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BUNNY

A Bio-Discography of Jazz

by
Vince Danca

2nd inside cover

photos courtesy of Duncan P. Shiedt

A special thank you to Bill Korst

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BUNNY

A Bio-Discography of Jazz

Trumpeter Bunny Berigan

by

Vince Danca

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Introduction

No great artist ever truly dies. He continues to live through the works he has left behind. If he has served his art well in life, it will serve him well in death, acting as a bridge to connect the years between his own time and ours. Thus it is with Bunny Berigan.

He only recorded for a dozen years, and we can be grateful that recording techniques were advanced enough to preserve those lyrical, improvisational flights, that lush, lilting tone, and even that delightful nasality of his. His recordings continue to echo the Thirties and the rich, new sounds of swing that were soon to set the nation dancing to a different drummer.

This was the age of the Great Depression and FDR, Busby Berkeley and Dick Powell, the *Grapes of Wrath* and Bank Night. And from 1930 to 1942 Bunny cranked out chorus after hot chorus with countless groups on dozens of different labels. On most he was not even identified. It anguishes collectors of Berigana to think of the countless 78's languishing in unknown attics throughout the country. Buried within those grooves are the unmistakable rich trumpet tones of the man considered by most to be the top white trumpet artist of the Thirties, a worthy successor to the late Bix Beiderbecke, and the man Louis Armstrong named as his own personal favorite in 1941.

This brief chronicle is only a glimpse into Berigan's contribution to jazz. The definitive work has yet to be written.



An autographed publicity photo.

First Chorus

Roland Bernard Berigan was born in the town of Hilbert, Wisconsin, in Calumet County on November 2, 1908. His father, William P. "Cap" Berigan, was of Irish extraction, his mother of German ancestry. Bunny got a jump on the musical world by having a mother who played piano. In fact, Mayme (Schlitzberg) Berigan would teach piano for the next thirty years.

"Cap" Berigan had been employed as a railway express agent on the Soo Line in the Hilbert train station, but he was soon offered a job as territorial salesman of candy and cigarettes for the Badger Candy Company. In July 1909, he moved his family to Fox Lake, about 60 miles southwest of Hilbert and nearer to the geographical center of his sales territory.

The Schlitzberg side of the family was very music oriented. Bunny's great grandfather, Fred, had brought his violin over from Germany. His grandmother played the organ; his mother played the organ; his mother and two of her sisters, Cora and Theresa, played alto and baritone horns; his Aunt Inez played the drums; and his Uncle John played the clarinet. Grandfather John Schlitzberg, Sr. played the violin and cornet and led the Fox Lake Community Band. At six, Bunny started on the violin.

Growing up in the small community, he made his first public appearance at a local Farmer's Institute at the age of eight. He was to sing a solo to his mother's accompaniment. As the story goes, he brought it off well, and later Mayme commented on her son's musical intuition even at that early age.

"We had practiced at home and had not thought to try the piano at the hall," she said. "It was a real shock to me when I touched it and found it to be tuned several keys too high. I tried to signal Bunny to wait until I changed to a lower key, but before I could catch his eye, there he was, singing at the higher level. After it was over, he said, 'Gee, Ma, that was tough. But I got it, didn't I?'"

Young Roland Bernard, who by now had acquired the nickname "Bunny" as a diminutive of "Bernie," began to study the trumpet at the age of eleven. One rumor has it that John Schlitzberg came home with a horn one day, jabbed it into his grandson's hands and said abruptly, "Here, this is you. Play you!" which Bunny did in short order. At any rate, his first organized band membership came as the youngest participant in his grandfather's juvenile band.

Schlitzberg was known to be a stern taskmaster and obviously instilled in his grandson a firm musical discipline. When Bunny was operated on for appendicitis, his grandfather brought several mouthpieces to the hospital so young Bunny might continue to build his embouchure while recuperating.

There is still a photograph extant that shows a proud young boy in the front row of the Fox Lake Juvenile Band, sturdily gripping an alto horn that has a bell easily larger than his own head. Brother Don, with a similar horn, is back one row.

His first dance band experience came as a part of a group with his mother Mayme, his brother Donald, and an uncle. Bunny was on cornet in what was billed as Berigan's Orchestra.

During the summer of 1922, Bunny's first experience with what might be called jazz came with the local band of Merrill Owen. Billed as the Pennsylvanians, this was a five piece Dixieland outfit. Bunny played trumpet and violin and sang for \$6 a night.

After the close of school in 1923, he joined Owen's band again and stayed until August, when he joined Cy Mahlberg's band in Fond du Lac. When school resumed in September, Bunny told his parents he wanted to drop out and tour with Mahlberg's band. They agreed to let him move to Madison and finish school there. Madison, forty miles southwest of Fox Lake, was the state capital. Opportunities for musical growth and study were better there.

In Madison, Bunny stayed with his widowed grandmother, Mrs. Margaret Berigan. One of her youngest sons, Robert "Big

Bob" Berigan, was a drummer at that time with a local orchestra. This opened the door for Bunny, who played for about a year with Robert before organizing a band of his own.

A dropout during his junior year of high school in 1925, he played with several college dance bands throughout his teens, including the pit bands of the Capitol and the Orpheum Theatres. For the next four years he was booked by the Alvin Thompson Agency out of Madison.

It was with Jesse Cohen's band that Bunny probably journeyed to Chicago sometime in May of 1928 to cut some records for the Paramount label. Billed as the Wisconsin U. Skyrockets, the group supposedly included Bunny on trumpet, Don Bonn on clarinet, tenor sax, and tuba, and Jesse Cohen on piano. With an unknown alto player, banjoist, and drummer, the group cut four sides: *Slow Beef*, *It's A Sin* (Pm 12641), *Dizzy Corners*, and *Postage Stomp* (Pm 12652). There is considerable doubt about Berigan's presence at this session, though, in the minds of most collectors.

Hal Kemp, who had quite a swinging band before he converted to a sweet sound in the early Thirties, heard Berigan on a swing through Wisconsin in 1928 but, according to his arranger-pianist John Scott Trotter, didn't hire him. "He had the tinniest, most awful, ear-splitting tone you ever heard," said Trotter.

Bunny traveled to Philadelphia in the spring of 1928 and played with violinist Frank Cornwell and his Crusaders until October. When this folded he went to New York briefly and then back to Madison.

Working for awhile as leader of Al Thompson's Nighthawks, he left in May of 1929 and played with Pete Drum and Paul Bean and their orchestras. In June and July, he toured with Joe Schoer's Orchestra. Back in Madison briefly, he rejoined Cornwell's band in New York after Labor Day in 1929.

The following spring, Kemp heard Bunny again and this time he liked what he heard and signed him. Berigan joined Kemp at the Hotel Taft and recorded with him on May 14, 1930. Bunny

soon found himself on his way to Europe with a tour. The band worked its way through England, France and Belgium from May until September, appearing at the Cafe de Paris and the Coliseum in London. It was with Kemp that Bunny recorded some wonderful jazz choruses on *Navy Blues* and *Whistles* (Brunswick 4676 and 6110).

Leaving Kemp in the spring of 1931, Bunny began a practice of freelancing that he was to follow for the next seven years. He did extensive work in and out of the New York recording and radio studios, finding a regular job with Freddie Rich's Orchestra. Rich was at that time director of the CBS house band and Bunny had recorded with him as early as November of 1929.

The history gets a bit fuzzy here, for Bunny was so active with so many groups that their names fall like sixteenth notes. Orchestra names like Benny Kruegar, Jerry Fenwyck, Bob Wilson, Chester Leighton, Dick Robertson, Ben Selvin, Gene Kardos, and Chick Bullock dot the record archives. Many of these were just singers with minimal musical accompaniment behind them, and Bunny worked behind dozens of them. He also worked in the Dorsey Brothers' band for the Broadway show "Everybody Welcome" in 1931, while doubling in the studios. The summer was spent working with Smith Ballew, a vocalist who directed his own orchestra on a variety of labels.

Compiling a true, accurate discography on everything that Bunny recorded would be an almost impossible task of research. He recorded with so many pickup groups under such a variety of labels that data sheets on all would be difficult to locate, if they indeed exist at all. On many of these he is not credited, nor does he take any solos. A look at Brian Rust's discography *Jazz Records 1897-1942* will bear out the multiplicity of Berigan on wax, since his name is scattered throughout with a variety of bands that could be classified as everything from sweet to swing.

From late 1932 to late 1933, Bunny was with Paul Whiteman, the man who ostensibly made a lady out of jazz. Whiteman's band was a glossy, white jazz group and Bunny fit in well. It must have seemed like history repeating itself, especially since

Whiteman's former star trumpeter Bix Biederbecke had succumbed to pneumonia the summer before and was already on his way to becoming a legend. The similarities of initials and hot soloistic trumpet styles must have occurred to more than one member of that band. Bunny provided some excellent backing for a variety of vocalists while with Whiteman. A few impassioned bars on *It's Only A Paper Moon* attest to a robust sound that would have challenged even Bix.

A month with Abe Lyman in late 1933 was followed by a CBS studio contract and more freelance recording.

These were black depression years and the record business was climbing back from a bottom reached in 1931. It is a credit to Bunny's musicianship that he was always able to find work in what has always been a scuffling town as far as music goes. At a time when \$25 a week was considered a good salary, Bunny was earning between \$200 and \$400. In fact, throughout the remaining years of his life, money was never to be a problem. With Bunny it was a case of easy come, easy go.

Brother Don recalls one occasion when Bunny was appearing in Milwaukee with Goodman's band in 1935 on their famous tour to the West Coast. He and Bunny were having lunch together and Bunny left an enormous tip of several bills under his plate. Don jokingly requested that if he was going to throw money away he might consider throwing some in his brother's direction. Bunny unhesitatingly reached into his pocket and handed his brother two \$100 bills! Seven years later, Bunny would die a virtual pauper.

So even with the nation in an economic crisis, Bunny's talent allowed him to live well. The ability to sight read, transpose, execute, and improvise well, have always been the top tools for a studio musician. And Berigan must have had them in abundance, putting him in great demand. His biggest ace in the hole, though, was a large, vibrant tone that set his horn apart. It was rich and fluent – “fat” as the musicians called it – and with a lilting vibrato added, it formed the basis for a driving swing

trumpet sound that would symbolize the 1930's. It was a clarion call by way of Bix and Louis.

It was almost time for the whole nation to hear this sound reverberating from New York, and it occurred in conjunction with what has come to be called the beginning of the big band swing era. The time, 1935. Enter BG.

2. The King of Swing

In the spring of 1934, a freelancing 25-year old ex-prodigy on the clarinet who had always wanted to lead his own band finally got his chance. Benny Goodman, with the help of agent Willard Alexander of MCA, had managed to secure a 26-week show on the National Broadcasting Company radio network. The broadcasts were to be called "Let's Dance" and they would air each Saturday night from 11:00 PM to 2:00 AM New York time. Goodman had assembled some capable musicians such as Hymie Schertzer, Toots Mondello, Frank Froeba, Red Ballard and, on a part-time basis, Bunny. Helen Ward was to handle the vocals. Benny had also obtained some topflight arrangements from Fletcher Henderson (at \$37.50 apiece) of tunes like *Sometimes I'm Happy* and *King Porter Stomp*, plus other arrangements by Benny Carter, Edgar Sampson, and Deane Kincaide. As a theme for the show, Goodman used a Henderson arrangement of Carl Maria Von Weber's *Invitation to the Dance*, titled, appropriately, *Let's Dance*, and it became the band's trademark.

