

SINCLAIR TRAILL