The "Let's Dance" broadcasts kicked off December 1, 1934, and were an immediate success. Just how big a success, though, the band was not to learn until later. Bunny played on several of the broadcasts, notably the initial one, plus those of December 8 and 22, and January 5 and 12 of 1935. To keep the band active during the run of the broadcasts, Goodman jobbed them out around the area for as little as \$200 a night.

During the show's run Bunny continued his many outside recording activities, cutting a session with Red Norvo and his

Swing Octet (which included Gene Krupa, who had joined Goodman's band by then). On January 25, 1935, they recorded *Honeysuckle Rose*, *With All My Heart and Soul*, *Bughouse*, and *Blues in E Flat* for Columbia. On April 25, Bunny cut a date with Glenn Miller for Columbia that included *A Blues Serenade*, *Moonlight on the Ranges*, *In A Little Spanish Town*, and *Solo Hop*. He backed up vocalist Wingy Manone on May 13 for Victor with Gene Gifford and his Orchestra. That produced *Nothin' But the Blues*, *New Orleans Twist*, *Squareface* and *Dizzy Glide*.

When the "Let's Dance" broadcasts concluded at the end of May, Alexander obtained a three-week engagement for the band at the Roosevelt Grill, Guy Lombardo's winter stamping grounds, and the result was disastrous! It was like booking a wild west show at an opera house. Though *Metronome's* George Simon gave the band a good review, the management felt they were too loud and not sweet enough for the room. They got their closing notice on opening night.

But Benny wasn't dismayed. He had a hint of what the public wanted. With Bunny joining on a permanent basis just before departure, the Goodman band left for a westward tour that would not see them return to the East Coast for some ten months. The band that headed west included the following: Benny Goodman, clarinet; Nate Kazebier, Bunny Berigan and Ralph Muzillo, trumpets; Red Ballard and Jack Lacey, trombones; Hymie Schertzer and Bill DePew, altos; Art Rollini and Dick Clark, tenors; Jess Stacy, piano; Allan Reuss, guitar; Harry Goodman, bass; Gene Krupa, drums; and Helen Ward, vocals.

The tour included one week in Pittsburgh, dates at Olentangy Park in Columbus, Ohio; the Ocean Beach Pier in Jackson, Michigan; two days at the Modernistic Ballroom in Milwaukee, Wisconsin; and three weeks at Elitch's Gardens in Denver, Colorado.

It was at Elitch's that one of Bunny's shenanigans that endeared him to so many occurred. When Goodman was off the stand, Bunny came up with a novel idea to save everyone's chops from the rigors of nightly playing. He had each section of the band play alternately. Thus everyone got ample rest. When the

manager of the ballroom went to Goodman and complained that he wanted a whole band, not just pieces of one, Benny lowered the boom.

Some of the dates on the tour were mildly successful, some were not. After dates at Grand Junction, Colorado, Salt Lake City, Utah, and Pismo Beach, California, the band pulled into Oakland for a one-nighter. They were surprised to find people crowded around the ballroom entrance. The fact that these were fans waiting to see the band was incomprehensible in the light of their past experiences. Then, on August 21, the band opened at the West Coast's most famous ballroom, the Palomar in Los Angeles, and everything came to a head.

As Benny described it, "I called for *King Porter Stomp*, one of Fletcher's real killers. That number started off with Bunny Berigan playing a trumpet solo, the saxophones and rhythm behind him. Before he'd played four bars, there was such a yelling and stomping and carrying on in that hall I thought a riot had broken out."

The dam had finally broken, and swing was the thing!

The jitterbug artists went wild, while others gathered around the bandstand to catch the hot solos of Bunny, Benny, and Krupa. Only now did it become apparent just how successful the "Let's Dance" broadcasts had really been. The shows had aired to the late night audiences on the East Coast and in the Midwest, but they had been heard in California during prime time - 8:00 PM to 11:00 PM - and the kids had been listening! They had dug the sounds and popular music had now taken a long leap into an inferno of hot, big band jazz. Swing bands by the hundreds would form, dissolve, and form again to provide the fuel for an ever-increasing population that had discovered anew it had legs and wanted to dance. Names like Herman, Basie, Barnet, Hampton, Shaw, Miller, James, the Dorseys and a thousand imitators would become commonplace and originate a dozen offshoots of swing. And "hot" wouldn't turn "cool"

again until the 1950s and that, too, would occur largely on the West Coast with a new school of musicians with names like Rogers, Shank, Pepper and Baker.

Berigan's most famous solo while with Goodman was perhaps that on *King Porter Stomp*, recorded with the band on July 1, 1935, just prior to going on tour. On the same date, three other Fletcher Henderson arrangements were recorded: *Sometimes I'm Happy*, *Jingle Bells*, and a Helen Ward vocal, *Between the Devil and the Deep Blue Sea*.

Goodman's success at the Palomar was almost without precedent, and the original one month contract was doubled to run until October 1. Some airchecks over the CBS radio network in August and September still make the rounds from this famous engagement.

After six months with Goodman, Bunny decided to call it quits. Following a recording date with the band on September 27, 1935, in Hollywood, Bunny left to return to Wisconsin. That last date with Goodman produced *Santa Claus Came in the Spring, Goodbye* – a Gordon Jenkins tune that Benny used to use as a signoff – and two takes of a Jimmy Mundy tune called *Madhouse*.

The story goes that Bunny sent his horn to CBS's Mark Warnow in New York as an indication that he was available once more for studio work. Warnow immediately wired him that he was hired. Such is the stuff of which jazz legends are made.

Bunny returned to the New York studios and began to cut a rash of recordings for all sorts of groups. Throughout 1936-37 he recorded with Bud Freeman, Dick McDonough, and Dick Stabile, in addition to providing accompaniment for Mildred Bailey, Billie Holiday, and even Satchmo himself. During early 1936 he teamed up with vocalist-comb player Red McKenzie and four-string guitarist Eddie Condon for a reign at the Famous Door, one of Fifty-Second Street's more colorful jazz clubs.

For an indication of how active Bunny was in the recording studios at this time, see Appendix. This is hardly a complete listing of his dates, but it does show the proliferation of recordings that he participated on. Notice that on one day, February 17, 1937, he cut three sides with Tommy Dorsey's Orchestra for Victor, and then recorded four more with his own band for Brunswick. A busy day indeed!

It was in 1937 that Tommy Dorsey, whose own orchestra was just starting to come into its own, asked Bunny to join him. Although with Dorsey only a few weeks, Bunny participated in several recording sessions, the most famous being the one that produced *Marie* and *Song of India* on January 29, 1937.

3. Marie

Marie was a thirty-two bar love song written by Irving Berlin and featured two similar melody patterns, each sixteen bars long. Dorsey had once shared the bill in a Philadelphia theatre with an act called Doc Wheeler's Sunset Royal Serenaders, and he recalled that they had sung a catchy patter behind a soloist who had sung the *Marie* melody straight. Dorsey had liked the effect and, for fifty dollars, he had purchased the arrangement and the patter from Wheeler. Altoist Freddie Stulce arranged it for the Dorsey band, and to this day it remains an archetype of the Dorsey style.

After a short introduction, Dorsey played one sweet chorus of *Marie* while the trumpet section played accents behind him. Then vocalist Jack Leonard, continuing the sweet motif, sang one chorus while the band sang out short, hot, vocal licks behind him, duplicating the effect the trumpets had created behind Dorsey's trombone. The syncopation created by the patter, plus the "put on" lyrics themselves, started the toes tapping.

Oh Marie, tis true – Just breakin' for me –
Girl of my dreams, I want you, I need you –
Have a little faith in me – Tra, la, la, la, la –

Here I go cryin' again – Take me, darlin', take me –
On a night like this – We'll go pettin' in the park –
Oh, the way I like it, darlin', I'm yours – Spoken as
it came from me – Oh, body and soul – I'm livin' –
Livin' in a great big way – MAMA!

And right after MAMA! – Bang – in came Bunny! Beginning on F he slurred up an octave to high F before coming back down to sail through his chorus with a big, rollicking, exuberant tone. His conception and technique were never better. The solo stands as a landmark, a prime example of that 1930's phenomenon – the hot trumpet style.

Following Bunny was a fourth chorus, divided equally by Tommy's muted trombone and Bud Freeman's tenor sax. But it was the electrifying trumpet following the vocal chorus that sharply divided the first two sweet choruses from the last two hot ones.

Marie spawned a whole host of imitations using the same vocal patter technique. *Who*, *Yearning*, and *East of the Sun* were all similarly arranged, but their successes were mediocre compared to *Marie*.

Released on the flip side of *Marie* (Victor 25523), was *Song of India*, also produced at the same session. Here Bunny's hot open trumpet again contrasted nicely with Dorsey's sweet muted trombone. Dorsey was, at that time, trying to swing the classics, having recorded *Melody in F* ten days earlier. Three weeks after the *India* date he tried again with *Liebestraum* and *Mendelssohn's Spring Song*, but none succeeded like *India*.

Bunny's popularity was such that in 1936 he won the *Metro-nome* All Star Band Poll with five times as many votes as his nearest competitor. It was time to branch out and try his hand with his own band. Even while with Dorsey he had recorded under his own name for Brunswick with an eleven piece group, but it was still essentially a recording group, not a working one.



Bunny, fronting his band, Circa. 1939.

In March of 1937, Dorsey helped Bunny organize his own permanent operating band. It showed great promise, featuring young tenor discovery Georgie Auld and some good arrangements by pianist Joe Lippman. The trumpets were Cliff Natalie and Steve Lipkins (lead), Ford Leary and Frank d'Annolfo were on trombone, Slat's Long and Henry Freeman handled clarinet and alto duties, Clyde Rounds was on tenor, Tom Morgan was on guitar, Arnold Fishkind was on bass, and George Wettling was on drums.

The band cut four sides on April 1, 1937. Bunny handled one vocal (*Cause My Baby Says It's So*), while vocalist Gail Reese warbled *You Can't Run Away From Love Tonight* and *Carelessly*. Ford Leary sang on *All Dark People Are Light On Their Feet* — a title of questionable taste by today's standards.

Later that month the band debuted at the Pennsylvania Hotel in New York and showed a great deal of promise. *Metronome* reviewed the band in July and gave them a B plus. Reviewer George Simon felt the sax section was the most improved, while the rhythm section came across as the weakest. Bunny's solos were still the highlights though, and Simon felt the band was coming along nicely. In the near three years of its existence, that is as good as it ever got, and the fault could probably be laid at Bunny's feet.

Although he was a great sideman, Bunny never possessed the leadership qualities that were required for a successful band-leader. He was not as demanding as a Goodman or as diplomatic as a Tommy Dorsey, and like most musicians in the rough-and-tumble night world of New York jazz, Bunny had developed a talent with the bottle. That talent would prove to be as corrosive to his musical ability as it was to Bix's.

The band faced many vicissitudes in its existence and the stories of its problems were numerous. For example, one night when playing Boston's swank Ritz-Carlton Hotel, a hurricane literally blew the roof off the place. Another time Bunny got his towns mixed up and appeared on a Sunday evening in Bristol,

Connecticut, only to find Gene Krupa's band already on the stand. A check of the schedule showed that the band should have been at Bridgeport that night instead of Bristol.

The acquisition of new personnel improved the band somewhat. In 1937, Irving Goodman and Sonny Lee joined the brass section, while Hank Wayland took over the bass chores. In 1938, Ray Coniff joined the trombones, and Joe Bushkin replaced Lippman on piano, while 21-year-old Buddy Rich took over on the drums. Among the band's vocalists at different times were Gail Reese, Ruth Gaylor, Jayne Dover, Bernie McKay, and Kathleen Lane. Guitarist Dick Wharton also raised his voice in song occasionally.

The band cut some remarkably good sides during its existence (see Discography), but it also cut many mediocre ones. Highlights were the June 25, 1937 date which produced *Frankie and Johnny* and *Mahogany Hall Stomp*, and of course the famous August 7, 1937 date from which *The Prisoner's Song* and *I Can't Get Started* (Victor version) came.

4. I Can't Get Started

The tune *I Can't Get Started* had been a 1935 product of songwriter Vernon Duke (Vladimir Dukelsky) and lyricist Ira Gershwin. Duke, a Russian whose family had fled the revolution, had arrived in New York in 1922 at the age of nineteen. He had been classically trained in Russia and began to make a living in this country by playing piano in burlesque and writing for vaudeville. He was lucky enough to meet George Gershwin, who gave him some hints on composition for American popular music. It was in 1930 that Duke first used the name "Vernon Duke" and wrote some numbers that were used in Broadway shows. His first full score was for "Walk A Little Faster," and it included what has come to be his most popular number — *April in Paris*. Some of his other hits were *Autumn in New York*, from the revue "Thumbs Up" in 1935; *Taking a Chance on Love*, from "Cabin in the Sky" in 1941; and *What is There to*

Say, from "Ziegfeld Follies of 1934." His more serious works include three symphonies and a piano concerto.

The extent of Ira Gershwin's contribution to American popular music has always been overshadowed by that of his brother. George, one of America's true musical geniuses, outshone everyone with melodies like 'S Wonderful, I've Got A Crush On You, A Foggy Day, They All Laughed, and so many others. Add to these the symphonic *Rhapsody in Blue* and *An American in Paris*, and the folk opera *Porgy and Bess*, and you have sketched a major portion of the history of popular music in America during the 1920s and 1930s. The melodies linger on, but unfortunately many have forgotten who put the words to those melodies.

For some excellent examples of Ira's contribution to the American love song, see his book *Lyrics on Several Occasions*. Ira Gershwin, along with Lorenz Hart, Oscar Hammerstein II, and Cole Porter, phrased the American thoughts on love, hate, comedy and passion more eloquently in thirty-two measures than most twentieth century authors did in novel-length treatises.

According to Gershwin, Duke's melody line for *I Can't Get Started* originally had had a lyric called *Face the Music with Me*, but nothing seemed to happen with the tune. Gershwin wrote up the new lyric and the song was incorporated into the Broadway show "Ziegfeld Follies of 1936-37," which featured Bob Hope and Eve Arden in the song's original presentation. In the show, Hope is trying unsuccessfully to pick up Eve Arden on a street corner at midnight. He attempts to impress her with his mighty feats, as stated in the song's lyrics. At the song's conclusion, she is about to allow him to kiss her. As she is finally romantically aroused, Hope wishes her goodnight and jauntily walks off. Blackout.

The song probably holds some kind of record for added lyrics over the years since no two recorded versions seem to be exactly alike. Gershwin, writing in 1959, stated he supplied various versions for different personalities.

“Besides the original version for Hope and Arden, a radio version was requested by my publisher. After that, I was asked to write a version for a possible recording by Bing Crosby. Then there was a request for a female version to be recorded by Nancy Walker. All in all, I have fooled around with many, many lines for this piece. The sheetmusic sale never amounted to much (I would say that in more than twenty years it has totaled less than forty thousand copies), but the early recording by Bunny Berigan – considered by jazz devotees a sort of classic in its field – may have been a challenge (or incentive) for the great number of recordings that have followed. Not a year has gone by, in the past fifteen or so, that up to a dozen or more new recordings haven’t been issued.”

Bunny had first recorded *I Can't Get Started* with Red McKenzie and his Blue Blowers on April 3, 1936, for Decca, with McKenzie doing the vocal. He recorded it again for Vocalion ten days later with a pickup group of excellent sidemen including Artie Shaw, Eddie Condon, Joe Bushkin, and Cozy Cole. On this one, as on the Vocalion date, Bunny took the vocal, but these were only preludes to the classic August 7 session.

On that Victor date, pianist Joe Lippman provided the arrangement for Bunny and his twelve piece band. Victor released *I Can't Get Started* on a 12-inch disc (Vic 36208) and backed it with *The Prisoner's Song*. This version ran four minutes and forty-five seconds, and was later released on a 10-inch disc, minus Bunny's famous opening cadenza.

This classic showpiece for trumpet has become one of an elite group of recordings that indelibly imprints in the mind an image of the performing artist and his abilities, and makes it truly *his* work – an evocation of his own talents and musicianship. This is true of Armstrong's *Sleepy Time Down South*, Elman's *And The Angels Sing*, Eldridge's *After You've Gone*, Williams' *Concerto for Cootie*, and it is truer than ever in Bunny's case.

Had he chosen not to record it, the song would probably be languishing in Mabel Mercer's repertoire, to be taken out occasionally, dusted off, and offered to cafe society for the delightfully dated timeliness of its lyrics. Since Bunny's recording, it has become an anomaly. Most popular recording artists have attempted it, but it is almost as if all know that it has been done to perfection already. Even the king of the popular lovesong himself – Sinatra – didn't attempt to record it until 1959. His version, one of the poorer ones, featured a Gordon Jenkins arrangement with a tempo that dragged unmercifully.

I Can't Get Started is a standard thirty-two bar love song with an A-A-B-A melody structure. The Berigan version divides itself into the following five sections.

- I. Introduction (opening cadenza) Trumpet
- II. A Trumpet (8 bars)
A Reed section (8 bars)
- III. A Bunny's vocal (8 bars)
A " " (8 bars)
B " " (8 bars)
A " " (8 bars)
- IV. Break (cadenza) Trumpet (8 bars)
- V. A Trumpet (8 bars)
A Trumpet (8 bars)

The opening cadenza features Bunny running through the many registers of the horn, providing a lavish embellishment for the melody that is to come. He begins in the lower register, soars, dips again and again, and ends the introduction on two glorious notes – an F sharp and a brilliant A natural.

He then states the theme for eight bars, using the jazzman's prerogative of adding grace notes here and there and extending

others to suit his fancy. The reeds, with the typical syrupy blend that was in vogue in the 1930s, then restate the theme for an additional eight bars.

Laying the horn aside, Bunny then sings a complete chorus. His voice, though not unpleasant, has a slightly high-pitched nasal quality to it, reminiscent of Dick Powell's. Singing was not new to him. He had recorded a vocal while with Freddie Rich's Orchestra as early as June 15, 1931 (*At Your Command*, Col 2484-D), and had also sung on some filmed short subjects with Rich's band in 1934 and 1936.

His handling of Gershwin's lyrics are interesting, as he adds words here and there and changes a few to achieve his effect. On the second eight bars, he even changes "And all the movies want me to star" to "Metro-Goldwyn have asked me to star." The addition of all these proper names, including those of Franklin D. and Greta Garbo, gave the song a current quality in 1937 that must have seemed like a name-dropper's paradise.

Bunny's change of the very proper "But I get no place with you" to the ungrammatical double-negative "Still I can't get no place with you" adds a flavor that Gershwin perhaps didn't imply, but it is a crudity that adds rather than detracts. Ellington's *I Got It Bad And That Ain't Good* certainly wouldn't be the same song if it were *I've Got It Bad And That Isn't Good*.

Here is a comparison, line for line, of Bunny's lyrics in relation to Ira Gershwin's original first chorus.

IG: I've flown around the world in a plane;

BB: I've flown around the world in a plane;

IG: I've settled revolutions in Spain;

BB: I've settled revolutions in Spain;

IG: The North Pole I have charted, but can't get started with you.

BB: And the North Pole I have charted, still I can't get started with you.

IG: Around a golf course, I'm under par,
BB: On the golf course, I'm under par,
IG: And all the movies want me to star;
BB: Metro-Goldwyn have asked me to star;
IG: I've got a house, a showplace, but I get no place with you.
BB: I've got a house, a showplace, still I can't get no place with you.
IG: You're so supreme, lyrics I write of you;
BB: 'Cause you're so supreme, lyrics I write of you;
IG: Scheme, just for the sight of you;
BB: I dream, dream day and night of you;
IG: Dream, both day and night of you,
BB: And I scheme, just for the sight of you,
IG: And what good does it do?
BB: Baby, what good does it do?
IG: In nineteen twenty-nine I sold short;
BB: I've been consulted by Franklin D.
IG: In England I'm presented at court,
BB: Greta Garbo has had me to tea,
IG: But you've got me downhearted,
BB: Still I'm broken-hearted,
IG: 'Cause I can't get started with you.
BB: 'Cause I can't get started with you.

Bunny, like Armstrong and many other horn players, tended to sing a lyric just the way he would have played it, using similar phrasing. He embellished the words and strived for little bits of syncopation. Note the quavery vibrato Bunny gives the sustained notes, such as "Franklin Deeee-e-e." It's the same rich vibrato he gets on his horn, particularly in the lower registers.

His lackadaisical approach to the lyric is apparent in the bridge where he reverses Gershwin's order, doing his scheming *before* his dreaming. On the Vocalion version, recorded some sixteen months earlier, Bunny had even goofed *within* each line. Instead of *dream day and night of you* and *scheme for the sight of you*, Bunny had transposed each to *dream for the sight of you* and *scheme day and night of you*. One wonders if there hadn't been a bottle present at the session!

Once the vocal chorus is completed, we return to the opening cadenza in which the orchestra strikes and sustains chords while Bunny proceeds to move up and down the horn with all the bravado of a Nureyev strutting his stuff, until finally he calls it to a halt with a ringing high C. This leads into the last two repeats of the theme — one in the extreme high register that rides up to a high F, and the other in the extreme low register, beginning on a low G.

The average trumpet player in 1937 probably had an approximate range of two-and-a-half to three octaves. The harmonics of the B flat trumpet allow it to be played from a low F sharp up to high C. Notes below or above these extremes may be played, but the valves are no longer needed to play them and the ability to reach them depends on the embouchure, wind power, and lip flexibility of the player.

Berigan plays through three octaves on *I Can't Get Started*, and since this is his playable range, it is almost certain he could cover four octaves. In this respect he was well ahead of his time, since the range of the horn was not really extended until the 1940s and 1950s by such high-note specialists as Cat Anderson and Maynard Ferguson.

Also, in the upper register, around high F, notes tend to have a thin, screeching sound. The amazing thing about Bunny's high note work is that it is just as rich and full as his lower register, indicating his notes are achieved through diaphragmatic action and wind power, rather than lip contortion and gimmickry.

The final bars of the song find him repeating the theme at the very bottom of the horn, springing to the middle register, and ending on a sustained high E flat. Here are the final eight bars:



Nowhere is Bunny's vibrato and richness in the lower register demonstrated more amply than in this passage. The low E flat and B flat throb with emotion. Then the explosion of middle E flat at fortissimo prepares us for the final logical high E flat.

It is interesting to note that just before hitting this final note Bunny dips to a G, much like a fighter rearing back prior to delivering his Sunday punch. In theatrical terms, it is comparable to a dramatic pause. On his earlier recording of *I Can't Get Started* a year prior, he went from the high B flat immediately to E flat, with no such delay. Perhaps a year with his own band had taught Bunny something about showmanship.

The song was an immediate hit and the Berigan band adopted it as its theme song. The title proved to be more ironic than any-

one suspected at the time. With a hit recording under its belt, the band seemed to be on its way, but there was still more wrong than right with it.

In late 1938, after an argument with Bunny, manager Arthur Michaud departed. Michaud was also Tommy Dorsey's manager and had been part of the help Tommy provided in getting Bunny's band off the ground. Shortly after his departure, the band began a slow dissolution. The year 1939 saw few recording dates and a gradual total replacement of personnel. At a recording date on November 28, 1939, there was not one original member of the band left, save Bunny.

Most feel that this was also the year in which the liquor began to affect Bunny's playing and his health. Bankruptcy brought the band to a halt in February of 1940, and Bunny was immediately offered a job by his old boss, Dorsey. He accepted it and, for awhile, it was like coming home. No more leadership hassles or financial headaches; just straight ahead blowing with a weekly paycheck. What more could any musician want?

As Bud Freeman said later, "Bunny was a true musician. He loved music and he loved people. But you have to be tough to get along in the band business and he hated the music business."

5. Out Chorus

Berigan joined Tommy's trumpet section of Zeke Zarchy, Ray Linn, and Jimmy Blake for a March 4, 1940 date, and recorded with Dorsey through April, May, and June. The band was a vocalist's showcase, and Bunny found himself blowing accompaniment to Frank Sinatra and the Pied Pipers on tunes like *Fools Rush In*, *Imagination*, and *I'll Never Smile Again*. He managed to get some nice blowing room on Sy Oliver's arrangement of *I'm Nobody's Baby* on April 10, 1940, but these were only occasional kicks.

And, of course, the bottle was always there. One night when the Dorsey band was playing at the Astor Roof in 1940, Bunny asked band manager Bobby Burns if he would okay a dinner check for him. Mrs. Berigan was coming in and Bunny wanted to buy her dinner. Burns signed a check for \$21. Later, the band taxied to NBC to do a 9:30 radio show. When Bunny stood up to take his solo on *Marie*, he fell off the stand. Later, when the band had returned to the Astor, Burns checked the \$21 tab that Bunny had run up. It was for twelve Scotch-and-sodas and one ham sandwich!

Finally, the split came. Following a radio broadcast at the NBC studios on August 20, Bunny left the Dorsey band. There seemed to be disagreement about the exact cause for his departure. Dorsey said he just couldn't bring Bunny around and hated to let him go. Bunny complained that he hadn't gotten enough chance to play, and felt he was just a stooge for Dorsey. At any rate, after six months with Dorsey, Bunny once again tried to make it on his own. He formed a small band and for awhile was featured at the 47 Club.

Later, he reverted to a big band again and tried touring, spending the summer of 1941 in Columbus, Ohio. George Simon of Metronome caught him at a date in Connecticut and reported that Bunny's blowing was pitiful, lacking in both inspiration and technique. He looked underweight and his clothes no longer fit him. By the end of the summer, Bunny called it quits again, declaring bankruptcy. Pee-wee Erwin took over the band.

In late 1941, Bunny journeyed to Hollywood to record part of the soundtrack for a film called *Syncopation*, sharing the trumpet work with George Thow. The film, directed by William Dieterle, starred Jackie Cooper and Bonita Granville in a retelling of the early days of jazz. It was one of many Hollywood films that distorted reality and never got below the surface as far as the true jazz story is concerned. The music, though, was excellent.

Bunny returned to fronting another big band until he contracted pneumonia April 20 while on tour. The end was not far off.

He was confined to Allegheny General Hospital in Pennsylvania until May 8, when he was released and warned not to play the trumpet. He continued a series of one-nighters until he was stricken again on May 31 at the Van Cortlandt Hotel in New York City and was admitted to the New York Polyclinic Hospital June 1.

On that same day the band was scheduled to play a job at Manhattan Center. Benny Goodman, who was playing at the Paramount Theatre, brought over his sextet and filled in for Bunny as a gesture of friendship toward his former star trumpeter.

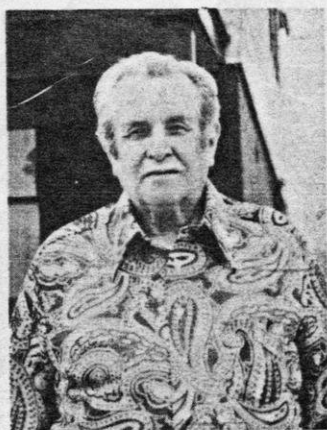
The next day — June 2, 1942 — Bunny died at the age of 33. The cause given in most sources was cirrhosis of the liver, a condition usually brought on by an overconsumption of alcohol. The New York Times discreetly called it “an intestinal ailment” in their obituary. The weakened condition of his respiratory system due to his recent bout with pneumonia probably added to the complications. And Bunny’s most recent blowing — against doctor’s orders — must have also aggravated matters.

Whether he continued to play because of sheer desire or because of the necessity to provide support for his wife and children, no one will probably ever know. In either event Bunny’s horn, along with the other little vices that a jazz musician’s flesh is heir to, finally helped kill him.

He left a wife, Donna, and two daughters, Patricia, 10, and Joyce, 5. The band was to be taken over by Vido Musso. Bunny’s body lay in state at Stafford’s Funeral Parlor, 307 West 51st Street, till 11:00 AM June 3. After funeral services at St. Malachy’s Church, it was returned to Fox Lake for burial on June 6. Tommy Dorsey paid for most of the expenses since Bunny was broke at the time of his death.



• Bunny's tombstone
St. Mary's Cemetery, Fox Lake, Wisconsin.



Don Berigan
Milwaukee, Wisconsin, 1974.

Don Berigan recalls that his brother's trumpet could not even be found to keep as a remembrance. It had been stolen.

For eight years there was no gravestone to mark the site in St. Mary's Cemetery where the remains lay. Then, in 1950, the Madison, Baraboo, and Beaver Dam AFL musicians' locals donated a granite monument to mark Bunny's grave. The stone reads "Bernard 'Bunny' Berigan, 1908-1942 Internationally Famous Musician." Below the word "Bunny" is an engraving of a trumpet. *Sic transit gloria mundi.*

6. Coda

May 18, 1974, dawned as a rainy, overcast day. Yet several hundred people journeyed over the gently rolling Wisconsin hills to Fox Lake (Pop. 1,242) to pay homage to a man who had left there almost 50 years earlier.

Everyone gathered in a small, school gym to hear praises from Bob Davis and Tom Cullen, two Berigan collectors who had organized the event. Governor Patrick Lucey had officially declared May 18 as Bunny Berigan Day in Wisconsin, and signs in the shape of trumpets were to be placed at the outskirts of the city, designating it as Bunny's hometown. Also present were Bunny's brother, Don; his youngest daughter, Joyce Berigan Bryden; and scattered relatives from both the Schlitzberg and Berigan sides of the family. Many who had known Bunny and had played with him, such as Merrill Owen, mixed freely and recalled events concerning Bunny that had lain dormant for forty years or more.

Brother Don, who was three years older than Bunny, remembered an incident at his father's funeral. "My dad died on Armistice Day of '41," he recalled. "He was laid out in the casket and just before they put the lid down, Bunny walked up to him and

put his hand on my dad's hand and said, 'So long, Pops, I'll see you in six months.' I asked him, 'What the hell's the matter with you, anyway?' "

According to Don, his father had always been opposed to Bunny's departure for New York at such an early age. His father had even moved to New York during Bunny's final years in hopes of straightening him out, serving as a part-time band manager and advisor to his son, but it was no use.

Following the brief ceremonies and a trout boil in the basement, jazz trumpeter Doc DeHaven and his combo from nearby Madison unlimbered their instruments and filled the tiny country school gym with the sounds of *Muskrat Ramble* and *I Can't Get Started*. As the music swelled and spread, now happy, now bitersweet, tracing in sound the age-old emotional patterns of love, hate, joy, and the blues that jazz always seems to describe best, the old axiom never seemed truer. The more things change, the more they remain the same.

Bunny Berigan Day has since become an annual springtime event in Fox Lake, similar to the Bix Beiderbecke Festival in Davenport, Iowa.

Whatever Berigan's shortcomings, he certainly "knew his horn," as musicians say, and for a decade and a half he spoke most eloquently with it. A facile technique, a beautiful tone, and a rich, musical, inventive soul are still locked within the grooves of his many recordings. They form a rich legacy for all to enjoy.

7. A Bunny Berigan Discography

Much of Bunny's music has been reissued on LP. Some of the better collections are as follows:

The Great Dance Bands of the '30s and '40s: Bunny Berigan and His Orchestra RCA Victor LPM-2078

(I Can't Get Started; Caravan; Jelly Roll Blues; Swanee River; Never Felt Better, Never Had Less; The Prisoner's Song; Trees; Rockin' Rollers; Jubilee; Frankie and Johnny; 'Cause My Baby Says It's So; The Wearin' of the Green; Black Bottom)

Bunny Berigan: His Trumpet and His Orchestra RCA Victor LPV-581 Vol. 1

(Mahogany Hall Stomp; Turn On That Red Hot Heat; Mama, I Wanna Make Rhythm; Gee, But It's Great To Meet A Friend; Can't Help Lovin' Dat Man; I Cried For You; Davenport Blues; In A Mist; Flashes; Candlelights; In The Dark; Walkin' The Dog; Night Song; Ain't She Sweet; Peg O' My Heart; Ay-Ay-Ay)

The Great Soloists - Bunny Berigan Biograph BLP-C10

(Everybody Loves My Baby; Sing; Latin from Manhattan; It's Been So Long; A Melody From the Sky; Let Yourself Go; Swing Mr. Charlie; Rhythm Saved the World; I Can't Get Started; Dardanella; Between the Devil and the Deep Blue Sea; In A Little Spanish Town; Blue Lou; Let's Do It)

Bunny and Red: Bunny Berigan-Red McKenzie and the Mound City Blue Blowers (1935-36) Jazz Archives JA-3

(What's the Reason; Latin from Manhattan; You've Been Takin' Lessons In Love; Indiana; The Broken Record; Music Goes 'Round and 'Round; I'm Gonna Sit Right Down and Write Myself A Letter; Mama Don't Allow It;

Rhythm in My Nursery Rhymes; Hope Gabriel Likes My Music; Sing an Old Fashioned Song; I'm Building Up To An Awful Letdown; Don't Count Your Kisses; When Love Has Gone; I Don't Know Your Name; Moon Rose)

Bunny Berigan and His Orchestra Jazz Archives JA-11

"Down By The Old Mill Stream"

(Beale Street Blues; Hold Tight; Old Man Mose; Down By the Old Millstream; Running Wild; Dardanella; Back In Your Own Backyard; Rose Room; Louisiana; It's Wonderful; Devil's Holiday; Whistle While You Work; Shanghai Shuffle; Stardust; I'll Always Be In Love With You; Panama; Closing Theme)

For the collector of originals, the following is a basic Berigan discography, all on 10-inch shellac 78s except where noted differently. I say basic because it is by no means complete. It would be literally impossible to track down every record on which Bunny played since he was most prolific during the 1930's with a multitude of recording groups. The best estimates place his output at about 600 or more recordings, not counting airchecks and private transcriptions that are constantly turning up. Many of the early records feature no Berigan solos but merely ensemble backing for any of a dozen or more vocalists. Even finding accurate listings of personnel is a problem.

For example, Bunny recorded with Freddie Rich's Orchestra throughout 1929, 1930, and 1931. Rich was then director of the CBS house band and waxed hundreds of sides for Columbia, many of which were subsequently released under names such as Rudy Marlowe, the Rhythmic Troubadours, and Lloyd Keating, to mention a few.

During the early 1930s Bunny also recorded extensively with a young Benny Goodman in bands with such varied names as Buddy Campbell and his Orchestra, Jerry Fenwyck and his Orchestra, and Chester Leighton and his Sophomores. In 1933 Bunny cut many sessions with Vocalion, Brunswick, Banner,



Berigan won the *Metronome* poll in 1937 and 1939.



(Left to right) Eddie Condon, Red McKenzie, Bunny.

Conqueror, ARC, and many other labels with bands led by Dick McDonough, Victor Young, Dick Robertson, Bob Wilson, Harry Wilson, Ed Lloyd, and Art Kahn. Add to these Chick Bullock and his Levee Loungers, the Havana Novelty Orchestra, and Gene's Merrymakers. The list is seemingly endless, and many times it is difficult to distinguish the real people from the pseudonyms that were used for so many groups.

The most accurate and complete listing to date of Berigan's work will be found in Brian Rust's excellent discography *Jazz Records 1897-1942* (Storyville Publications and Co., London, 1970).

What follows is a listing of Bunny's most popular recordings, many in the jazz idiom. Those with his own band, and particularly those with Tommy Dorsey and Benny Goodman, are the most well-known.

The instrumentation is abbreviated as follows:

a – arranger	t – trumpet
as – alto saxophone	tb – trombone
bb – brass bass (tuba)	ts – tenor saxophone
cl – clarinet	v – vocalist
d – drums	vc – violincello
g – guitar	vib – vibraphone
p – piano	x – xylophone
sb – string bass	

Record labels are abbreviated as follows:

Col – Columbia; Br – Brunswick; Vic – Victor; BB – Bluebird (American); Dec – Decca; LMS – Liberty Music Shop (American); Voc – Vocalion; Vri – Variety (American); SE – Special Edition (American); Elite – Elite.

Also included is the date the recording was made, the original matrix number, and the catalogue number.

With the Dorsey Brothers Orchestra

THE DORSEY BROTHERS AND THEIR ORCHESTRA: Charlie Margulis, Louis Garcia, Bunny Berigan, t/Tommy Dorsey, Glenn Miller, tb/Jimmy Dorsey, cl-as/? Arnold Brilhart, as/unknown ts/Arthur Schutt, p/Eddie Lang, g/Hank Stern, bb/Stan King, d/Wes Vaughan, v.

New York, December 9, 1931

152033-2 Home - vWV	Rejected
152034-2 By the Sycamore Tree - vWV	Col 2581-D
152035-2 Why Did It Have to Be Me? - vWV	2589-D
152036-2 Ooh! That Kiss - vWV	2581-D

Bunny Berigan, t/Tommy Dorsey, tb/Jimmy Dorsey, cl-as/Larry Binyon, ts/Fulton McGrath, p/Dick McDonough, g/Artie Bernstein, sb/Stan King, d/Jean Bowes, v.

New York, September 24, 1932

12362-A Someone Stole Gabriel's Horn - vJB	Br 01386
12363-B I'm Getting Sentimental Over You - vJB	Col 36065

New York, September 27, 1932

12380-A Sing (It's Good For You) -vJB	Br 6409
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New York, March 14, 1933

13148-A Mood Hollywood	Br 6537
13152-A Shim Sham Shimmy	6537

With the Tommy Dorsey Orchestra

TOMMY DORSEY AND HIS ORCHESTRA: Bunny Berigan, Steve Lipkins, Joe Bauer, Bob Cumumano, t/Tommy Dorsey, Les Jenkins, Artie Foster, tb/Joe Dixon, cl-as/Fred Stulce, Clyde Rounds, as/Bud Freeman, ts/Dick Jones, p-a/Carmen Mastren, g-a/Gene Traxler, sb/Dave Tough, d/Edythe Wright, Jack Leonard, The Three Esquires, v.

New York, January 7, 1937

03898-1	The Goona Goo - vEW	Vic 25508
03899-1	If My Heart Could Only Talk - vJL	-
04201-1	Mr. Ghost Goes to Town	25509
04202-1	Lookin' Around Corners For You vTE	-

New York, January 19, 1937

03989-1	Who'll Buy My Violets? - aTD	Vic 25519
03990-2	On A Little Bamboo Bridge - vEW	25513
03991-1	How Could You? - vEW	-
03992-1	Melody in F (Rubinstein) - aCM	25519

Jimmy Welch, t, replaces Lipkins; Red Bone, tb-a, replaces Foster.

New York, January 29, 1937

04532-1	You're Here, You're There, You're Everywhere - vJL	Vic 25516
04533-1	Song of India.- aTD	25523
04534-1	Marie - vJL & ch	25523
04535-1	Dedicated To You - vJL	25516

Andy Ferretti, t, replaces Cusumano; Slats Long, cl-as,
replaces Dixon.

New York, February 17, 1937

04927-1	Sweet Is The Word For You - vJL	Vic 25532
04928-1	In A Little Hula Heaven - vEW	-
04929-1	I'll Dream My Way to Heaven - TE	25534

New York, February 18, 1937

04932-1	Thanks For Everything - vJL	Vic 25534
04933-1	Liebestraum (Liszt) - aTD-CM	25539
04934-1	Mendelssohn's Spring Song - aTD-RB	25539

Bunny Berigan, Zeke Zarchy, Ray Linn, Jimmy Blake,
t/Tommy Dorsey, Dave Jacobs, Lowell Martin, George
Arus, tb/Hymie Schertzer, Fred Stulce, as/Paul Mason,
Babe Russin, ts/Bob Kitsis, p/Al Avola, g/Ray Leather-
ford, sb/Buddy Rich, d/Frank Sinatra, The Pied
Pipers, v.

New York, March 4, 1940

047746-1	Say It - vFS	Vic 26535
047747-1	Polka Dots and Moonbeams - vFS	26539
047748-	My! My! - vPP	26535

Bunny Berigan, Bob Conselman, Jimmy Blake, t/
Tommy Dorsey, Les Jenkins, Dave Jacobs, tb/Johnny
Mintz, cl-as/Fred Stulce, as/Don Lodice, Paul Mason,

ts/Bob Kitsis, p/Al Avola, g/Sid Weiss, sb/Buddy Rich,
d/Frank Sinatra, The Pied Pipers, v.

New York, March 13, 1940

048129-1 The Fable of the Rose - vFS	Vic 26555
048130-1 This Is The Beginning of the End - vFS	—

George Arus, tb/Hymie Schertzer, as, added; Benny
Heller g, replaces Avola.

New York, March 25, 1940

048429-1 Charming Little Faker - vPP	Vic 26581
048430-2 Imagination - vFS	Rejected
048431-2 Yours Is My Heart Alone - vFS	—

New York, March 29, 1940

048479-1 Hear My Song, Violetta - vFS	Vic 26616
048480-1 Fools Rush In - vFS	26593
048481-1 Devil May Care - vFS	—

Ray Linn, John Dillard, t, replace Conselman; Lowell
Martin, tb, replaces Jacobs; Lodice omitted; Joe Bush-
kin, p, replaces Kitsis; Clark Yocum, g, replaces Heller;
Connie Haines, v; Sy Oliver, a.

New York, April 10, 1940

048430-3 Imagination - vFS	Vic 26581
048431-3 Yours Is My Heart Alone - vFS	26616
048757-1 I'm Nobody's Baby - vCH/aSO	26609
048758-1 April Played the Fiddle - vFS	26606

048761-1 Buds Won't Bud - vCH	26609
048762-1 I Haven't Time To Be A Millionaire - vFS	26606

TOMMY DORSEY AND HIS ORCHESTRA: Bunny Berigan, Ray Linn, Jimmy Blake, John Dillard, t/Tommy Dorsey, Les Jenkins, George Arus, Lowell Martin, tb/Johnny Mintz, cl-as/Fred Stulce, Hymie Schertzer, as/Don Lodice, Paul Mason, ts/Joe Bushkin, p/Clark Yocum, g/Sid Weiss, sb/Buddy Rich, d/Frank Sinatra, Connie Haines, The Pied Pipers, v/ or his Sentimentalists* (Blake, Dorsey, Mintz, Stulce, Bushkin, Yocum, Weiss, Rich).

New York, April 23, 1940

048938-1 You're Lonely and I'm Lonely - vFS	Vic 26596
048939-1 East of the Sun* - vFS	BB B-10726
048940-1 Head on My Pillow* - vFS	—
048941-1 It's A Lovely Day Tomorrow - vFS	Vic 26596
048942-3 I'll Never Smile Again - vFS - PP	Rejected

Leon Dubrow, t, replaces Dillard.

New York, May 23, 1940

048942-4 I'll Never Smile Again - vFS-PP	Vic 26628
050851-1 You Think of Everything - vCH	26636
050852-1 All This and Heaven, Too - vFS	26653
050853-1 Where Do You Keep Your Heart? - vFS	—

New York, June 1, 1940

Hallelujah!

Vic LPM-6003

New York, June 13, 1940

051278-1 Funny Little Pedro* - vPP	BB B-10771
051279-1 Whispering* - vFS-PP	—
051280-2 Quiet, Please* -	Rejected

Clyde Hurley, t, replaces Dubrow; the first title, issued as THE DORSEY FAMILY (MOUNTAIN BRANCH) is a vocal by the Pied Pipers, acc. by Fred Stulce-organ; Alton Storr-v.

New York, June 27, 1940

051578-1 Friendship - vPP	BB B-10804
051579-1 Trade Winds - vFS	Vic 26666
051580-2 And So Do I - vCH	26660
051581-1 The One I Love Belongs to Somebody Else - vFS-PP	—
Only Forever - vAS	26666

With Ethel Waters

Ethel Waters, voc. Acc. by Benny Goodman, cl/Bunny Berigan, t/plus unknown t, ts, 2 v, viola, p.

October 10, 1933

152521-3 Heat Wave	Col. 2826-D
152522-2 Harlem On My Mind	—

With Glenn Miller

GLENN MILLER AND HIS ORCHESTRA: Charlie Spivak, Bunny Berigan, t/Jack Jenney, Glenn Miller, tb/Johnny Mintz, cl/Eddie Miller, cl-ts/Harry Bluestone, Vladimir Solinsky, vn/Bill Schumann, vc/Claude Thornhill, p/Larry Hall, g/Delmar Kaplan, sb/Ray Bauduc, d/Smith Ballew, v.

New York, April 25, 1935

17379-1	A Blues Serenade - vSB	Col 3051-D
17380-1	Moonlight on the Ganges - vSB	—
17381-1	In a Little Spanish Town - vSB	3058-D

Omit Jenny, Bluestone, Solinsky, Waller, Schumann.

Solo Hop Col 3058-D

With Benny Goodman

Bunny's earliest recording sessions with Benny Goodman date from June 1931, when he recorded with Goodman, Dorsey, Krupa, et al, under a variety of names and for many different record labels. Names such as Lloyd Keating and His Music, Buddy Campbell and His Orchestra, Chester Leighton and His Sophomores, Jerry Fenwyck and His Orchestra, etc., abound in *BG Off The Record* (Arlington House), an excellent and most thorough Goodman discography.

It was after Goodman's successful 26 week stint on NBC's "Let's Dance" broadcasts that Bunny joined the band for a westward tour and some classic recording sessions in 1935.

BENNY GOODMAN AND HIS ORCHESTRA: Bunny Berigan, Nate Kazebier, Jerry Neary, t/Red Ballard, Jack Lacey, tb/Benny Goodman, cl/Toots Mondello, Hymie Schertzer, as/Arthur Rollini, Dick Clark, ts/Frank

Froeba, p/George Van Eps, g/Harry Goodman, sb/
Gene Krupa, d/Helen Ward, v/Fletcher Henderson,
Spud Murphy, a. Horace Henderson.

New York, June 25, 1935

92520-2	Get Rhythm In Your Feet (And Music in Your Soul) - vHW	Vic 25081
92521-1	Ballad in Blue - aSM	—
92522-2	Blue Skies - aFH	25136
92523-1	Dear Old Southland - aHH	—

Ralph Muzillo, t, replaces Neary.

New York, July 1, 1935

92546-1	Sometimes I'm Happy - aFH	Vic 25090
92547-1	King Porter Stomp - aFH	—
92548-1	(You've Got Me In Between) The Devil and the Deep Blue Sea - vHW/aFH	25268
92549-1	Jingle Bells - aFH	25145

Nate Kazebier, Bunny Berigan, Ralph Muzillo, t/Red
Ballard, Joe Harris, tb-v/Benny Goodman, cl/Hymie
Schertzer, Bill De Pew, as/Arthur Rollini, Dick Clark,
ts/Jess Stacy, p/Allen Reuss, g/Harry Goodman, sb/
Gene Krupa, d/Jim Mundy, Fletcher Henderson, Glenn
Miller, Edgar Sampson, a/Helen Ward, v.

Hollywood, September 27, 1935

97015-2	Santa Claus Came in the Spring - vJH	Vic 25195
97016-1	Good-Bye	25215
97017-1	Madhouse - aJM	25268

Accompanying Mildred Bailey

MILDRED BAILEY AND HER ALLEY CATS: Mildred Bailey,
v - acc. by Bunny Berigan, t/Johnny Hodges, as/Teddy
Wilson, p/Grachan Moncur, sb.

New York, December 6, 1935

60201-A	Willow Tree	Dec 18108
60202-A	Honeysuckle Rose	—
60203-A	Squeeze Me	18109
60204-A	Down-Hearted Blues	—

Accompanying Lee Wiley

LEE WILEY acc. by Bunny Berigan's Music: Bunny Berigan,
t/Joe Bushkin, p/Sid Weiss, sb/George Wettling, d.

New York, April 10, 1940

27150-A	Let's Fly Away	LMS L-296
27151-1	Let's Do It	L-297
27152-1	Hot House Rose	—
27153-1	Find Me A Primitive Man	L-296

Accompanying Billie Holiday

BILLIE HOLIDAY AND HER ORCHESTRA: Bunny Berigan,
t/Artie Shaw, cl/Joe Bushkin, p/Dick McDonough,
g/Pete Peterson, sb/Cozy Cole, d/Billie Holiday, v.

New York, July 10, 1936

19535-1	Did I Remember?	Voc/OK 3276
19536-1	No Regrets	—
19537-1	Summertime	3288
19538-2	Billie's Blues	—

Irving Fazola, cl, replaces Shaw; Clyde Hart, p, replaces Bushkin; Artie Bernstein, sb, replaces Peterson; Cozy Cole speaks where noted.

New York, September 29, 1936

19971-1	A Fine Romance	Voc/OK 3333
19972-1	I Can't Pretend	—
19973-1	One, Two, Button Your Shoe - spCC	3334
19974-2	Let's Call A Heart A Heart	—

Jam Sessions

A JAM SESSION AT VICTOR: Bunny Berigan, t/Tommy Dorsey, tb/Fats Waller, p/Dick McDonough, g/George Wettling, d.

New York, March 31, 1937

06581-1	Honeysuckle Rose	Vic 25559
06582-1	Blues	—

ALL STAR BAND (METRONOME) (Gene Krupa, who had won the drum poll as the nation's best drummer, was out of town, so Ray Bauduc sat in for him)

Benny Goodman, cl/Charlie Spivak, Bunny Berigan, Sonny Dunham, t/Tommy Dorsey, Jack Teagarden, tb/Hymie Schertzer, as/Eddie Miller, Art Rollini, ts/Bob Zurke, p/Carmen Mastren, g/Bob Haggart, sb/Ray Bauduc, d.

New York, January 11-12, 1939

031445-2	Blue Lou - aFH	Vic 26144
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Harry James replaces Charlie Spivak.

031446-1	The Blues	Vic 26144
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With Red Norvo

RED NORVO AND HIS SWING OCTET: Bunny Berigan, t/Jack Jenny, tb/Johnny Mintz, cl/Chu Berry, ts/Teddy Wilson, p/George Van Eps, c/Artie Bernstein, sb/Gene Krupa, d/Red Norvo, x.

New York, January 25, 1935

16703-2	Honeysuckle Rose	Col 3059-D
16709-1	With All My Heart and Soul	3026-D
16710-1	Bughouse	3079-D
16711-1	Blues in E Flat	—

With Red McKenzie

RED MCKENZIE AND HIS RHYTHM KINGS: Bunny Berigan, t/Forrest Crawford, cl/Babe Russin, ts/Frank Signorelli, p/Carmen Mastren, g/Sid Weiss, sb/Stan King, d/Red McKenzie, comb-v.

New York, January 20, 1936

60365-A	Sing An Old-Fashioned Song	Dec 667
60368-A	I'm Building Up to an Awful Letdown	—

Bunny Berigan, t/? Al Philburn, tb/Forrest Crawford, cl/Babe Russin, ts/Frank Signorelli, p/Carmen Mastren, g/Sid Weiss, sb/Stan King, d/Red McKenzie, comb-v.

New York, February 5, 1936

60444-A	Don't Count Your Kisses (Before You're Kissed)	Dec 721
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60445-A	When Love Has Gone	734
60446-A	I Don't Know Your Name (But You're Beautiful)	721
60447-B	Moon Rose	734

Paul Ricci, cl, replaces Crawford.

New York, April 3, 1936

60977-A	I Can't Get Started With You	Dec 790
60978-A	I Can Pull A Rabbit Out of My Hat	—

Acc. by Bunny Berigan, t/? Sid Stoneburn, cl-as/? Ful-
ton McGrath, p/? Dick McDonough, g/? George Hnida,
sb/? Al Sidell, d/Adrian Rollini, vib.

New York, March 17, 1937

M-271-1	I Cried For You	Vri 589
M-272-2	The Trouble With Me Is You	—

Recordings under the Berigan name

The following 1933 recordings are selected reissues from commercial recording sessions of the Gene Kardos and Freddy Martin Orchestras, featuring Berigan and reissued under his name.

New York, March 14, 1933

12965	A Tree Was A Tree	Vo 15875
12880	The Girl in the Little Green Hat	—

New York, May 5, 1933

13213	Tony's Wife	Vo 15884
13236	Stormy Weather	—

New York, June 2, 1933

13289	Sweetheart Darlin'	Vo 15887
13298	Pettin' in the Park	—

New York, June 29, 1933

13319	Remember My Forgotten Man	Vo 15891
13320	The Shadow Waltz	—

BUNNY BERIGAN AND HIS BLUE BOYS: Bunny Berigan, t/
Edgar Sampson, cl, as/Eddie Miller, cl, ta/Cliff Jack-
son, p/Grachan Moncur, sb/Ray Bauduc, d.

New York, December 13, 1935

60229-A	You Took Advantage of Me	Dec 18117
60230-A	Chicken and Waffles - clES	—
60231-A	I'm Coming, Virginia	18116
60232-A	Blues	—

BUNNY BERIGAN AND HIS BOYS: Bunny Berigan, t/Joe
Marsala, cl and/or Bud Freeman, ts/Forrest Crawford,
ts/Joe Bushkin, p/Dave Barbour, g/Mort Stuhlmaker,
sb/Dave Tough, d/Chick Bullock, v.

New York, February 24, 1936

18717-1	It's Been So Long - vCB	Voc (Rejected once) 3179
18719-1	I'd Rather Lead a Band - vCB	3178

18720-1	Let Yourself Go - vCB	—
18721-1	Swing, Mister Charlie - vCB	3179

Bunny Berigan, t-v/Artie Shaw or Paul Ricci, cl as shown/Forrest Crawford, ts/Joe Bushkin, p/Eddie Condon, g/Mort Stuhlmaker, sb/Cozy Cole, d/Chick Bullock, v.

New York, April 13, 1936

19012-1	A Melody From the Sky - clAS/ vCB	Voc 3224
19013-1	I Can't Get Started - clAS/vBB	3225
19014-1	A Little Bit Later On - clPR/vCB	3224
19015-1	Rhythm Saved the World - clPR/ vCB	3225

Bunny Berigan, t/Jack Lacey, tb/Slats Long, cl/Joe Bushkin, p/Eddie Condon, g/Mort Stuhlmaker, sb/Cozy Cole, d/Chick Bullock, v.

New York, June 9, 1936

19416-1	I Nearly Let Love Go Slipping Thru My Fingers - vCB	Voc 3254
19417-2	But Definitely - vCB	3253
19418-1	If I Had My Way - vCB	3254
19419-1	When I'm With You - vCB	3253

BUNNY BERIGAN AND HIS ORCHESTRA: Bunny Berigan, t/Red Jessup, tb/Toots Mondello, as/Babe Russin, ts/Joe Bushkin, p/Eddie Condon, g/Mort Stuhlmaker, sb/George Wettling, d/Art Gentry, v.

New York, November 23, 1936

20315-1	That Foolish Feeling - vAG	Br 7784
20316-1	Where Are You? - vAG	—
20317-1	In A Little Spanish Town	SE 5004-S

Bunny Berigan, Henry Greenwald, L. Brown, t/Ford Leary, tb/Matty Malneck, cl/Hymie Schertzer, as/Art Drellinger, ts/Les Burness, p/Tom Morgan, g/Arnold Fishkind, sb/Manny Berger, d/Art Gentry, v.

New York, January 22, 1937

20560-1-2	The Goona Goo - vAG	Br 7832
20561-2	Who's Afraid of Love? - vAG	7823
20562-2	One in a Million - vAG	—
20563-1	Blue Lou	7832

Johnny Hauser - v.

New York, February 17, 1937

20694-1	I'm Gonny Kiss Myself Goodbye - vJH	Br 7847
20695-1	Big Boy Blue - vJH	—
20696-1	Dixieland Shuffle	7858
20697-2	Let's Do It	—

Bunny Berigan, t-v/Cliff Natalie, Steve Lipkins, t/Ford Leary, tb-v/Frank d'Annolfo, tb/Slats Long, Henry Freeman, cl-as/Clyde Rounds, George Auld, ts/Joe Lippman, p/Tom Morgan, g/Arnold Fishkind, sb/George Wettling, d/Gail Reese, v.

New York, April 1, 1937

06590-1	You Can't Run Away From Love Tonight - vGR	Vic 25562
06591-1	'Cause My Baby Says It's So - vBB	—
06592-1	Carelessly - vGR	Camden CAL-550
06593-1	All Dark People Are Light on Their Feet - vFL	Vic 25557

Sid Pearlmutter, cl-as, replaces Long; Joe Dixon, cl-as,
replaces Freeman; Sue Mitchell, v.

New York, May 13, 1937

010163-1	The First Time I Saw You - vFL	Vic 25593
010164-1	Love is a Merry-Go-Round - vSM	25588
010165-1	The Image of You - vSM	25587
010166-1	I'm Happy, Darling, Dancing With You	—
010167-1	Swanee River	25588

Irving Goodman, t, replaces Natalie; Morey Samuel -
Sonny Lee, tb, replace Leary and d'Annolfo; Ruth
Gaylor - v.

New York, June 18, 1937

010597-1	All God's Chillun Got Rhythm - vRG	Vic 25609
010598-1	The Lady From Fifth Avenue - vRG	—
010599-1	Let's Have Another Cigarette - vRG	25613

New York, June 25, 1937

011119-1 Roses in December - vRG	Vic 25613
011120-1 Mother Goose - vRG	25616
011121-1 Frankie and Johnny	—
011122-1 Mahogany Hall Stomp	25622

Al George, tb, replaces Samuel; Mike Doty, cl-as, replaces Pearlmutter; Hank Wayland, sb, replaces Fishkind; Gail Reese - v.

New York, August 7, 1937

011673-1 Let 'er Go - vGR	Vic 25646
011674-1 Turn on that Red-Hot Heat - vGR	—
011675-1 I Can't Get Started - vBB	36208 (12 inch)
011676-1 The Prisoner's Song	— (12 inch)

New York, August 18, 1937

013201-1 Why Talk About Love? - vGR	Vic 25667
013202-1 Caravan	25653
013203-1 A Study in Brown	—

New York, September 3, 1937

013329-1 Sweet Varsity Sue - vGR	Vic 25667
013330-1 Gee, But It's Great to Meet a Friend - GR & ch	25666
013331-1 Ebb Tide - vGR	—
013332-1 Have You Ever Been in Heaven? - vGR	25677
013333-1 Mama, I Wanna Make Rhythm - vBB	—

New York, October 7, 1937

014652-1 I'd Like to Play a Love Scene (Opposite You) - vGR	Vic 25688
014653-1 I Want a New Romance - vGR	—
014654-1 Miles Apart - vGR	25690
014655-1 A Strange Loneliness - vGR	—

Bunny Berigan, t-v/Irving Goodman, Steve Lipkins,
t/Al George, Sonny Lee, tb/Mike Doty, Joe Dixon,
cl-as/Clyde Rounds, George Auld, ts/Joe Lippman, p/
Tom Morgan, g/Hank Wayland, sb/George Wettling,
d/Gail Reese v.

New York, December 4, 1937

017197-1 I Can't Get Started - vBB	Vic 25728
017198-1 The Prisoner's Song	—

NOTE: The above are merely extracts from the 12-
inch versions recorded on August 7, 1937.

New York, December 23, 1937

017765-1 In A Little Spanish Town	Vic 26152
017766-1 Black Bottom	26138
017767-1 Trees	—
017768-1 Russian Lullaby	26001
017769-1 Can't Help Lovin' Dat Man	26152

Fulton McGrath, p. replaces Lippman; Dave Tough,
d, replaces Wettling.

New York, January 26, 1938

018413-1 Piano Tuner Man - vGR	Vic 25776
018414-1 Heigh-Ho (The Dwarfs' Marching Song) - vGR	—
018415-2 A Serenade to the Stars - vGR	25781
018416-1 Outside of Paradise - vGR	—

C. Graham Forbes, p, replaces McGrath.

New York, March 15, 1938

021168-1 Down Stream - vGR	Vic 25811
021169-2 Sophisticated Swing - vGR	—
021170-1 Lovelight in the Starlight - GR	25816

New York, March 16, 1938

021174-1 Rinka Tinka Man - vGR	Vic 25820
021175-2 An Old Straw Hat - vGR	25816
021176-1 I Dance Alone - vGR	25820

Nat Lobovsky, tb, replaces Lee; Joe Lippman, p, replaces Forbes; Dick Wharton, g-v, replaces Morgan; Johnny Blowers, d, replaces Tough; Ruth Gaylor, v.

New York, April 21, 1938

022482-1 Never Felt Better, Never Had Less - vRG	Vic 25858
022483-1 I've Got a Guy - vRG	25833
022484-2 Moonshine Over Kentucky - vRG	25833
022485-1 Round the Old Deserted Farm - vRG	25858
022486 Azure	25848

Ray Coniff, tb, replaces George; Joe Bushkin, p,
replaces Lippman.

New York, May 26, 1938

023288-1 Somewhere With Somebody Else - vDW	Vic 25868
023289-1 It's the Little Things That Count - vRG	-
023290-1 Wacky Dust - vRG	25872
023291-1 The Wearing of the Green	-

New York, June 8, 1938

023476-2 The Pied Piper - vRG	Vic 25881
023477-1 Tonight Will Live - vDW	25877
023478-1 (A Sky of Blue and You) And So Forth - vRG	-
023479-2 (How to Make Love in) Ten Easy Lessons - vRG	25881

Bunny Berigan, Irving Goodman, Steve Lipkins, t/Ray
Coniff, Nat Lobovsky, tb/George Bohn, Gus Bivona,
cl, as/Clyde Rounds, George Auld, ts/Joe Bushkin, p/
Dick Wharton, g-v/Hank Wayland, sb/Buddy Rich, d/
Jayne Dover, Bernie McKay, v.

New York, September 13, 1938

026870-1 When a Prince of a Fella Meets a Cinderella - vJD	Vic 26055
026871-1 Livery Stable Blues	26068
026872-1 Let This Be a Warning to You, Baby - vJD	26061
026873-1 Why Doesn't Somebody Tell Me These Things? - vJD	26055

026874-1 High Society 26068
026875-1 Father, Dear Father - vBM 26061

Johnny Napton, t, replaces Lipkins; Andy Russo, tb,
replaces Lobovsky; Milton Schatz, cl-as, replaces Bohn.

New York, October 14, 1938

027913-1 Simple and Sweet - vDW Vic 26086
027914-1 Button, Button (Who's Got the
Button) - vJD 26077
027915-1 I Won't Tell A Soul I Love You -
vDW 26086
027916-1 Rockin' Rollers' Jubilee - vJD 26077

Bob Jenny, tb, replaces Russo; Murray Williams, as,
replaces Schatz; Kathleen Lane, v.

New York, November 22, 1938

030300-1 Sobbin' Blues Vic 26116
030301-1 I Cried For You - vKL -
030302-1 Jelly Roll Blues 26113
030303-2 'Deed I Do - vKL -

BUNNY BERIGAN AND HIS MEN: Bunny Berigan, Irving
Goodman, t/Ray Conniff, tb/Murray Williams, Gus
Bivona, cl-as/George Auld, ts/Joe Lippman, p/Hank
Wayland, sb/Buddy Rich, d.

New York, November 30, 1938

030168-1 In A Mist Vic 26123
030169-1 Flashes 26121
030170-1 Davenport Blues -
030171-1 Candlelights 26122

New York, December 1, 1938

030338-1 In the Dark	Vic 26122
030339-1 Walkin' the Dog	26123

BUNNY BERIGAN AND HIS ORCHESTRA: Bunny Berigan, Johnny Napton, Jack Koven, George Johnston, t/Ray Conniff, Bob Jenny, tb/Gus Bivona, Henry Saltman, as/Don Lodice, Harry Walsh, ts/Joe Bushkin, p/Allen Reuss, g/Hank Wayland, sb/Eddie Jenkins, d/Kathleen Lane, v.

New York, March 15, 1939

035031-1 Patty Cake, Patty Cake - vKL	Vic 26196
035032-1 Jazz Me Blues	26244
035033-1 Y' Had It Comin To You - vKL	26196
035034-1 There'll Be Some Changes Made	26244
035035-1 Little Gate's Special	26338
035036-1 Gangbuster's Holiday	—

Bunny Berigan, John Fallstitch, Karl Warwick, Joe Aguanno, t/Mark Pasco, Al Jennings, tb/Charles DiMaggio, Jack Goldie, as/Larry Walsh, Stewart Anderson, ts/Edwin Ross, p/Tommy Moore, g/Stuhlmaker, sb/Paul Collins, d.

New York, November 28, 1939

043925-1 Peg O' My Heart	Vic 27258
043926-1 Night Song	—
043927-1 Ain't She Sweet?	26753
043928-1 Ay-Ay-Ay	—

Bunny Berigan, Arthur Mellor, Bobby Mansell, Freddy Norton, t/Charlie Stewart, Max Smith, tb/Walt Mellor, George Quinty, as/Wilbur Joustra, Red Lang, ts/Eugene Kutch, p/Tony Estren, sb/Jack Sperling, d/Lynne Richards, v.

New York, c. September 1941

W-109-2	I Got It Bad and That Ain't Good - vLR	Elite 5006
W-110-2	The White Cliffs of Dover -vLR	—
W-111-2	'Tis Autumn - vLR	5005
W-112-2	Two In Love - vLR	—

Kenny Davis, t, replaces Mellor; Charlie Stout, tb, replaces Stewart; Neil Smith, ts, replaces Joustra; Danny Richards, Nita Sharon, v.

New York, c. January 1942

W-137-1	Skylark - vDR	Elite 5020
W-138-2	My Little Cousin - vKay Little	—
W-139-2	Somebody Else Is Taking My Place - vNS	5019
W-140-2	Me and My Melinda - vDR	—

Appendix

The following is a chronological list of recordings that Berigan participated in, either as sideman or leader, and covers the last seven years of his life, beginning with his return to New York City following the Goodman tour in 1935.

- Dec. 4, 1935 **Bud Freeman and his Windy City Five** – Paramount
What Is There To Say? – Tillie's Downtown
Now – Keep Smilin' At Trouble
- Dec. 6, 1935 Accompanying **Mildred Bailey** – Decca
Willow Tree – Honeysuckle Rose – Squeeze Me –
Down-Hearted Blues
- Dec. 13, 1935 **Bunny Berigan and his Blue Boys** – Decca
You Took Advantage of Me – Chicken and
Waffles – I'm Comin, Virginia
- Jan. 3, 1936 **Mound City Blue Blowers** – Champion
The Broken Record – The Music Goes Round
and Round
- Jan. 8, 1936 (Same) – Champion
I'm Gonna Sit Right Down and Write Myself A
Letter – Mama Don't Allow It – (If I Had)
Rhythm in My Nursery Blues – I Hope Gabriel
Likes My Music
- Jan. 15, 1936 **Bob Terry and His Orchestra** – Champion
Moonburn – My Heart and I – It's Been So
Long – Sing An Old-Fashioned Song (To A
Young Sophisticated Lady)

- Jan. 20, 1936 **Red McKenzie and His Rhythm Kings** – Decca
Sing an Old Fashioned Song – I'm Building Up
to An Awful Letdown
- Jan. 28, 1936 **Bob Howard and His Orchestra** – Decca
Whose Big Baby Are You? – Much Too Much –
Garbo Green – You Hit the Spot
- Jan. 29, 1936 **Dick Stabile and His Orchestra** – Decca
Deep Elm Blues – Just Because – If I Could Be
With You One Hour Tonight - Ja Da
- Feb. 4, 1936 **Louis Armstrong** – Decca
I'm Putting All My Eggs in One Basket – Yes!
Yes! My! My!
- Feb. 5, 1936 **Red McKenzie and His Rhythm Kings** – Decca
Don't Count Your Kisses (Before You're Kissed)–
When Love Has Gone – I Don't Know Your
Name But, You're Beautiful – Moon Rose
- Feb. 17, 1936 **Mound City Blue Blowers** – Champion
You Hit the Spot – Spreadin' Rhythm Around–
Saddle Your Blues to a Wild Mustang – Wah-
Hoo! – I'm Gonna Clap My Hands
- Feb. 24, 1936 **Bunny Berigan and His Boys** – Vocalion
It's Been So Long – I'd Rather Lead A Band –
Let Yourself Go – Swing, Mister Charlie
- Apr. 3, 1936 **Red McKenzie and His Rhythm Kings** – Decca
I Can't Get Started – I Can Pull A Rabbit Out
of My Hat
- Apr. 13, 1936 **Bunny Berigan and His Boys** – Vocalion
A Melody from the Sky – I Can't Get Started –
A Little Bit Later On – Rhythm Saved the World

- Jun. 4, 1936 **Dick McDonough and His Orchestra** — American Record Co.
Take My Heart — Stars In My Eyes — The Scene Changes — On The Beach at Bali-Bali
- Jun. 9, 1936 **Bunny Berigan and His Boys** — Vocalion
I Nearly Let Love Go Slipping Through My Fingers — But Definitely — If I Had My Way — When I'm With You
- Jun. 23, 1936 **Dick McDonough and His Orchestra** — American Record Co.
Summer Holiday — I'm Grateful to You — Dear Old Southland — 'Way Down Yonder in New Orleans
- Jul. 10, 1936 **Billie Holiday and Her Orchestra** — Vocalion
Did I Remember? — No Regrets — Summertime — Billie's Blues
- Jul. 27, 1936 **Richard Himber and His Ritz-Carlton Orchestra** — Victor
Me and The Moon
- Aug. 4, 1936 **Dick McDonough and His Orchestra** — American Record Co.
Dardanella — It Ain't Right — Between the Devil and the Deep Blue Sea — In A Sentimental Mood
- Aug. 5, 1936 (Same) — American Record Co.
When the Moon Hangs High — Midnight Blue — South Sea Island Magic — Afterglow
- Aug. 17, 1936 **Frank Froeba and His Swing Band** — Columbia
Jes' Naturally Lazy — Taggin' Along With You — Just To Be In Carolina — 'Tain't Nobody's Biz'ness What I Do

- Aug. 27, 1936 (Same) – Columbia
 Whatcha Gonna Do When There Ain't No
 Swing? – Organ Grinder's Swing – Rhythm Lul-
 laby – It All Begins and Ends with You
- Sep. 17, 1936 **Dick McDonough and His Orchestra** – American
 Record Co.
 I'm One Step Ahead of My Shadow – Now or
 Never – Love, What Are You Doing To My
 Heart? – You're Giving Me A Song and A Dance
- Sep. 29, 1936 **Billie Holiday and Her Orchestra** – Vocalion
 A Fine Romance – I Can't Pretend – One-Two,
 Button Your Shoe – Let's Call A Heart A Heart
- Oct. 22, 1936 **Bunny Berigan and His Orchestra** –
 Down By The Old Millstream – Runnin' Wild –
 Dardanella
- Nov. 3, 1936 **Dick McDonough and His Orchestra** – American
 Record Co.
 With Thee I Swing – Tea On The Terrace – I'm
 In A Dancing Mood – There's Frost On The
 Moon
- Nov. 23, 1936 **Bunny Berigan and His Orchestra** – Brunswick
 That Foolish Feeling – Where Are You? – In A
 Little Spanish Town
- Jan. 5, 1937 **Dick McDonough and His Orchestra** – American
 Record Co.
 He Ain't Got Rhythm – The Girl On The Police
 Gazette – I Can't Lose That Longing For You –
 The Goona Goo

- Jan. 7, 1937 **Tommy Dorsey and His Orchestra** – Victor
 The Goona Goo – If My Heart Could Only Talk –
 Mr. Ghost Goes To Town – Lookin' Around
 Corners For You
- Jan. 19, 1937 (Same) – Victor
 Who'll Buy My Violets? – On A Little Bamboo
 Bridge – How Could You? – Melody in F (Ru-
 binstein)
- Jan. 22, 1937 **Bunny Berigan and His Orchestra** – Brunswick
 The Goona Goo – Who's Afraid of Love – One
 in A Million – Blue Lou
- Jan. 29, 1937 **Tommy Dorsey and His Orchestra** – Victor
 You're Here, You're There, You're Everywhere –
 Song of India – Marie – Dedicated to You
- Feb. 16, 1937 **Dick McDonough and His Orchestra** – American
 Record Co.
 The Mood That I'm In – All God's Chillun Got
 Rhythm
- Feb. 17, 1937 **Tommy Dorsey and His Orchestra** – Victor
 Sweet Is The Word For You – In A Little Hula
 Heaven – I'll Dream My Way to Heaven
- Bunny Berigan and His Orchestra** – Brunswick
 I'm Gonna Kiss Myself Goodbye – Big Boy
 Blue – Dixieland Shuffle – Let's Do It
- Feb. 18, 1937 **Tommy Dorsey and His Orchestra** – Victor
 In Thanks for Everything – Liebestraum (Liszt) –
 Mendelssohn's Spring Song
- Mar. 17, 1937 **Red McKenzie and His Rhythm Kings** – Variety
 I Cried For You – The Trouble With Me Is You

- Mar. 31, 1937 **A Jam Session at Victor** – Victor
Honeysuckle Rose – Blues
- Apr. 1, 1937 **Bunny Berigan and His Orchestra** – Victor
You Can't Run Away From Love Tonight –
'Cause My Baby Says It's So (vBB) – Carelessly –
All Dark People Are Light On Their Feet
- May 13, 1937 (Same) – Victor
The First Time I Saw You – Love Is A Merry-
Go-Round – The Image of You – I'm Happy,
Darling, Dancing With You – **Swanee River**
- Jun. 18, 1937 (Same) – Victor
All God's Chillun Got Rhythm – The Lady from
Fifth Avenue – Let's Have Another Cigarette
- Jun. 25, 1937 (Same) – Victor
Roses in December – Mother Goose – Frankie
and Johnny – Mahogany Hall Stomp
- Aug. 7, 1937 (Same) – Victor
Let'er Go – Turn on That Red-Hot Heat – I
Can't Get Started (vBB) – The Prisoner's Song
- Aug. 18, 1937 (Same) – Victor
Why Talk About Love – Caravan – A Study in
Brown
- Sep. 3, 1937 (Same) – Victor
Sweet Varsity Sue – Gee, But It's Great to Meet
A Friend – Ebb Tide – Have You Ever Been in
Heaven? – Mama, I Want to Make Rhythm (vBB)
- Oct. 7, 1937 (Same) – Victor
I'd Love to Play A Love Scene (Opposite You) –
I Want A New Romance – Miles Apart – A
Strange Loneliness

- Dec. 23, 1937 (Same) – Victor
 In A Little Spanish Town – Black Bottom –
 Trees – Russian Lullaby – Can't Help Lovin'
 Dat Man
- Jan. 26, 1938 (Same) – Victor
 Piano Tuner Man – Heigh Ho (The Dwarfs'
 Marching Song) – A Serenade to the Stars –
 Outside of Paradise
- Mar. 15, 1938 (Same) – Victor
 Down Stream – Sophisticated Swing – Love-
 light in the Starlight
- Mar. 16, 1938 (Same) – Victor
 Rinka Tinka Man – An Old Straw Hat – I Dance
 Alone
- Mar. 27, 1938 (Same) – (label uncertain)
 Back In Your Own Backyard – Rose Room –
 Louisiana
- Apr. 8, 1938 (Same) – (label uncertain)
 It's Wonderful – Devil's Holiday – Whistle While
 You Work
- Apr. 10, 1938 (Same) – (label uncertain)
 Shanghai Shuffle
- Apr. 16, 1938 (Same) – (label uncertain)
 Stardust
- Apr. 21, 1938 (Same) – Victor
 Never Felt Better, Never Had Less – I've Got A
 Guy – Moonshine Over Kentucky – Round the
 Old Deserted Farm – Azure

- Apr. 24, 1938 (Same) – (label uncertain)
I'll Always Be In Love With You
- May 26, 1938 (Same) – Victor
Somewhere With Somebody Else – It's the Little
Things That Count – Wacky Dust – The Wearin'
of the Green
- Jun. 8, 1938 (Same) – Victor
The Pied Piper – Tonight Will Live – (A Sky of
Blue and You) And So Forth – (How To Make
Love In) Ten Easy Lessons
- Jul. 2, 1938 (Same) – (label uncertain)
Beale St. Blues
- Sep. 13, 1938 (Same) – Victor
When A Prince of A Fella' Meets A Cinderella –
Livery Stable Blues – Let This Be A Warning to
You, Baby – Why Doesn't Somebody Tell Me
These Things? – High Society – Father, Dear
Father
- Oct. 14, 1938 (Same) – Victor
Simple and Sweet – Button, Button (Who's Got
the Button) – I Won't Tell A Soul I Love You –
Rockin' Rollers' Jubilee
- Nov. 22, 1938 (Same) – Victor
Sobbin' Blues – I Cried For You – Jelly Roll
Blues – 'Deed I do
- Nov. 30, 1938 **Bunny Berigan and His Men** – Victor
In A Mist – Flashes – Davenport Blues – Candle-
lights
- Dec. 1, 1938 (Same) – Victor
In the Dark – Walkin' the Dog

- Jan. 11-12, 1939 **All-Star Band** – Victor
Blue Lou – The Blues
- Jan. 21, 1939 **Bunny Berigan and His Orchestra** – (label uncertain)
Hold Tight
- Jan. 28, 1939 (Same) – (label uncertain)
Old Man Mose
- Mar. 15, 1939 (Same) – Victor
Patty Cake, Patty Cake – Jazz Me Blues – Y'
Had It Comin' To You – There'll Be Some
Changes Made – Little Gate Special – Gang-
buster's Holiday
- Nov. 28, 1939 (Same) – Victor
Peg O' My Heart – Night Song – Ain't She
Sweet? – Ay-Ay-Ay
- Mar. 4, 1940 **Tommy Dorsey and His Orchestra** – Victor
Say It – Polka Dots and Moonbeams – My! My!
- Mar. 13, 1940 (Same) – Victor
The Fable of the Rose – This Is The Beginning
of The End
- Mar. 25, 1940 (Same) – Victor
Charming Little Faker – Imagination – Yours
Is My Heart Alone
- Mar. 29, 1940 (Same) – Victor
Hear My Song, Violetta – Fools Rush In – Devil
May Care

- Apr. 10, 1940 (Same) – Victor
 Imagination – Yours Is My Heart Alone – I'm
 Nobody's Baby – April Played the Fiddle –
 Buds Won't Bud – I Haven't Time To Be A Mil-
 lionaire
 Accompaniment for **Lee Wiley** – Liberty Music
 Shop
 Let's Fly Away – Let's Do It – Hot House
 Rose – Find Me A Primitive Man
- Apr. 23, 1940 **Tommy Dorsey and His Orchestra** – Victor
 You're Lonely and I'm Lonely – East of the
 Sun – Head On My Pillow – It's A Lovely Day
 Tomorrow – I'll Never Smile Again
- May 23, 1940 (Same) – Victor
 I'll Never Smile Again – You Think of Every-
 thing – All This and Heaven, Too – Where Do
 You Keep Your Heart?
- Jun. 1, 1940 (Same) – Victor
 Hallelujah!
- Jun. 13, 1940 (Same) – Victor
 Funny Little Pedro – Whispering – Quiet, Please
- Jun. 27, 1940 (Same) – Victor
 Friendship – Trade Winds – And So Do I – The
 One I Love Belongs to Somebody Else – Only
 Forever
- c. Sep. 1941 **Bunny Berigan and His Orchestra** – Elite
 I Got It Bad and That Ain't Good – The White
 Cliffs of Dover – 'Tis Autumn – Two In Love
- c. Jan. 1942 (Same) – Elite
 Skylark – My Little Cousin – Somebody Else Is
 Taking My Place – Me and My Melinda